VIEWS: The Newsletter of the Visual Materials Section
Society of American Archivists

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MONTREAL WRAP-UP

The annual meeting of the Visual Materials Section of SAA was called to order on Monday, September 9, at 8:10 a.m. by chair Richard Pearse-Moses (Arizona State University). Approximately 61 people were in attendance. Pearse-Moses went over the agenda.

Committee and Liaison Reports

Elections Committee, Douglas M. Haller (University of Pennsylvania), chair. The two candidates were Gregory Lukow, of the National Center for Film and Video Preservation, and Bonnie Wilson, Minnesota Historical Society. Following short speeches, ballots were distributed. The decision was to be given at 9:00 a.m.

Newsletter Committee, Laurie A. Baty, editor. Baty reported that the newsletter continued to have 8 pages (4 sheets) this past year and is hopeful to have 10 pages (5 sheets) with each issue this year. The deadlines remain the same, i.e., February 15, June 15, October 15, with issues appearing in April, August, and December. Continuing to mail to non-SAA and SAA members with two other section affiliations. This list is purged on an annual basis. At the conclusion of her remarks, Richard Pearse-Moses thanked her for her work on the newsletter and gave her a commemorative Montreal sweatshirt to a standing ovation and round of applause on the part of those in attendance.

Architectural Roundtable, Mark Colr, chair. He is the outgoing chair. There are about 200 members in the roundtable. The roundtable will meet at the Centre for Canadian Architecture tour at 11:15. The Centre is a leading museum on architectural history; there will be a tour following the meeting.

Association of Moving Image Archivists, Greg Lukow, liaison. The last meeting was held in New York last November with approximately 150 individuals in attendance. At that meeting, the group formalized, and various committees were established: Preservation had Alan Lewis (NARA) as the temporary chair, with Alan Stark (Film Technology Co., inc.) serving as the permanent chair. Cataloging & Description has Steve Davidson (Louis Wolfson II Media History Center) as the chair. There is a newsletter and a dues structure: $50/person, $150/non-profit institution, $300/non-profit institution. Newsletter subscriptions are also available at $15/year. The first year of the organization, 1992, is being devoted to charter membership development. At the present time there are 153 individuals, 27 non-profit, and 10 for-profit members. The next meeting will be December 6-8 at the San Francisco Fisherman's Wharf Marriott.

MARC-VM Users Roundtable, Sarah Rouse (Library of Congress), outgoing chair. Beth Delaney (Schomburg Center for Research on Black Culture) is incoming chair. The roundtable's meeting is Tuesday afternoon. Items of interest include discussion on field 652, a new MARC field for geographic content and an "open season" on Elizabeth Betz's Graphic Materials. Changes are being received by Helena Zinkham in Prints and Photographs at the Library of Congress. Suggestions will be received for at least one year to make the revision as up-to-date as possible. Jackie Dooley (Getty Center for the History of Art) was the spark to get the revision going.

Richard Pearse-Moses is the new USMARC liaison from SAA and is ex officio to SAA's Committee on Archival Information Exchange (CAIE). CAIE discussed the possibility of making Graphic Materials a standard equal to APPM. Pearse-Moses is proposing a special focus session for New Orleans to discuss the advantages of each standard for graphic materials. Questions and problems individuals have regarding the use of USMARC format and more generally for the CAIE may be directed to him.

Program Committee, Diane Vogt-O'Connor. October 1-3 will be the Online AV Catalogers Association meeting at the National Library of Medicine to discuss format integration problems. There is a journal for the group.

Academy of Certified Archivists, Douglas M. Haller, liaison. Haller provided a brief recap of relations between the ACA and the VM Section. The exam tests general competency only. Although there are A-V materials questions, the percentage is unknown; some section members claim they are non-A-V-related questions. The test is under review by ACA, and Haller urged section members to contact Elizabeth Adkins (Kraft General Foods), ACA Vice President, with their concerns. Maygene Daniels (National Gallery of Art), ACA Immediate Past President, cautioned Haller that there is a problem with potential examinees reviewing the examination.

Elections Report. The distributed ballots and those that had been mailed in previously to the Committee Chair were counted. In a close race, Bonnie G. Wilson was elected over Gregory Lukow. The Committee Chair congratulated Bonnie and thanked Greg for his willingness to run for office, and stated that the section was destined to be the winner no matter which candidate won as both were so well qualified.

Bibliography Committee, Richard Pearse-Moses. Pearse-Moses stated that two years ago it was suggested that the section prepare a reading list for archivists. He has prepared an annotated bibliography. Suggested that the section use the e-mail cooperative effort currently underway at Arizona State University [See article in this issue, p. 4—Ed.] Pearse-Moses sees this list as a "dynamic document." Interested individuals can send Pearse-Moses notes and he will add that information to the bibliography. Include videodisc projects, catalogs available, etc. Pearse-Moses wants to hear from people. Hard copies of the list may be had for $5.00 (send to Pearse-Moses at Archives & Manuscripts, University Libraries, Arizona State University, Tempe, AZ 85287-1006 (602), 965-9276, FAX 965-9169).

Continuing Education, Loren Pignoli (Photographic Preservation Services), chair. The pre-conference workshop, "From Photos to User Fees—Managing Archival Reproduction Services," had 29 enrolled, with 23 actually attending the sessions. Five attendees were from the section. Pignoli and Susan Seyl (Oregon Historical Society) taught the course. It is planned to repeat this workshop regionally, with its next appearance in February in Phoenix, Arizona.

Old Business

Pearse-Moses encouraged active participation in SAA. Council has appointed a committee to look at sections and roundtables to determine whether they function smoothly, whether a member can subscribe to additional sections, etc. If any section members are interested, they should contact Waitley Lowell (NARA-San Bruno) or see the committee in the exhibition hall.
from 2:30 to 4:30 p.m. on Wednesday afternoon.

The Section dinner will be Wednesday evening at the Italian restaurant Cacciatore on Crescent Street. There will be a sign-up sheet on the dinner board until 5:30 tonight.

New Business

Jackie Dooley addressed several topics. As a member of the Program Committee, she reminded members that the proposals deadline is October 9. Proposals may come from a section or individual. Elaine Engst (Cornell University) is the chair. Dooley had forms, went over why many proposals were not accepted and mentioned the different kinds of proposals that could be considered. Dooley also discussed CAIE and suggested that the section prepare a response to the report. Finally, Dooley discussed the RLG (Research Libraries Group) Photo Preservation Task Force that grew out of the symposium held two years ago. This involves large-scale preservation and three areas of interest. Needs assessment tools need to be developed. RLG is interested in sponsoring demonstration projects on electronic imaging because there are lots of approaches being taken. Finally, Dooley expressed interest in collaborative methods for preservation. Dooley specifically stated that the main message from the meeting was that with uncataloged materials there is no access. What can the task force do?

Joan Schwartz (National Archives of Canada) stated that Gerald Stone is interested in Rules for Archives Description (RAD). She reminded the group that the Karsh exhibition, Art of the Portrait, created by the National Archives of Canada, was at the Musée des Beaux Arts. She also encouraged individuals to visit the Lachine canal because of the visual materials on exhibit there, as well as the Centre for Canadian Architecture, which has a good bookstore. Also recommended was the Notman collection at the McCord Museum. The National Archives of Canada Tour offered a tour of the Documentary Art & Photography Division, and Conservation Treatment. Lunch for the trip is provided. In addition, the tour incorporated the launching of the book, Treasures of the National Archives.

Beth Delaney (Schomburg Center) talked about the need for a list of condition terms to use in a database and suggested either a committee or RLG preservation task force.

Diane Vogt-O’Connor mentioned the conference held in Cumbria, England April 5-11 entitled Imperfect Image. She has the program which includes approximately 30 speakers. Vogt-O’Connor also mentioned that volume three of the guide to photographic materials at the Smithsonian Institution was out and that it included seven museums.

At this point Richard Pearce-Moses passed the crown of chair to Katherine Hamilton-Smith (Curt Teich Postcard Archives).

Hamilton-Smith announced that she is working on proposals from last year that were not accepted. She also addressed the ACA questions and the impact of the section on recent exams. Larry Viskochil (Chicago Historical Society) was interested in learning of responses to requests for electronic publications, especially legal/publishing issues. Lilly Kolton (National Archives of Canada) mentioned two projects in Canada involving placing major collections into electronic format. Gretchen Lake (University of Alaska Fairbanks) stated that Apple Libraries of Tomorrow had visual, cartographic, oral history, and text materials on CD. Perhaps these might be highlighted next year? Sue Syl asked about policies to deal with digital imaging. She stressed that although it would be nice to have examples of projects, policies are also useful and most likely a major issue.

Joan Schwartz suggested a session on the archival value of photographs (acquisition and appraisal) and possibly a session on the electronic-imaging revolution. Katherine Hamilton-Smith indicated that she tried to get non-visual people to broaden the audience. Catherine Johnson (Harvard Theatre Collection) suggested a look at the future of the meaning of "record." New non-traditional formats are changing things and we must question how we look at collecting. Mikki
Ryan (Consultant, Seattle) thought someone from industry should be on such a panel. Constance Schultz (University of South Carolina) felt a session on the "problems" with the historical nature of visual materials with a critical evaluation of evidence, i.e., how to use photographs with research, might be of use. Prudence Backman (Albany Institute) felt that visual materials needed to be brought to a wider audience. Donna Longo DiMichiele (Duke University) was interested in dealing with originals, even when available on a cd rom. Sarah House questioned repatriation issues and how the new laws affected visual collections. Sandra Markham (Yale University) talked about exhibitions and the stress placed on the materials.

In other business, several job vacancies were announced. Included were The State Historical Society of Wisconsin and Colonial Williamsburg, both of which have openings. Larry Viskocil announced that he had a revised fee schedule available and Richard Pearce-Moses announced two new collection guides, Index to Uncatalogued Photograph Collections held at the Yukon Archives (Np.t.: Yukon Education Libraries and Archives Branch, 1990) and Photographic Collections in the Department of Archives and Manuscripts, Arizona State University (Tempe: Arizona State University, 1991).

There being no further business, the meeting was adjourned at 10:00 a.m.

FROM THE CHAIR
Katherine Hamilton-Smith, Curt Teich Postcard Archives

As your incoming chair, the first order of business was to coordinate session and workshop proposals of interest to the VM Section for SAA's 1993 Annual Meeting in New Orleans. Working with chair-elect Bonnie Wilson of the Minnesota Historical Society and in consultation with out-going chair Richard Pearce-Moses of Arizona State University, the following session topics were submitted on behalf of the Section:

- A workshop on basic appraisal for visual materials in archival collections; two sessions on film and video preservation (co-sponsored by the Preservation Section and the Recorded Sound Roundtable); a session on setting standards for visual materials description; a session on art and archives; a session on picture research; a session on women in design (co-sponsored by the Architectural Records Roundtable); a session on Spanish Colonial Revival Architecture (co-sponsored by the Architectural Records Roundtable); a workshop on describing and cataloging photographic and moving images using the MARC-VM format; a session on documentation (or "creating the historic record"); a session on standards of description for cartographic records; a session on the implications of electronic publishing; a session on setting use fees for visual materials, focusing on the nature of competition with stock houses; a special focus (one-hour) session celebrating the 100th anniversary of the American picture postcard; a session on securing foundation grants for visual materials; and a pre-conference workshop on disaster planning and response for visual materials.

Most of these proposals were generated from the ideas suggested at the VM Section meeting in Montreal. Do not hesitate to contact Bonnie or me if you have suggestions about these topics. A few still require participants, so contact us also if you think you might contribute to any of the above. Last, but not least, many thanks to everyone who made suggestions and to those who helped develop sessions or agreed to participate in them. Your help was invaluable and greatly appreciated.

ARCHITECTURAL RECORDS ROUNDTABLE
Mark Col, Cranbrook Archives

The roundtable held its annual meeting on September 15, 1992 at the Canadian Centre for Architecture (CCA) in Montreal. Twenty-five members were in attendance. Mark Col, roundtable chair, reported that the organization continues to grow. Membership in the roundtable now tops two hundred and includes individuals from across the United States, Canada, Latin America, and from countries as far afield as Australia. Roundtable members continue to be a diverse lot: in addition to archivists, the organization has attracted architects, curators, librarians, landscape architects, engineers, office managers, designers, academicians, and records administrators.

The year has witnessed the completion of several exciting projects that relate to the care, handling, description, and preservation of architectural and design records. Three projects in particular were spoken of at the meeting: the Project AVIADOR at the Avery Library, the Foundation for Documents of Architecture (FDA), and the Cranbrook Architectural Drawings Project. AVIADOR was created at the Avery Library to develop a cataloging system for its extensive holdings of architectural drawings and to serve as a "prototypical application of emerging national standards for the cataloging of visual materials." FDA, a Getty-funded activity, provides another method for describing the broad array of documents pertaining to architecture. The Getty Trust also funded the Cranbrook Project, which entailed the cataloging of nearly 6,000 architectural drawings in the MARC VM format.

ARLIS/NA has published a guide to the RUL visual materials format used in Project AVIADOR. Cataloging Architectural Drawings may be ordered for $20 per copy (add $1.00 for postage if you are outside the United States) from ARLIS/NA Publications, 3900 E. Timrod St., Tucson, AZ 85711. G.K. Hall will be offering a published version of FDA in its spring catalog.

Liz Banks reported on the activities of the Conservation Committee. Mark, standing in for Tony Wren and Alan Lathrop, gave reports on the Education Committee and the Joint Committee on Architectural Records. M. Ingene Daniels provided the membership with a report on organizational efforts within the International Congress on Archives to improve international access to architectural documentation. Amaud Ramiere, of the National Archives of France, was also on hand to answer questions about ICA activities in this area.

Although the roundtable has met with some success in meeting its mission, officers of the organization have been hampered by the fact that the length of their terms are limited to one year. This issue was brought before the membership, and after a discussion it was agreed that the roundtable should adopt a "staggered" system of administration for the sake of bringing some continuity to the group. Each chair will henceforth serve for a two-year term: the first year will be as co-chair to the outgoing chair and the second will be as co-chair to the incoming chair. Mark Col was subsequently elected to serve a second year as the outgoing chair. The incoming co-chair is Dr. Nick Olsberg of the Canadian Centre for Architecture.

Nick then addressed the meeting. He spoke about FDA as well as cooperative activities that are being developed within the Canadian archival community to enhance access to architectural records. Nick also raised the issue of whether the roundtable would be willing to help coordinate a symposium on the appraisal of architectural records. There was general agreement that this was an important activity that should be pursued. Nick consented to lead the effort to pull together the symposium, with help from several roundtable members. After the meeting, the group was given a tour of the cataloging rooms and other non-public areas of CCA by Nick and his staff. Their efforts on the roundtable's--and SAA's--behalf were very much appreciated.

Anyone wishing to know more about the Architectural Records Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, Box 801, Bloomfield Hills, Michigan 48303-0801. My telephone number is (313) 645-3154 and my FAX is (313) 540-9920.
MARC VM ROUNDTABLE
Beth Delaney, Schomburg Center for Black Culture

Another interesting gathering of the MARC-VM Users Roundtable happened in Montreal on Tuesday, September 15th during SAA's Annual Meeting. We tried to get "that Roundtable thing" going (as George Bush might say); some shy members hung back from the circle but by the end I think everyone realized we're a friendly bunch.

The Roundtable meetings have really proven to be one of the best times to discuss real, practical matters of cataloging and access. Although there isn't always enough time, introducing ourselves to each other during the meeting makes it easier to approach each other afterwards. Often at these large annual gatherings there are so many people you don't get to meet. The Roundtable session is an easy way to meet personally a large group sharing similar concerns. Thanks to everyone who attended!

Outgoing chair, Sarah Rouse, set up the agenda and smoothly led us through. Arden Alexander from LC's Prints & Photos Division announced that the second edition of Library of Congress Thesaurus for Graphic Materials (LCTGM) and Descriptive Terms for Graphic Materials: Genre and Physical Characteristics (GMGPC) are in pre- production, to be made available, perhaps by Christmas, from LC's Cataloging Distribution Service. That news was warmly welcomed! The next big announcement was the launching of "open season" (as Sarah Rouse put it) on the 2nd edition of Graphic Materials. Everyone is encouraged to get their thoughts together and send their comments to Helena Zinkham, Prints & Photographs Division, Library of Congress, Washington, D.C., 20540. I mentioned at the meeting that I could personally attest to the willingness on the part of the P&P Division to consider additions to LCTGM, GMGPC and input on Graphic Materials. The best way to get your cataloging needs across is to think through your issues and submit your ideas! That way we can develop a national consensus and approach to describing our materials.

The talk turned to next year and the ideas for sessions in New Orleans. An important point was made during the Visual Materials Section meeting that, although many exciting issues are confronting the field, few are focused on the role of electronic imaging and its impact, etc., we shouldn't forget the many archivists who are still coping with the more "traditional" visual material formats.

Richard Pearce-Moses, outgoing chair of the Visual Materials Section, and Susan Seyl of the Oregon Historical Society spoke briefly about the good turnout for their successful preconference workshops—"Photographic Collections Management" and "From Photos to User Fees: Managing Archival Reproduction Services," co-taught by Laurie Baty and Loren Pigniolo, respectively. The former is a regularly offered workshop. Richard also announced that he is now the SAA liaison to the USMARC Advisory Board, so we'll be relaying our USMARC questions and concerns to him!

Moving on to the specific cataloging issues discussed—Sarah Rouse mentioned that the term "photoprints," currently used in GMGPC will be changing to "photographic prints in line with the Art and Architecture Thesaurus." Silver gelatin photoprints will become silver gelatin prints, etc. Watch for the changes in your new edition of GMGPC. She also floated the idea of a new MARC field 652 (Subject Added Entry-Hierarchical Place Name). This field would be used to provide subject access to a certain location, down to a street address or longitude and latitude coordinates. Both of these ideas were heartily welcomed by the group.

Lastly, I sought out the interest in, knowledge of, or need for, a standard list (non-MARC) of terms describing the physical condition of still and moving images. What I had in mind was a list of terms catalogers could apply when cataloging, while they had the materials right in hand. Such a list could help flag items for conservation staff to assess as well as help curators who need to know which materials could be used in exhibitions etc. A useful discussion followed about how to set up such a list, how technical it needed to be, what value it might really have, etc. Since I gathered a few lists from various institutions, I will take on the job of trying to reconcile those and see where we go. I was given the names of a few contacts to contact and other members of the Visual Materials Section have volunteered to help me. I've also heard from a few others who are working on the project and are talking a little about what projects we are working on. This is when we hear about what everyone is up to and see the variety of materials we all deal with. I think this is a very important part of the Roundtable meeting because we can all feel overwhelmed at times when confronted with our collections and how to control them. After meeting a roomful of others doing the same thing we realize there are other people out there to call and talk to. I encourage you to do that. To facilitate that, you can contact me for a copy of the attendance list which will give you names, addresses and phone numbers of Roundtable members. Call up your colleagues! Communication is the key. Also, feel free to send me any comments you would like thrown out to the MARC-VM Users Roundtable in the next Views. Write to me at the Schomburg Center for Research in Black Culture, New York Public Library, 515 Malcolm X Blvd., New York, NY 10037, (212) 491-2237, FAX 491-6760.

RESEARCH LIBRARIES GROUP TASK FORCE ON PRESERVATION

The Research Libraries Group (RLG) has formed a six-person task force to focus on strategies for addressing the preservation issues inherent in large photograph collections. The group met for the first time at Harvard's Widener Library on June 19 and is expected to complete its work by September 1, 1993. It will supplement its five meetings with teleconferences and electronic mail.

The group's charge, which came out of recommendations made during RLG's successful Symposium on Photograph Preservation, is to evaluate available needs assessment and planning tools that support the decision-making process in managing large photograph collections; to design and oversee a demonstration project to investigate the opportunities represented by electronic technology for reformatting large endangered photo collections; and to explore options for additional collaborative efforts that would further the goal of preserving, and improving access to, research collections of visual materials.

The task force is chaired by Jeffrey Horrell, librarian of the Fine Arts Library at Harvard's Fogg Art Museum. Its other members are: Jackie Dooley, head of Collections Cataloging at the Getty Center for the History of Art and Humanities; Anne Kenney, associate director of the Department of Preservation at Cornell University; Debbie Hess Norris, assistant director of the Art Conservation Program at the Winterthur Museum/University of Delaware; Barclay Odgen, head of the Conservation Department at the University of California at Berkeley; and James Peilly, director of the Image Permanence Institute at the Rochester Institute of Technology. The task force is staffed by Patricia McClung, RLG's associate director for Programs.

PEARCE-MOSSES STRIKES WITH PHOTOHIST LIST
Photo History/Criticism Listserv

The following is a quick-and-dirty how-to-subscribe to the PHOTOHIST list.

1. What is the PHOTOHIST list? PHOTOHIST is an unmoderated forum on the history and criticism of photography. Participants may share or request information on the following topics: biography of photographers/studios, interpretation of images, description of images, schools/styles/groups, genres.
3. How to Subscribe/Unsubscribe to the Listserv

READ THIS — IT'S IMPORTANT

One of the most bothersome things in the world is people sending subscription notices to the list, rather than to the listserv. In addition to having no effect on the status of your subscription whatsoever, it bothers the heck out of everybody else on the list. So pay attention. (I think that's as officious as I get in this note).

TO SUBSCRIBE

Send the following message to the LISTSERV (not the list):

TELL LISTSERV AT ASUACAD
Subscribe PhotoHist firstname.lastname@Bitnet
TELL LISTSERV AT ASUVMINRE@ASU.EDU
Subscribe PhotoHist Frame Lname (innet)
Or send mail to LISTSERV@ASUACAD (Bitnet) or
LISTSERV@ASUVMINRE@ASU.EDU (Internet) with the following as the first line (the subject is ignored):

Subscribe PhotoHist Frame Lname

TO UNSUBSCRIBE

Send the following message to the LISTSERV (not the list):

TELL LISTSERV AT ASUACAD
Unsubscribe PhotoHist (Bitnet)
TELL LISTSERV AT ASUVMINRE@ASU.EDU
Unsubscribe PhotoHist (Internet)
Or send mail to LISTSERV@ASUACAD (Bitnet) or
LISTSERV@ASUVMINRE@ASU.EDU (Internet) with the following as the first line (the subject is ignored):

Unsubscribe PhotoHist

If neither of these options work, please send mail with your request to the list owner IACRPM@ASUACAD.BITNET or IACRPM@ASUVMINRE@ASU.EDU (Internet).

I'll process the request manually as soon as I humanly can. The PHOTOHST list operates using standard LISTSERV commands. Check with your online help or sysop for information regarding a variety of LISTSERV commands.

4. Netiquette

Electronic mail and discussion groups are still relatively new phenomena, measured relative to other forms of social intercourse. (Other forms of intercourse may be available on your system under "Hot Chat" on Netnews; this is a Grated list, please.) As such, unintended faux pas are common occurrences. Please be aware of the following considerations when posting and responding to the list to avoid the communication becoming sticky.

- The absence of body language and other cues make it easier to misinterpret a message. If using humor or sarcasm, make sure it is obvious; when in doubt, use a smiley-face :-) or one of its hundreds of variants.
- Be charitable in your reading; assume that the author didn’t intend to insult your mother, but merely chose an unfortunate turn of phrase. If something really gets your goat, consider waiting “til the next day to post your response. Else, you may find yourself the target of a flame attack (see below).
- Individuals tend to flame out, taking a stronger stance on positions than they might if they were speaking with someone face-to-face. Flaming out is entirely acceptable, if that's what you want. Do remember that human beings are reading your message, and they may interpret extreme or outlandish ideas differently than that piece of hardware you're looking at. Since flaming can trigger counter-attacks, don't be caught without your asbestos suit.

- It's very useful to repeat the subject line when responding to a posting. The sophisticated netter will prefix the subject with "RE:" to indicate a followup. If you change the subject, include the original parenthetically e.g., Exposures by Flame Attack (was: Star Wars).
- Use of these networks for commercial or personal gain is a no-no. You can't sell your rare photos through the list or solicit employment here. (You can announce jobs vacancies, however.)
- Don't send anything over the net that you wouldn't want to see on the front page of the Times. Your arch-enemy may wind up with that message where you whistle about your boss—and you know how easy it is to forward things "Fy!"

NATIONAL ARCHIVES MOTION PICTURES UPDATE III

Beginning in early October, the Motion Picture Sound and Video Branch began to implement its revised policy toward researchers wishing to make personal copies (clips) of public domain audiovisual materials in the custody of the Branch. With certain changes to research room policies, including hours of operation, it returned to a popular copying policy that had been in place until November 1991, when heightened concern over protection of restricted materials brought about its curtailment. The changes made to research room policies are an effort to reestablish a friendly and helpful, at the same time well controlled and smooth running research audiovisual facility.

A restricted viewing and listening room has been set aside for researchers who wish to use accessioned film, videotape and
audio materials still under copyright or other restrictions. Materials used in the restricted research room may not be copied. Research room hours have been extended. Appointments are available for viewing film, whether restricted or unrestricted, from 2:00 to 5:00 p.m., Monday through Friday. Appointments are available for using video or audio materials from 2:00 to 10:00 p.m., Monday through Friday, and from 8:45 a.m. to 5:00 p.m. on Saturday. Use of viewing equipment is provided on a first-come, first-served basis from 8:45 a.m. to 1:45 p.m. Monday through Friday. Note that film will not be available for use during evening or Saturday hours. Arrangements for use of audiotapes or restricted videotapes during evening or Saturday hours must be made in advance. Researchers may duplicate unrestricted materials in the research room using their own equipment, or, for a fee, researchers may use the NARA playback/recording station. For further information, write or telephone the Motion Picture Branch (NNSM), National Archives, Washington, DC 20408, (202) 501-5446.

PRESEVATION ISSUES

Glassine—Should We?

People have been wondering about glassine, and whether it is safe to use with photographs and other library research materials. They have heard that it is made translucent by treating it with sulfuric acid. Well they can relax. It's not made that way. The worst thing you can say about glassine is that it is made from alun and resin, like nearly all paper used to be. Probably most market grades of glassine are made with alun and resin at the usual pH of around 4.5. To decide whether you should use it, just test its present characteristics, the same as you would do with any other paper.

For interleaving and other uses with valuable paper items, librarians and archivists should use glassine made for archival purposes. It does exist. Paper Technologies, Inc. (25810 Obero Dr., Mission Viejo, CA 92691, (714) 769-7497) has it made to their specifications. It is not acidic. It is not buffered, though, because the calcium carbonate particles would make it opaque.

The way glassine is made transparent is to bring the fibers into such close contact with each other that the light goes through the sheet with minimal refracting or scattering. The paper becomes, in effect, solid instead of porous. It takes special handling all the way through the papermaking process, from selection of fiber type (wood fiber, not cotton, is standard) to calendaring, but refining and calendaring make the most difference. Extended refining (beating) fibrillates the stock more than usual and makes the fibers more flexible, which reduces the space between fibers. Calendering either repeatedly or with moisture and high heat solidifies the sheet too. The resulting sheet has low tear resistance and is very sensitive to moisture.

Glassine is used mostly for presale things like windows in envelopes and inner box liners for breakfast cereal. It may be laminated with film to make it strong and moisture resistant or even metalized. Only three companies are listed in Lockwood-Post's Directory as manufacturers of glassine: Glassine Canada in Quebec City, Nicollet Paper Co. in De Pere, Wisconsin, and Westfield Paper Co. in Lee and Russell, Massachusetts. But other companies can and do make it to order for customers like Paper Technologies. [From the Abbey Newsletter, June, 1992, p.47—Would any photo conservators like to respond?—Ed.]

Microfilming Photographs

Michael McCormick, Western Reserve Historical Society

At Western Reserve Historical Society, we are currently experimenting with reversal processing of camera film to reformat our photo collection for reference usage. No manufacturer seems to be making long roll continuous tone microfilm, and the normal negative/positive process film unacceptably contrasts the tonal range of the original photo. Detail is lost, along with the whole point of the exercise, the minimization of handling of the originals.

We have shot a test series of photos on standard film, however, and had the roll reversal processed to come out positive. The results are nearly extraordinary. The tonal range is not as wide as the originals (sorry, I can't quantify, I don't have a reflection densitometer), but it is not far off, either. There are mid-tones and good detail. The only immediate drawback that I see is the very bright lighting conditions required. The best results were obtained with the camera lights turned as bright as they could go, and we kept popping the circuit breaker during the filming. I can get around this, however, by bringing in studio lights, and supplementing them with the camera lights. (I should note that item exposure to the lights is very brief, and should not produce significant damage.)

We are sending the camera film out for reversal duplication, to see what quality a second generation use copy would have. It occurred to me, however, that someone else out there might have had experience with this technique. Would anyone have any thoughts on the matter? Please send your comments to Michael McCormick at ARCHIVES@INDYCMS.IUPUI.EDU.

NEGATIVE SPACES TO BE FILLED

Head Librarian, The Centre Canadien d'Architecture (CCA). Provides leadership to the staff of more than 20—including an Associate Librarian with general management responsibilities, a Historiographer with broad expertise in the history of architecture, and specialists in the rare book field. The Head Librarian works closely with the Director, Chief Curator, and other senior staff in the development of institutional policies and programs. The Library plays a pivotal role in the CCA organization and is the point of access to the institution for scholars and students using all its collections. The individual will be encouraged to pursue independent research under conditions comparable to those in a university environment. An advanced degree in art, architecture, or a related discipline in the humanities with a record of scholarship is required. The salary level is competitive and the CCA offers an excellent personal benefits program. Apply to Norris & Berger, 201 South Lake Ave., Suite 700, Pasadena, CA 91101, (618) 795-0522, Fax (818) 795-6330.

Visuals Collections Archivist, Indiana Historical Society. Search reopened. Full-time position. Duties: processing visual materials, assisting with the acquisition of new material, maintaining departmental collection files and shelf list, retrieving and reshelving materials for researchers, assisting in policy and procedure formation, and assisting with reference inquires. Requires: 2 years of experience working with visual materials in an archives, library, or museum; master's degree in archival administration, library science, or museum studies, with an emphasis in visual collections. Starting salary begins in the upper $20s. Applications will be accepted until the position is filled. Send a cover letter, graduate transcripts, and the names, addresses and telephone numbers of three professional references to Susan P. Brown, Human Resources Director, Indiana Historical Society, 315 W. Ohio St., Indianapolis, IN 46202-3299.

MEETINGS:

October 1993. Fifth annual meeting of the Daguerrean Society, and fourth annual meeting of the Regional Photo Historians, Rochester, NY. For more information on the Daguerrean Society, contact John Graf, 1804 Beech Trot Dr., Green Bay, WI 54304. For more information on the Regional Photo Historians, contact Ron Polito, Department of Art, University of Massachusetts-Boston, 100 Morrissey Blvd., Boston, MA 02125-3393, (617) 287-5735.

A NEW COLUMN
Regional Photographic Historians
Stephen J. Fletcher, Indiana Historical Society

In coming issues of Views, I will be writing a column about the work and activities of the Regional Photographic History Group (RPHG) and its members. This group exists as an informal network of more than eighty archivists, historians, curators, and collectors interested in compiling, documenting, and sharing the history of photography in its various aspects and geographical regions. The group maintains and circulates a membership directory, holds an annual meeting, and issues an occasional newsletter. Members are working on regional directories of nineteenth- and early twentieth-century photographers, biographies, monographs, and social/cultural studies.

As the liaison of the RPHG to the Visual Materials Section of the Society of American Archivists, I plan to feature in this column work of RPHG members that is of interest and use to visual materials archivists and curators; as a member of this section, I hope to convey to the RPHG members the knowledge and concerns we face as visual materials archivists, and to encourage interaction and sharing of information to better the causes between members of both groups. Topics for future columns have yet to be decided, so please contact me if you have any burning ideas. This column will reach members of the RPHG as a supplement to the annual membership directory that is distributed each June.

With thanks to the editor of Views for taking better notes at the annual meeting than I did, especially before I volunteered for duty, the minutes for the RPHG annual meeting follow. [You’re welcome—Ed.]

Eighteen historians braved an early morning business meeting of the RPHG on October 24, the last day of the annual meeting of the Daguerrean Society in Columbus, OH. Ron Polito (Univ. of Mass.-Boston) suggested that the group establish a newsletter. Stephen Fletcher (Indiana Historical Society) volunteered to coordinate news. He also indicated that he’d serve as a liaison between the Visual Materials Section of the Society of American Archivists and the Regional Photo Historians. He will endeavor to have a column in Views. Polito and Laurie Baty (NHPRC) discussed the cost of mailing the information to the regionalists. Laurie indicated that she will need stamp money.

David Haynes (Institute of Texan Cultures, University of Texas at San Antonio) reported on Richard Pearce-Moses’ (Arizona State University) new PhotoHist listserver. Using e-mail is also an option for getting information out. It was pointed out that not everyone is on, or has access to, e-mail.

Peter Palmaquit (Arcata, CA) would like to see page formats used for directory listings, which might also include what people hope to have. He was also interested in seeing what database (if any) people are using and what information is being recorded in the database. Palmaquit also discussed needing a bibliography of sources available (for example, the R. G. Dun material at Harvard).

Polito indicated that he would try to get the directory of members out by June.

The discussion turned to programs for future meetings.

Linda Ries (Pennsylvania Historical and Museum Commission) suggested databases, obscure records, and something on "while it’s fun to collect information, what do we do with it?"

John Graf (Neville Public Museum) questioned the usefulness of joint ventures with the History of Photography Group for future years.

Joan Hostetler (Indiana Historical Society), Chris Steele (Massachusetts Historical Society), and Laurie A. Baty (National Historical Publications and Records Commission) volunteered to be the committee coordinating the program for next year’s meeting. If the meeting is in Rochester, the group might be able to meet at the Margaret Woodbury Strong Museum (about the same distance walk from the East Avenue Inn as the Eastman House). It was agreed that the Regionalists would have a Friday morning business meeting with Friday afternoon papers and panels.

Ross Kelbaugh (Baltimore, MD) talked about his interest in people’s research for publication. He’s always looking for material to publish.

EXHIBITIONS: What’s Up

At Home


IN PRINT:

THE REVIEW:


Reviewed by Nancy Sahli, National Historical Publications and Records Commission.

On December 29, 1890, the day that the Wounded Knee massacre occurred, my grandparents, all of whom lived in the East, were, in descending order of age, 18, 15, 9, and 1 years old. Although they never mentioned Wounded Knee to me, they were alive at that time—and lived well into the twentieth century. At the Pine Ridge Reservation in South Dakota on that day were other future grandparents of comparable ages who didn’t survive, who along with their own parents and grandparents were killed by the hands (or guns) of the Seventh Cavalry of the United States Army.

Eyewitness at Wounded Knee documents the prelude and aftermath to this tragedy through photographs taken at the time and essays developed specifically for this volume, part of the "Great Plains Photography Series." Ironically, despite its title, there are no scenes of the actual battle itself, since no photographers were present on the scene. Rather, the photos included in the book focus on the atmosphere and
environment—the Ghost Dance, the reservation, army life—that surrounded the events at Wounded Knee, as well as the grim aftermath of frozen bodies, casualties, and survivors. The majority of the photos in the book are grouped into four sections: "Prelude," "The Battlefield," "The War's End," and "Epilogue," in which individual images are arranged to give an impression of the chronology of events. However, because individual images are for the most part undated, both in their captions and in a separate list of images that is oddly titled "Photograph Repositories," (to which I shall return later), this chronology must be taken on faith. In some cases, the images are quite out of order; the "Prelude" section begins with a panoramic view of the Pine Ridge Agency taken in 1891, after the Wounded Knee incident.

Three essays, accompanied by photographs and reproductions of illustrations from the contemporary press, precede the main photo sections. The first essay, "Another Look at Wounded Knee," by Richard E. Jensen, provides an overview of the events leading up to December 29, specifically the Ghost Dance religious movement. A misunderstanding of the nature of the Ghost Dance and opposition to it by the U.S. authorities was the key factor contributing to a military buildup on the reservation and the subsequent events.

"Your Country is Surrounded," the second essay, by R. Eli Paul, focuses on the role of the United States Army prior to December 29. For the photographic historian, John Carter's essay, "Making Pictures for a News-Hungry Nation," will be the most interesting. Describing the milieu of news photography that resulted in the images around which the book has been created, he focuses on five key photographers who were on the scene: George Trager, Clarence Grant Moreledge, J.C.H. Grabill, W.R. Cross, and Solomon D. Butcher. Motivated by the opportunity to make money, these photographers, as well as the journalists who were also on the scene, were not above sensationalism or even outright fraud in the messages and images that they conveyed to the public. The essays are well-written and carefully researched, with full footnote documentation. Some readers, however, might have preferred a more conventional narrative format, in which a single chronological text was accompanied by appropriate images, rather than the volume's division into separate essay and image sections.

Because of the dispersal of the photographers' work, the images themselves are drawn from a variety of repositories, although the Nebraska State Historical Society predominates. My major criticism of the book is that it provides inadequate information for each image, such as the photographer's name and when the photo was taken. Even though the book includes essentially the work of only five photographers, it is difficult, if not impossible, to fully trace the work of each individual through the book. Although the name of the photographer and image date may, in some cases, be identified from labels that were written or printed directly on the images, this is not always the case. It would have been much easier on the reader if a standard format including this and other information (is no one interested in the size of the original or source image or its medium?) had been developed for each caption.

Before I had read the entire book I had hoped that there might be some list at the end that would provide this information, but this was a false hope. The "Photograph Repositories" list merely gives the plate number used in the book, the name of the repository in which the image is located, and the identifying number, if any, assigned to that individual image in the repository. Anyone who wants to pursue additional research, for example, on the Wounded Knee/Pine Ridge images of Clarence Moreledge, a fascinating character who interrupted photographic work with a brief, unfortunate career as an armed robber, has some additional work to do to identify those that he created. Other kinds of further research, however, will be made somewhat easier by the book's useful footnotes and list of bibliographic references.

Physically, the book is handsome. All images are produced in black and white and appear not to have been "enhanced" for the purposes of publication. There are, however, some "artistic" blow-ups of details, inserted apparently to make more striking the overall visual appearance of the book. The images chosen for this treatment, however, carry in some cases a loaded message reminiscent of the images that appear in Wisconsin Death Trip and similar works. I'm thinking in particular of the little Indian girl and her Anglo doll on page 93 and the white man wearing a woman's beaded dress on page 168. There is also a disturbing "shadow" or "bleed-through" of the ink from these images onto the respective recto or verso sides of the leaves on which they appear. A similar, paper/ printing/ink-related problem appears on the edges of some of the pages.

This book makes a valuable contribution to the history of photography and to our understanding of Indian-white relations in the American West. Although its perspective is primarily Anglo, used in conjunction with other sources it will help to deepen our sensitivity to the human aspects of one of the darker moments in our nation's history.

THE BOOKS:


ARTFUL DODGING: Things Heard, Enhanced, and Passed On

WEST

Fremont, CA. And now we "on a lighter note department." Once upon a time, publishing pictures was a pain [it still is—Ed.]. But those days are behind us. Shutter bugs take note: the Logitech Inc. FotoMan is here. This nearly seven-inch tall camera is ergonomically designed and battery-operated, with a built in flash and fixed-focus lens. According to PC Novice, "picture taking is as simple as pushing a button [can Kodak get'em for slogan infringement?—Ed.] and developing is as easy as connecting your camera to your computer's serial port..." Hmm... This new device ain't cheap, folks. The list price is $799 for the camera and its software. For more information contact Logitech Inc., 805 Kaiser Dr., Fremont, CA 94555, (510) 795-8500. [Information from PC Novice July, 1992, p.8]

MIDWEST

Wauconda, IL. The Curt Teich Postcard Archives at the Lake County Museum, north of Chicago, announces the acquisition of two new collections; the V.O. Hammon Collection of midwestern view postcards and the Fort Sheridan Museum Collection of military postcards. The V.O. Hammon Collection, numbering approximately 5,000 images, is a comprehensive record of the production of the V.O. Hammon Company of Saint Paul and Chicago. Dating from 1899 to the early 1920s, the collection is particularly strong in midwestern town and city views, although it also holds political, genre, humorous, and portrait images. The collection was a gift from Chicago's Windy City Postcard Club, along with a grant of money to process the collection. The Fort Sheridan Museum Collection came from the recently dissolved institution on the Fort Sheridan Military Base north of Chicago. The collection of approximately 1,000 postcards and three postcard albums date principally from World Wars I and II, from the European and Pacific Theatres of Operation, as well as from the civilian homefront and United States training locations. The Fort Sheridan addition to the Teich Archives is part of a larger acquisition by the Lake County Museum which also includes 1,600 costumes, textiles, and objects related to the life and activities of Fort Sheridan from 1887 to the present. Cataloging of both collections by subject, location, and date will begin early in 1993. And speaking of the Curt Teich collection, did you see "Wish You Were Here," a look at the collection in the March-April 1992 issue of Historic Preservation (pp. 54-61)?

MID-ATLANTIC

Washington, D.C. The Prints and Photographs Division of the Library of Congress has recently completed the processing and cataloging of a sizeable collection of historical photographs of Native Americans. Now available for research use, the 3500 images date from 1863 to the 1940s, with the bulk falling between 1890 and 1920. Most of the photographs were originally produced for commercial purposes; at that time, the images were deposited at the Library by their photographers or others to obtain copyright protection. Well-known photographers include Edward S. Curtis, his brother Asahel Curtis, David F. Barry, Frank Bennett Fiske, Richard Throssel, Charles Gentile, Heyn & Matzen, Ben Wttick, Carl Moon, A. Zeno Schindler, and Walter McClintock. A number of women photographers are represented, among them Elsa Spear Edwards and Katherine Taylor Dodge. These photographs significantly augment the Library's extensive collection of Edward S. Curtis photographs for The North American Indian (1890-1930). Most of the photographs are silver gelatin prints. The photographs are arranged in 255 groups (fols). A catalog record for each lot can be found online in the Library of Congress's bibliographic database, in its Visual Materials file. Ready access to data is available by title, subject, place, name, and other data. The cataloging has also been distributed nationwide via MARC tapes to other bibliographic networks. While there is no printed list of these holdings, specific inquiries can be addressed to Reference staff in the Prints and Photographs Division Reading Room, Library of Congress, Washington, DC 20540, (202) 707-6354. It is recommended that researchers wishing to use these materials visit the Prints and Photographs Reading Room, preferably by advance appointment.

The division also has recently completed the cataloging and processing of a collection of Spanish Civil War posters. The collection consists of 124 posters dating from 1936 to 1939. All parties to the Civil War are represented including Republican and anti-Republican groups including the Falange (party of Francisco Franco), trade unions, Catalan nationalists, and various international factions. A large number of the posters were sponsored by the C.N.T. (Confederación Nacional del Trabajo), an anti-fascist trade union. Many of the posters are by prominent artists, such as José Bardasano and Ramón Puyol. Captions are in Spanish, Catalan, English, Esperanto, French, or Portuguese. These posters augment the Library's extensive photographic coverage of the Spanish Civil War.

And at the National Archives, Jack Saunders has been appointed as head of the Motion Picture, Sound and Video Branch. He began his new duties on September 8.

NORTH

Andover, MA. The Northeast Document Conservation Center (NEDCC) has expanded its photoduplication service and now has the capacity to preserve large...
collections of photographic materials efficiently. The photoduplication laboratory was renovated and equipped with a grant from the National Endowment for the Humanities and has the capacity to maintain the highest level of quality control in reformattting nitrate and early diacetate negatives onto safety film. NEDCC seeks new copying projects from institutions that hold collections of historic photographic materials. For questions regarding the duplication of photographic materials or to obtain an estimate call Mark Robinson, NEDCC's Director of Reprographic Services or David Joyall, Technical Photographer at (508) 470-1010; or write to NEDCC at 100 Brickstone Square, Andover, MA 01810.

North Haven, CT. A daguerrotype taken between 1840 and 1850 has surfaced in Connecticut, surprising experts who have identified it as the oldest surviving daguerrotype of a New York City streetscape. Joseph Buberger of North Haven, Connecticut, a specialist in daguerrotypes, is being credited with the discovery of the treasure, which is now in a private collection and is valued at $150,000. The New York picture was taken from the studio of Richard Lewis at 142 Chatham Street, close to the corner of Pearl Street. Many of the businesses in the scene are identifiable. "It's ironic," says Dale Neighbors, Curator of Photography at the New-York Historical Society. "New York City was a center for daguerrotypes, but whereas numerous scenes of Chicago and Saint Louis have survived, this is the only one of New York City." Experts hope, however, that others will surface. Buberger acquired the image from a Connecticut antiques dealer who had had it for ten years. [From Historic Preservation, March/April 1992, p. 11.]

Rochester, NY. The Eastman Kodak Company, which is basing the future of its snapshot business on electronics, has recently introduced the professional versions of its Photo CD system. The Photo CD system for amateur use, first announced in September 1990 and now available, allows pictures taken with a conventional camera to be recorded on optical compact disks in digital form. With an optical disk player, the pictures can then be displayed on television sets and computer terminals; they can also be transmitted over telephone lines. The new professional products include compact disks that can record text and sound as well as pictures. Also to be announced is a picture exchange that is intended to allow organizations that collect and distribute photographs to be linked electronically with their clients. [Let's hear it for electronic records issues!]—Ed.) (New York Times, 8/25/92)

The Society of American Archivists
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