



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

Volume 11, Number 1

December 1996

SUN AND FUN IN SAN DIEGO (or Minutes of the Meeting)

Susan Seyl, Oregon Historical Society

Minutes of the Business meeting of the Visual Materials Section, SAA Annual Meeting, San Diego, CA, August 31, 1996. Sheraton San Diego Hotel & Marina.

Section Chair Stephen Fletcher (Indiana Historical Society) opened the meeting at 7:10 a.m., giving an overview of the meeting's structure. Section Committee and Liaison reports would be followed by breaking into several subgroups to discuss two primary topics: ideas for programs for the 1997 SAA Annual Meeting and ideas for the section's Three-Year Plan.

Committee and Liaison Reports

1. *Newsletter*. Laurie A. Baty (NHPRC) reported on *Views*. She stated that three 12-page issues were published and thanked Bruce Johnson for his work as Assistant Editor. Laurie has suddenly become aware of how small the type is and indicated a willingness to increase the type size used for *Views*. This most likely would mean even more than the current 12-page issue, which would put *Views* well over the official limit for section newsletters. Laurie reported that she has been told (unofficially) that *Views* is the best section newsletter in SAA. Because we publish on a regular basis, continue to provide

Catherine Johnson Wins Chair-Elect at Annual Meeting

useful information, etc., etc., Laurie will continue to request permission to publish *Views* with additional pages. Laurie reminded Chair-elect Judi Hoffman (Library of Congress) to include additional costs for an expanded newsletter in the section budget due in January. She then reported that her April editorial on volunteerism was used by Teresa Brinati of SAA for an issue of *Archival Outlook*. She then repeated her request made for section members to provide information for *Views*, such as book reviews, exhibition information, collection snapshots, etc., as well as to volunteer to participate in the section—as an officer, or some other role.

2. *VM Cataloging & Access Roundtable*. Kate Bowers (Harvard University Archives) reported that Marcie Flynn (Silver Image) is the incoming chair; Kate is the chair-elect. Kate reported on a major development regarding format integration for MARC records. Archival materials are being called mixed media, which may mean some problems with archival records already on OCLC and RLIN. However, this is not so problematic if collections are totally visual materials. Final decisions have not yet been made. The Committee on Archival Exchange will consider this issue at their mid-year meeting in December; Richard Pearce-Moses (Heard Museum) is on the committee.

Catherine Johnson (Dance Heritage Coalition) reported for Jane Greenberg (University of Pittsburgh Library School) and encouraged archivists to look at CONDOC (Consortium to Develop an Online Catalog) with regard to the future of OPACs <http://hsl-mac4.med.ohio-state.edu/Catalog_Use/research.html>. Please e-mail Jane with comments



Gretchen Lake comments early on Saturday morning at the annual Visual Materials Section meeting in San Diego. Photo by L. Baty.

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Three-Year Plan

Catherine Johnson

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Visual Materials Cataloging & Access Roundtable (VMCART)

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at <janeg@lis.pitt.edu>. Catherine then reported on the following items:

The Program for Cooperative Cataloging (PCC) at the Library of Congress is requesting proposed additions from archivists for their name authority and subject authority projects. The web site is <http://lcweb.loc.gov/catdir.pcc>.

Dublin Core. Working to determine a standardized set of (currently 13) core elements for describing electronic documentation on the World Wide Web.

SAA has endorsed the Art & Architecture Thesaurus as a standard.

A North American Committee on Archival Description is being formed to develop international standards.

Richard Pearce-Moses then reported that he is going off the Committee for Archival Information Exchange (CAIE) and Jane Greenberg is taking his place. Richard encouraged VM folks to participate in every level at SAA and attributed much of the organization and growth of the section to Laurie Baty's work on *Views*.

Regarding format integration, Richard explained that the significance of format integration is the ability to search by type of material at a general level (i.e., to search just visual materials). Code as mixed media or dual code for visual materials and textual materials. He thinks that the Committee for Archival Information Exchange is on the right track, looking for the ability to distinguish original source material from secondary/published material. He also feels that CONDOC's work on OPACs is very important to archivists and encouraged talking to Jane Greenberg about it.

Richard also reported that CAIE has strong reservations about CANMARC, the Canadian approach, and wants to develop a single unified international standard.

3. *Association of Moving Image Archivists (AMIA)*. Henry Mattoon (National Moving Image Institute at American Film Institute) and Helene Whitson (San Francisco State) reported. Henry stated that AMIA is actively involved in the preservation of television and video materials around the country, similar to the study previously done by LC on motion picture materials. He noted that several members of the VM section are involved on the board of AMIA. AMIA's 1996 annual meeting is in Atlanta, December 2-7, and includes workshops and sessions, screenings and clips for restoration and preservation projects. Their newsletter is due out very soon.

Helene Whitson represents the News & Documentary Newsfilm Section of AMIA. Helene spoke at the Los Angeles hearing on the preservation of local television news. The hearings seem to be weighted toward entertainment, versus factual programs. She is also actively encouraging

broadcasting professors to use archival footage in their classrooms. The cataloging manual for motion picture and video materials is not yet available.

4. *Bibliography*. Stephen Fletcher reported that, since no one had volunteered to take charge of the bibliography, that, as chair, it became his by default. He reminded everyone that it is available on the Internet at Photohist. Stephen stated that he will write an article for *Views* about the bibliography and that the section will discuss the future of the bibliography.

5. *Architectural Roundtable*. Tawny Ryan Nelb (Nelb Archival Consulting) The new chair is Nancy E. Loe (California Polytechnic State University). Tawny announced a change in recommended storage materials for blueprints—they should be stored in unbuffered materials because they like an acidic environment. She also stated that there is a book in production by Atheneum entitled *Fabrication of Architectural Records* by Lois Olcott Price at Winterthur.

6. *Advanced Workshop Committee*. Mark Martin (Temple Memorial Archives) reported that, since there has not been an SAA Education Officer, that there has been no one to work with on creating new workshops. There is some thought about dropping the "advanced" aspect from a VM workshop. The committee will work toward a workshop for Chicago and/or Orlando.

7. *Academy of Certified Archivists*. Gretchen Lake (University of Alaska Fairbanks) announced that Jane Kenamore (American Medical Association) is now the Education Officer for the ACA. Gretchen is working with Jane toward inserting more information about visual materials of all types (post cards, sheet music, broadsides, etc.), into the ACA exam. Jane has not yet asked for new questions for the exam, but Gretchen will continue to pursue. Gretchen commented on the need for more practical questions on the exam in general.

8. *SAA Council*. Stephen Fletcher reported on some policy items that were discussed at the June SAA Council meeting:

A) Which Annual Meeting sessions to tape?

SAA criteria:

- sessions with higher projected attendance according to registration sheets,
- session topics with broad appeal,
- a special topic or noted speaker,
- permission from presenters to tape.

Gretchen Lake noted that they are taping some sessions at the current meeting that are heavily visual in nature.

B) Fund raising policy:

- section budgets must be submitted at least 90 days prior to June SAA Council meeting

- Executive Committee approval must be obtained prior to any contact or transaction by a section with an outside funds source

- sections cannot request money using the name of SAA

This apparently means that any new VM t-shirts that say SAA would have to go through Council.

9. *Elections.* Sarah Rouse (Library of Congress), Chair of the Nominating Committee was not able to attend the meeting, so the other committee members, Tawny Ryan Nelb (Nelb Archival Consulting) and Sue Seyl (Oregon Historical Society) conducted the election. Since only one of the candidates was present (Catherine Johnson, Dance Heritage Coalition; Gerald Newborg State Historical Society of North Dakota was not able to attend), there were no introductions or statements by the candidates. The election was held and Catherine Johnson was elected chair-elect.

10. *Reports on Library of Congress activities.* Judi Hoffman reported on the Motion Picture, Broadcasting, and Recorded Sound Division's work on the creation of a set of guides for genre, form, and format terminology for moving images. A draft is available and they are seeking comments.

Arden Alexander reported that the most current version of *LCTGM I: Subject Terms* is on-line at the Library of Congress Web site (<http://lcweb.loc.gov/rr/print/tgm1>). *TGM II: Genre and Physical Characteristic Terms* will be available in late 1996 at <http://lcweb.loc.gov/rr/print/tgm2>. The Web versions will be updated quarterly. She also spoke about the Library of Congress/Ameritech Digital Library Competition which will make \$2 million available for 8-10 awards (\$50,000-75,000 each) for digitizing projects. Application deadline is November 1, 1996.

Arden is a member of the Program Committee for the 1997 Annual Meeting. The committee has moved the deadline for accepting proposals to October 11. The 1997 meeting will have a special track on transformation; section chairs are encouraged to discuss at section meetings.

11. *Report from the Chair.* Stephen Fletcher briefly reviewed accomplishments of the past year. In discussing program proposals, he specifically noted the popularity of digital imaging, including interest from other sections who asked VM to co-sponsor particular sessions. He noted the many sessions on the 1996 program that were VM-related—some VM proposed, some VM co-sponsored, and some were from "out of the blue."

Those in attendance then broke into smaller groups to discuss ideas for program and/or workshop proposals. The following topics were generated from these discussions:

- negotiating rights re: digital images (this topic was nicely covered in a session the following day)

- dealing with surrogate images (i.e., photographs of Native American artifacts in photo collections)

- technical metadata for digital images (resolution, storage media, scanning info, etc.)

- visual literacy vs. visual wallpaper in the digital age

- user surveys of VM collections

- evaluation of new multimedia products

- management of large collections, especially preservation

- collecting policies for visual materials

- newspaper and magazine photo morgues (from Sarah Rouse)

- political cartoons (Congressional Papers Round Table has a proposal ready on this topic, according to Gretchen Lake)

- Joan Schwartz is working on a proposal re: collective memory, which includes photographs

Stephen asked that proposals be sent to incoming Chair Judi Hoffman who will coordinate VM-related proposals. Judi offered to help anyone interested in preparing a proposal, although she would not actually be creating the proposals.

Stephen then reviewed three issues that are still to be worked on for the sections' Three-Year Plan:

- VM Section relationship with the Academy of Certified Archivists

- creation of a moving image round table

- future of the bibliography

Stephen then asked the gathered to again break into smaller groups to list issues for the section's three-year plan. The issues identified to pursue were:

- reaching out to rest of SAA members to attract other types of visual materials, such as maps, drawings, etc; possibly a pre-conference workshop on how to work with these materials

- access to bibliography (the sections' three year plan already calls for a VM Web page linked to SAA Website; VM page should then have a link to the bibliography)

- increased training for historians and students in using visual materials (i.e., articles written for publication in history journals,

- need for a visual materials component in mainstream archival presentations

- review of SAA Basic Manual for VM - does it need updating?

Judi Hoffman then encouraged people to send in their survey responses (survey on back page of August 1996 *Views*).

Meeting adjourned at 10:00 a.m.

Respectfully recorded and submitted,
Sue Seyl (Oregon Historical Society)

Section leadership contact information will be found on page 2.

From the Chair

Judi Hoffman, Library of Congress

First of all, let me congratulate Catherine Johnson, our new Chair-Elect! Catherine and I have worked together before in the Dance Heritage Coalition, and I look forward to collaborating with her again in these new and exciting circumstances. As one of her first responsibilities to the section, Catherine will be chairing our Three-Year Plan Committee, and I urge you all to contact her with your suggestions and concerns for the future.

Initial Survey Results

While I am on the subject of the section's future, I want to thank those of you who took the time to fill out the member survey from the August issue of *Views*. I received 30 surveys, the results of which will help Catherine and me as we plot the direction of the section in the coming year. If you haven't filled out **your** survey, it's not too late—please take a few moments to let me know your interests and concerns. If you need a survey form, just contact me and I will dash one off to you in whatever manner you prefer.

Although I see the survey as an ongoing gauge of the section's membership, I would like to quickly summarize the responses thus far. Of the 30 respondents, 27 work with or are responsible for photographic materials, 18 for moving images, 17 for artwork, 12 for architectural records, and 17 for other visual materials that range from maps to posters, postcards, broadsides, cartoons, and other visual ephemera. In other words, we are quite a diverse bunch, with responsibility for a wide range of visual materials!

Perhaps surprisingly, given their current status as hot topics, digital technology and projects were not the subjects of most interest to the survey respondents. That honor went to visual materials cataloging/finding aids and copyright issues, followed closely by preservation of photographic materials. The topics of least interest appear to be cooperative (inter-institutional) projects, fundraising, and the Internet and World Wide Web.

For those who suggested possible topics for conference sessions, I am happy to report that a session on photo morgues (suggested by two respondents) has been proposed with co-sponsorship by the VM section, and at least two others—on posters/other visual ephemera and rights issues—

are in the works. In addition, the section is sponsoring a proposal for a special focus session on a new indexing and retrieval system for images based on an online version of the Thesaurus for Graphic Materials.

Section Meeting in San Diego

I also want to thank those section members who attended our section meeting in San Diego. The official turnout was 51, although I suspect more came and went without having a chance to sign the attendance sheet.

Those of you who were not able to make it can read the minutes of the meeting found on page 1 in this issue of *Views*, but I want to mention a few items.

- There was strong support for the idea of creating section t-shirts, an activity for which I will be seeking Council approval.
- A majority of those present also supported the establishment of a moving image roundtable, and we were able to collect 26 signatures on a petition for that purpose. With new guidelines from Council, however, formation of a roundtable requires 50 signatures, so **I need to ask your help**. Anyone who was not able to attend the San Diego meeting or did not get a chance to sign the petition, but who is an SAA member and would like to see a moving image roundtable created, please contact me and I will get the petition to you for your signature.

Calling All Volunteers

Finally, I want to once again call for volunteers from the membership to help with our committee and liaison work. I was surprised to have at least one person approach me in San Diego who had long wanted to actively participate in some manner with the section but who had imagined there were long lines of volunteers waiting for chances. As Laurie so eloquently communicated in her April *Views* editorial, the VM section always has work for anyone who would like to help, no matter the level or type of activity you prefer.

Three of our committee chairs or liaisons in particular can use your help. (1) John Slate has graciously agreed to chair the Bibliography Committee, given the support for the project you voiced in San Diego, but he needs to find some other VM members who are excited about the project and willing to help serve on the committee. (2) We are going to pursue the possibility of having a WWW home page for the section that includes the bibliography, so I would particularly appreciate any Internet-savvy volunteers! (3) Gretchen Lake, our ACA liaison, would also appreciate a volunteer or two to work with her in composing visual-materials related questions for the certification exam and in attending ACA meetings.

(4) Finally, Mark Coir has sadly informed me that this will be his last year as section liaison to the Architectural Records Roundtable, so we need to be thinking about someone to take his place, as difficult as that may be. Thank you, Mark, for all your hard work and excellent reporting.

Let me close by again urging you to contact me, Catherine Johnson, or any of the committee chairs listed in this *Views* with any ideas, suggestions, concerns, etc. you might have. I am looking forward to an exciting, productive year for the VM section, and that scenario simply cannot happen without **you!**

**From the Chair-Elect,
Catherine Johnson, Dance Heritage Coalition**

Thank you for electing me to serve the section as Chair-Elect. I look forward to working with you over the next two years. My first task for the section, after writing this column, is to review and update the current three-year-plan. I welcome your input as we consider the work the section will accomplish over the next three years. The current plan reflects the desire to serve the VM membership through programming and continuing education. The section works to ensure that visual-materials information and skills are part of SAA training initiatives. The section proposes and supports proposals for visual materials related pre-conference workshops. Additionally the section is committed to maintaining and increasing the quality and number of programs of interest to VM section members provided at the annual meeting.

We live in a busy world with increasing demands on our time. It's easy to get bogged down in the day-to-day, just keeping up. Fortunately, SAA's annual conference gives us a break from the routine and a chance to look around and see what is happening outside our own corridors. It also gives us an important opportunity to take a longer view—not just to consider how we are going to make it to next year's conference (or make that October deadline for program proposals) but to consider how we are going to respond to the long-term needs of our constituency, what are the overall program goals of the section, how can our work have long-term impact?

The section's tradition is to make the three-year-planning an open process. **I am requesting your input and would welcome any volunteers interested in serving on a committee to update the plan.** Work on the plan will take place in December and January, so if you are interested please contact me as soon as possible. One of the functions of SAA sections is to integrate new members into the active work of the Society. If you are a new member and want to become more involved in the

organization, the VM Section offers plenty of opportunities. Another mission of the section is to perform work. If there is a specific project that needs undertaking, the section can provide a national forum for members to focus on matters of practical interest. To volunteer or to contribute your thoughts regarding section activities and programming please contact me by any mode of communication available to you. My street and e-mail addresses and phone and fax numbers will be found on page 2.

We are a strong and vital section. We have an excellent newsletter, masterfully compiled and edited by Laurie Baty. The San Diego annual meeting included 11 programs relevant to VM Section interests as well as several related pre-conference workshops. But it takes more than the commitment of a few to keep the section strong. It takes the concern and interest of all members. I look forward to hearing your ideas and thoughts, proposals and suggestions, and welcome your involvement in the Section.

**Architectural Archives Roundtable
Mark Coir, Cranbrook Archives**

The SAA architectural records workshop scheduled for Cleveland has been canceled. If anyone would like to host one in their area, please let Joan Sander at the SAA office know soon. Joan can be reached at (312) 922-0140.

The roundtable gathered at the SAA conference in San Diego for its annual meeting. There was much discussion about the future course of the roundtable and how best to reinvigorate the group. The good news is that Waverly Lowell, late of SAA Council and one of the country's stellar architectural archivists, has agreed to take on the chair of the roundtable. She would like to start improving communication by receiving information on projects, exhibits, articles, books, etc., pertaining to relevant themes. Waverly will begin to build an e-mail distribution list. She has the e-mail addresses of all those who attended the roundtable meeting but would welcome more. If you have anything to offer or are interested in being placed on the roundtable distribution list, please contact Waverly at <waverly.lowell@sanbruno.nara.gov>. Sorry, at this time only individuals having access to e-mail are being included on the distribution list.

Waverly has asked me to remind all roundtable committee chairs that she would like to receive regular reports about the activities of their committees. We should also be thinking about the types of presentations we would like to see occur at next year's meeting in Chicago. If you have suggestions or are willing to work on the program, please let Waverly know.

CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Linda Tadic, Peabody Award Archive

The upcoming Association of Moving Image Archivists conference in Atlanta [*Probably happening as you read this—Ed.*] is going to be an active one for the Cataloging and Documentation Committee, so all AMIA members and interested parties are encouraged to attend.

The committee meeting on Tuesday will include a discussion of the possibility of the Committee's compiling a compendium of practice. One possible compendium would be divided into sections according to kinds of institutions (university-based archives, independent archives, news libraries, stock-footage houses, etc.), with sub-sections describing the institutions' cataloging practices, systems, software, and other relevant issues. Committee members are asked to come with ideas for what they would find useful in such a document.

On Thursday, the committee will be sponsoring a panel titled "Cataloging Under the Influence." Panelists will describe how their institutions, collections, and clientele influence their cataloging systems and approaches. To help illustrate their differences, panelists will present cataloging records they created of the same news broadcast excerpt.

Of additional interest is the panel on the Library of Congress' draft film genre and form terminology list. Representatives of the Library of Congress group that compiled the list will present the draft, which was mailed to committee members in late October. The panelists will also attend the Friday committee meeting to continue the discussion.

The Committee has elected Barbara Humphrys as its new incoming Chair. Barbara will assume her duties after the AMIA business meeting at the conference, and will lead the Friday committee meeting.

If you would like to join the Committee or have questions, please contact Barbara Humphrys.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Marcy Flynn, Silver Image Management

Over 40 people attended this year's Visual Materials Cataloging and Access Roundtable (VMCAR) meeting on Thursday, August 29. Chair Jane Greenberg conducted our informal meeting, and introduced me as the Chair for the 1996-1997 term. I currently work as a consultant specializing in collections care and management of visual materials with my own company, Silver Image Management. Kate Bowers, Assistant Curator for Bibliographic

Control and Special Media, at Harvard University Archives will be serving as the VMCAR Chair for the 1997-1998 term.

After everyone had the opportunity to introduce themselves to the group, there were general announcements and updates on such topics as format integration, Encoded Archival Description (EAD/SGML), the Consortium to Develop an Online Catalog (CONDOC), the Program for Cooperative Cataloging (PCC), the North American Committee on Archival Description (NACAD), and the Dublin Core. Many World Wide Web addresses of relevance to these topics were exchanged. Other announcements were made on the status of the *Art and Architecture Thesaurus (AAT)* as a standard endorsed by SAA, the Library of Congress' *Thesaurus of Graphic Materials* new edition and web site, the National Digital Library's Ameritech Project application process, and the Library of Congress Moving Picture, Broadcasting and Recorded Sound (MBRS) Division's new work on a Moving Image Genre/Form guide. Solicitations were made for program proposals for next year's SAA annual meeting of interest to visual materials catalogers. A general discussion focused on the group's experiences in accessing scanned images and methods for their retrieval.

After the meeting, it was suggested that it might be beneficial to try to conduct part of next year's meeting as a discussion of a particular cataloging issue of relevance to visual materials catalogers in addition to our open agenda of announcements and reports of interest to the group. Suggestions to change, improve, or expand the format of next year's meeting are welcomed and encouraged. Please feel free to contact me with any contributions you have.

From Our Correspondent in the Emerald Isle Sarah Rouse, U.S. Library of Congress

[**Ed note:** *Sarah Rouse, a former VM-section chair left for her stint as a Fulbright Fellow at the National Library of Ireland just as the rest of us were flying off to San Diego. I've asked her to fill us in on life as a Fellow. Her note to me follows.*]

The National Library has only one e-mail account for the systems administrator, so I'm at home, hence the short message (I'm paying...). The collection here is about 300,000 images. After years of being rather haphazardly administered (despite best efforts), the photographic department is now headed by a smart and energetic person, Grainne MacLochlainn, with a staff of two. The entire National Library of Ireland is dedicated to *materila* of Irish interest (not a congressional library or a copyright deposit library), so its narrower scope means—only 65 staff total. But a beautiful reading room—round—with old book catalogs, card catalogs, and online records now as

well. Staffing is good people but too few overall. The photo collection has recently been separated administratively from its prints and drawing department, and within a year is to be physically separated as well, to a special new building 15-minutes' walk away, in the trendy Temple Bar area.

Much better storage conditions as well as an area to serve patrons (neither of which they have now) will be in the new building. Meanwhile, work is underway to plan and carry out a digitizing project for the much-used and famous Lawrence Collection of mostly topographic views of Ireland, taken 1880-1920, somewhat similar to the Detroit Publishing Company at the Library of Congress. Other big collections include the Morgan Collection of aerial views (1950s) in Ireland, and a number of interesting albums focusing on events in Irish history such as the Fenian Movement and the Easter Rising of 1916, as well as family albums containing images by Louisa Tenison and Mary, Countess of Drogheda.

While I'm only involved to the extent that I'm giving little seminars on cataloging them, the NLI's collection of prints and drawings is very nice, too. Three sketchbooks of Charles Rennie MacIntosh have recently been loaned for a MacIntosh exhibition in Glasgow. Meanwhile, Grainne's experience at the RIT workshop in August '96 on Identification and Digitizing of Photos (official title?) was extremely helpful and heartening. Best regards from Grainne to all those she met there.

As for me, I'm happily wallowing in the NLI collections, stored in various unsuitable places such as the "Spiral Room" so named because it's next to the cast-iron spiral staircase. But the NLI does appreciate its collections and if others wish to come help them gratis, they'd be pleased to have you. (Or so it seems to me!). Thanks for contacting me; send any hot news from the US. Bye for now, SR

New AMIA Web Site Established

The Association of Moving Image Archivists (AMIA) would like to announce the opening of the AMIA World Wide Web site. The site contains information about the Association, a list of links to related Web sites, and information about the sixth annual AMIA conference to be held in Atlanta, December 3-7, 1996.

The URL is <<http://wwwsc.library.unh.edu/amia/amia.html>>

Check it out and let the designers Tom House and Lisa Wood know what you think. They want the AMIA Web site to be as informative and easy to use as possible, so please send them any suggestions you might have for ways they can make improvements. Contact Tom House, University Archivist, University of New Hampshire, (603) 862-

0277; e-mail <tmhouse@christa.unh.edu> or Lisa R. Wood, Audio-Visual Archivist, University of Kentucky, (606) 257-9611; <lwood@pop.uky.edu>.

Chemical Restoration of Albumen Prints

Doug Nishimura

Image Permanence Institute

<dwnpph@ritvax.isc.rit.edu>

Just a short comment with regard to Klaus Pollmeier's comment about chemical restoration of albumen prints [**Ed note:** *this appeared on Walter Henry's Conservation List in August 1996*] (written in response to Norman Laurila's question about albums with foxing). In addition to the problem of not necessarily recreating what the original photographer intended (in terms of tone-range, contrast and image tone), POP [printing out paper] images have the additional problem of not generally working with conventional bleach and redevelopment. I worked with the late Dr. Hendriks for several years on this problem (he worked on the problem for about eight years) and the problem with POP images is that they are composed of photolytic silver—small spheres of silver created by light. After bleaching out such an image there are simply no nucleation centers for redevelopment to use to "reconsolidate" the silver image. The photos bleach very well, but you won't get any image back. Electron micrographs showed a fairly nice even dispersion of tiny silver particles that were so small that they didn't do much of anything in terms of blocking light. For this same reason, DOP [developing out paper] images that are too badly faded can't be "restored" by bleach and redevelopment, nor can a decent copy negative be created by neutron activation autoradiography. One of my colleagues worked out a system in which chlorauric acid was used as the bleaching agent and this worked for POP images. The problem with this method is, again, the issue of changing the tone, tone-range, contrast as well as altering the metal content of the image.

IN PRINT

The Review

John Wood, *The Scenic Daguerreotype: Romanticism & Early Photography*. University of Iowa Press, Iowa City, 1995. Forward by John R. Stilgoe. 238 p., 38 illustrations, 100 plates, ISBN 0877455112 (cloth; alk. paper) \$55.00.

Reviewed by Robert Shlaer, Daguerreian.

John Wood is a Dionysian for Daguerre. No recent author has written more extensively, more vibrantly, or more enthusiastically about the daguerreotype. No one is more responsible for the

rising popularity of the daguerreotype among collectors, or for the renewed appreciation of the daguerreotype's aesthetic qualities. Perhaps no one else could find so many varied ways to successively praise the hundreds of images which are presented to us, one by one, in Wood's publications on the daguerreotype.

In his latest effort Wood concerns himself entirely with the "scenic" daguerreotype. Except for scientific and astronomical daguerreotypes, scenic images are the rarest of the nineteenth-century daguerreian genre, and, as the author points out, most of those which do exist are of inferior quality. In spite of this limitation, Wood has ferreted out and here illustrated an astonishing selection of images. The quality of many of these pictures will take the breath away. Wood is as successful as he has always been, finding and publishing superb pictures which are available in no other way to his readership.

Wood pursues a single powerful thesis: that scenic imagery emerged full-blown and mature at the dawn of photography, because it was a direct expression of Romanticism, of the pursuit of the picturesque, which had informed much of the art of painting during the first half of the nineteenth century. This point has already been granted in the case of the early calotype artists, but Wood argues that the same artistic sensibility appears earlier and as clearly in the work of daguerreotypists, despite the distinctive visual qualities which distinguish the daguerreotype from the calotype.

Wood discusses first the daguerreotype and then Romanticism, which he illustrates with a few well chosen exemplars of nineteenth-century painting. There is probably no more evocative short discussion of Romanticism than that presented here, and Wood's essential sympathy with the movement toward the "reenchantment of nature" is clearly evident. The author's emotional involvement with his subject, however, occasionally leads to an enchanted, rather than factual, description of it. Daguerreotype images are not "gold and mercury," but rather consist of tiny crystals, almost entirely of silver, on a polished silver surface. Mercury may be present in minute amounts, but if gold has been added by Fizeau's gilding process, no detectable mercury remains.¹ Despite Wood's compelling prose, nineteenth-century daguerreotypists were not routinely poisoned by the chemicals they used, nor, however romantic the notion, did they usually regard themselves as courageously sacrificing health and life for the sake of their artistic pursuits. Certainly we should take seriously the warnings of Levi Hill, the well-publicized mercury poisoning of Jeremiah Gurney, and the possible death from Bright's disease of Thomas Easterly at age 73. But whatever these and other daguerreian artists may have suffered, their art stands quite apart.

Wood is also perhaps a little too quick to quote from authorities on the daguerreotype, old and new, without reflecting on whether what they have to say is in fact correct, or even particularly relevant. There are multiple reasons why a fine daguerreotype exhibits its "crystalline clarity," but probably the least of these is the thinness of the photosensitive layer. Despite the subjective sensation of sharpness elicited by viewing a daguerreotype, it is not an extremely high resolution process, particularly in the mid to low tones where the image particle density is low. To the extent that glass lenses pass ultraviolet light, the sensitivity of the daguerreotype plate to such short wavelengths can only degrade the contrast of landscape images by emphasizing the effect of atmospheric scattering, which does, however, simultaneously increase that romantic fading in the distance called atmospheric perspective. Despite the self important rantings of a Marcus Root, a Gabriel Harrison, (or an Albert Southworth, who is quoted talking about paper prints, not daguerreotypes), the landscape daguerreotypist simply *cannot* "observe all of the identical rules necessary for the production of a work of merit that a painter or a sculptor would follow." The very nature of the process, both in its limitations and its virtues, precludes it. These are but minor failings in Wood's discussion of the Romantic tradition, which is where this book truly shines.

The core of the text is a discussion of the work of two classes of daguerreotypists, weakly distinguishable as amateurs and professionals, who made scenic pictures. In the end there is little to separate these two groups visually, except that the amateurs occasionally lacked the refined technical skills of the professionals, while the professionals could not always exercise that freedom of choice inherent in the work of amateurs. Wood argues that they all shared a common romantic vision which led them to seek out the picturesque as their exclusive subjects, and to compose their images in a manner derived from the currently fashionable romantic traditions of landscape painting. Wood makes a compelling case both visually and in writing, but he often fails to use his sharply critical eye to test the strength of his arguments. Wood only occasionally asks specific questions of an image beyond the picturesque choice of subject. He might wonder more often for us: Why this vantage point? Why this composition? What might be just outside the frame? What is the quality of the light? What is the artistic significance of posed human figures? What is the relationship between the technical and the artistic quality? Why might the creator of a flawed daguerreotype consider it successful enough to warrant its preservation? What do the unique visual properties of daguerreotype bring to the composition? How might a painter of the time have dealt with the same scene? What might have been the impetus to

make those daguerreotypes in his anthology which are emphatically classical, or very modern in their appearance? Most importantly, where is that remarkable dynamicism, that sense of turbid motion, of sound, of generation and decay, of danger, of discovery, which is so evident in the paintings Wood uses as illustrative examples of Romanticism? Many of the daguerreotypes are, by contrast, disturbingly calm, safe, immobile, languid, tranquil, and silent.

In trying to read and understand these central chapters, one of the book's greatest failings intrudes itself—its layout. The set of 100 plates seem to be arranged in no particular order, although some groupings by subject, or place, or artist, or by compositional style, do make themselves apparent. Only occasionally does this have anything to do with the sequence of the text. The reader is caught in a continuous back and forth effort of turning pages and searching for numbers to pair the text with the images under discussion, interrupted now and again by searches for the endnotes. The notes to the plates follow that section rather than being integrated within it, leading to another, somewhat more regular page flipping exercise, punctuated by occasional cross-references back to the text for information omitted from the notes. To look in the text for a particular artist requires yet more flexing of the binding, since there is no index.

The quality of the plates and of the text illustrations is a great disappointment, especially when compared to Wood's earlier books on photography. The illustrations within the text are printed on a mat-textured paper, which severely limits their quality. This is an obvious decline from Wood's 1989 book, *The Daguerreotype: A Sesquicentennial Celebration*² where the illustrations in the text are equal to those termed "Plates," as well as from the 1991 *America and the Daguerreotype*,³ where the text illustrations are only slightly inferior to the plates. In *The Scenic Daguerreotype* the plate section is printed on a high-quality coated paper and some of the reproductions are quite good, but all are in black and white. Perhaps the hand-tinting present on many portraits was the impetus to include some color reproductions in Wood's earlier books. Such after-the-fact tinting was unusual in scenic daguerreotypes, but, absent the addition of color, the daguerreotype is none the less emphatically not a black-and-white picture. The subtle and not so subtle color variations, which are one of the distinctive and aesthetically important properties of the daguerreotype, can be represented rather well in reproduction. Contrast the black-and-white plate of Baron Gros' *View of the Propylaea on the Acropolis* (Plate 1) with the same daguerreotype, reproduced in color on the dust jacket. A more dramatic example is the anonymous *Vaucenans* (Plate 51), which was reproduced in color in one of Wood's earlier books.⁴ Wood's other recent daguerreotype publication is

illustrated entirely with high quality color reproductions.⁵ The impressions left by these comparisons is that the book under review was produced hurriedly and on the cheap.

The penultimate chapter is a jarring, seemingly out of place treatment of the contemporary daguerreotype. It does nothing to advance the central thesis of the book, and only a little to further an understanding of the work of modern daguerreian artists. It is mainly of a compilation of biographical data on five living daguerreotypists, along with a brief descriptive appreciation of their artistic approaches. In common with some of the nineteenth-century amateurs whom Wood describes, those attracted to the medium of daguerreotype today are often highly educated and versatile individuals. Other than that, it is not clear how or if these daguerreotypists fit into the romantic scenic tradition, either personally or artistically. Wood offers for the reader's judgment but a single illustration of a work by each. Given the choice, more illustration and less text would leave a more distinct idea of the sorts of work being done in daguerreotype today.

The existence of contemporary daguerreians is a bridge into Wood's conclusion, where he emphasizes the nostalgia and the sense of loss these early scenic pictures induce in today's viewer. Wood offers Romanticism as a cure for contemporary individual, social, and industrial disjunction through the "reenchantment of the world." This fine sentiment is one which I share wholeheartedly, tempered by the thought that it was the age of Romanticism which brought us the Industrial Revolution and made daguerreotypy possible. Every time I pass the blighted landscape left by mining operations, I am reminded that copper, silver, mercury, and gold came from there.

Notes:

¹Barger, M. Susan, and William B. White, *The Daguerreotype: Nineteenth-Century Technology and Modern Science*. Washington: Smithsonian Institution Press, 1991.

²Wood, John (Ed.), *The Daguerreotype: A Sesquicentennial Celebration*. University of Iowa Press, Iowa City, 1989.

³Wood, John, ed., *America and the Daguerreotype*. Iowa City: University of Iowa Press, 1991.

⁴Wood, John. *The Daguerreotype*, Plate 18.

⁵Foresta, Merry A. and Wood John, *Secrets of the Dark Chamber: The Art of the American Daguerreotype*. Washington: Smithsonian Institution Press, 1995.

The Books

Falls, Laurel. *Occasional Readings in Photography*. Number 6: *Christian Boltanski*. Columbia College Chicago, 1996. 23 p. Order from

the Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605.

Joseph, Steven, and others. *Directory of Photographers in Belgium 1839-1905*. Antwerp: C. de Vries-Brouwers, 1996. ISBN 90-6174-837-2 BF 5,750. (BF 650 s&h; overseas add BF 2,000 for registered airmail; bankcards, BF750 extra). Order from: C. de Vries-Brouwers, Haantjeslei 80, B2018 Antwerp, Belgium; fax (32) (0) 3 237.70.01. [The Pajerskis in New York are supposed to be carrying this as well.]

Sullivan, George. *Black Artists in Photography, 1840-1940*. New York: Cobblehill Books, 1996. ISBN 0-525-65208-6 \$16.99 (\$2 s&h). To order: call 1-800-253-6476 (MasterCard and Visa) or write: Consumer Sales, Penguin USA, P.O. Box 999, Department #17109, Bergenfield, NJ 07621; foreign orders must be prepaid.

WHAT'S UP

Opened October 5. *East Meets West: Indonesian Film Posters from the John Pfahl Collection*. International Museum of Photography at George Eastman House, Rochester, NY.

Through December 29. *Identifying and Preserving Photographs* (permanent collection), International Museum of Photography at George Eastman House, Rochester, NY.

Through January 5, 1997. *Betty Hahn: Photography or Maybe Not*, International Museum of Photography at George Eastman House, Rochester, NY.

Through January 12. *Pictorialism Into Modernism: The Clarence H. White School of Photography*. International Center of Photography, New York.

Through January 17. *Fifty Years on the Mangrove Coast. Photographs by Walker Evans and Rodger Kingston*. Southeast Museum of Photography, Daytona Beach, FL.

Through January 17. *Here and There: Photographs of Florida and the Amazon by Alex Webb*. Southeast Museum of Photography, Daytona Beach, FL.

Through January 17. *Illinois Photographers in the 90s: The Midwest Photographers Project*. Museum of Contemporary Art, Chicago, IL.

Through January 17. *Land of Paradox. Four Japanese Photographers*. Southeast Museum of Photography, Daytona Beach, FL.

Through January 17. *Russia: Chronicles of Change*. Southeast Museum of Photography, Daytona Beach, FL.

Through January 19. *Photography in Latin America: A Spiritual Journey*, The Brooklyn Museum, New York.

Through February 23. *Plain Pictures: Images of the American Prairie*. Amon Carter Museum, Fort Worth, TX.

Through September 1. *Image of the President: Photographs by George Tames*. National Portrait Gallery, Washington, DC.

Opens December 18. *Photographers in Belgium 1839-1905*. Museum of Photography, Waalse Kaai 47, Antwerp, Belgium.

Opens January 11. *Masterworks of the Photography Collection*. Amon Carter Museum, Fort Worth, TX.

Opens February 1. *Pictorialism Into Modernism: The Clarence H. White School of Photography*. Spencer Art Museum, University of Kansas, Lawrence.

Opens March 1. *Likeness and Landscape, The Daguerreotype Art of Thomas M. Easterly*. Amon Carter Museum, Fort Worth, TX.

Opens March 22. *Paris-Brussels/Brussels-Paris*. Grand Palai, Paris, France.

[**Views** welcomes additions to this continuing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

A Request of the Section from a Reader

Dear Laurie:

I am working in the Visual Resources Department of the Winterthur Library in Delaware on cataloging the Decorative Arts Photographic Collection (DAPC), over 165,000 photos of the decorative and fine arts housed in folders according to the craftsperson/artist. In order to participate in not only the RLIN bibliographic database but also the proposed online public access catalog, MARC-VM records [are being created] based on the maker with the objects as subjects.

To say the least, we need all the publicity and advice we can get, especially because we will be stretching the limits of the AAT and MARC format. Although investigating other records on RLIN has been a great help, I would like more contact with other catalogers in similar situations (i.e., dealing with faceted topical terms, cataloging a study photograph collection, etc.)

Could you place in *Views* a short notice about our project? We would like the project more known

and would appreciate the SAA VM members' comments.

Best Wishes

/s/

Margaret Welch

Assistant Librarian, Visual Resources

Winterthur Museum, Winterthur, DE 19735

Phone: (302) 888-4703

Fax: (302) 888-4870

E-mail: mwelch@brahams.udel.edu

MEETINGS & WORKSHOPS

June 5-7, 1997. History of Photography Group

It's still not too late to be included on the mailing list for the History of Photography Group's June 1997 symposium in Purchase, New York. To receive the registration information, contact Gillian Greenhill Hannum, Department of Art History, Manhattanville College, Purchase, NY 10577; e-mail <ghannum@mville.edu>.

April 7-25, 1997. Centre for Photographic Conservation

A series of six courses given by the Centre. Class sizes and subjects vary. For more information write, call, or fax Angela H. Moor, Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU; phone +44 (181) 690-3678; fax +44 (181) 314-1940).

August 16-21, 1997. Rochester Institute of Technology

Preserving Photographs in a Digital World. Contact RIT, TPD Registration, 66 Lomb Memorial Dr., Rochester, NY 14623; phone 1-800-724-2536; fax (716) 475-7090

August 24-31, 1997 Society of American Archivists.

The Annual meeting will be held in Chicago, IL.

PLAN AHEAD: July 20-24, 1998

Care of Photographic, Moving Image, and Sound Collections," organized by IPC and supported by the Society of Archivists. **Papers invited.** Language: English. Send abstracts of 150 words and a biography of 50 words by April 25, 1997, to Susie Clark, Conference Co-ordinator, 3/4 Hill Top, Grafton Y05 9QL, UK.

[Views welcomes additions to this ongoing column documenting visual-materials meetings around the world. If you know of such a meeting, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.—Ed.]

LIBRARY OF CONGRESS ANNOUNCES NEW DEVELOPMENTS FOR PRINTS & PHOTOGRAPHS DIVISION

Thesaurus for Graphic Materials

The Library of Congress recently announced the availability of the revised (1995) version of the *Thesaurus for Graphic Materials (TGM)*, which includes both *TGM I: Subject Terms* and *TGM II: Genre and Physical Characteristic Terms* in several formats. In addition to the hard (book) copy, the *Thesaurus* is also available on the *Cataloger's Desktop*, a CD-ROM publication. These publications may be ordered from the Library of Congress Cataloging Distribution Service (CDS), Customer Services Section, Washington, DC 20541-5017; 1-800-255-3666; (202) 707-6100; e-mail <cdsinfo@mail.loc.gov>; web site <http://www.loc.gov/cds>.

The most current version of *TGM I: Subject Terms* is on the Library of Congress Web site at: <http://lcweb.loc.gov/rr/print/tgm.1>. *TGM II: Genre and Physical Characteristics* will be available in late 1996 at <http://lcweb.loc.gov/rr/print/tgm2>. The web versions will be updated quarterly.

In the near future, TGM I and TGM II alphabetical vocabulary lists will be available for downloading as ASCII files. At a computer set up for file transfer protocol, ftp to <ftp.loc.gov>, as anonymous, then change directory to <cd/pub/pnp> and "get tng1.asc" or "get tgm2.asc" depending on which volume you want.

Graphic Materials

Graphic Materials: Rules for Describing Original Items and Historical Collections is also available on the *Cataloger's Desktop* CD-ROM. This new version of *Graphic Materials* includes catalog records coded in the MARC format; optional additional cataloging practices, such as use of bulk dates; an update of terminology to conform with terms in the 1995 edition of the *Thesaurus for Graphic Materials* (e.g., photographic prints instead of photo prints); and additions to the specific materials designation list. For a printed list of changes to *Graphic Materials* contact: Mary Mundy, GM editor (202) 707-3636, e-mail <mmun@loc.gov>.

Encoded Archival Description (EAD)

The Prints and Photographs Division is participating in the early implementation of EAD, a DTD (Document Type Definition) for encoding archival finding aids in SGML (Standard Generalized Markup Language). A test finding aid, Visual Materials from the National Association for the Advancement of Colored People Records, is available on the Library of Congress web site. To view the finding aid, you need an SGML document viewer: <http://lcweb2.loc.gov/ammem/ead>.

NATIONAL DIGITAL LIBRARY PROGRAM DEVELOPMENTS

LC/Ameritech Digital Library Competition

With a gift from Ameritech, the Library of Congress has recently sponsored an open competition to enable libraries, museums, historical societies, and archives to create digital collections of primary resource material for distribution on the Internet in a manner that will augment the collections of the National Digital Library Program at LC. Information on this program may be obtained from Barbara Paulson, (202) 707-1087; fax (202) 707-3566; e-mail <bpau@loc.gov, or Crystal Ashton, Ameritech Library Services, (801) 223-5330; fax (801) 223-5202; e-mail <cra@amlib.com>.

Image Permanence Institute Report on Evaluation of Digital Images

The Image Permanence Institute (IPI) prepared "Recommendations for the Evaluation of Digital Images Produced from Photographic, Microphotographic, and Various Paper Formats" (May 1996) to discuss methods to evaluate performance and products of scanning service providers with such tools as targets and other devices needed to measure image quality. The principal investigators were James Reilly and Franziska Frey. The report is found at <<http://lcweb2.loc.gov/ammem/ipirpt.html>>.

Pictorial Collections at the Library of Congress' American Memory Web Site

The Prints and Photographs Division has ten different collections now available on the Library of Congress American Memory web site. Included are:

- American Variety Stage: Vaudeville and Popular Entertainment, 1870-1920
- Carl Van Vechten Photographs, 1932-1964
- Color Photographs from the Farm Security Administration and the Office of War Information, ca. 1938-1944
- Daguerreotypes, 1842-1862
- Evolution of the Conservation Movement, 1850-1920
- Gottscho-Schleisner Photographs, ca. 1935-1955
- Photographs from the Detroit Publishing Company, 1880-1920
- Selected Civil War Photographs from the Library of Congress, 1861-1865
- Theodor Horydczak Photographs, 1923-1959
- World's Transportation Commission Photographs, 1894-1896

The complete listing may be found at <<http://lcweb2.loc.gov/ammem/phcoll.new.html>>.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Helena, MT. The Montana Historical Society is now home to a rare collection of photographs taken by Christian Barthelme, a photographer at Fort Keogh near Miles City in the late nineteenth century. A musician with the U.S. Army, Barthelme was first assigned to several southwestern forts before being stationed at Fort Keogh in 1888. Except for military tours to Cuba and to the Philippines, Barthelme lived with his family at Fort Keogh until his death in 1906. For more information, contact the society at 225 N. Roberts Street, P.O. Box 201201, Helena, MT 59620-1201.

St. Paul, MN. Bonnie Wilson, former VM Section Chair, has received the gift of a sabbatical from her employer, the Minnesota Historical Society. According to Bonnie, she's spending her time working on a book on the whys and wherefores of postcards. We look forward to publishing a report of her activities, as well as offering a review of the book once it's out.

Santa Fe, NM. Daguerreian Robert Shlaer (read his review of John Wood's latest on p. 8) was interviewed by Howard Berkis for an NPR Morning Edition segment that aired this past February 8. Bob is re-tracing John Frémont's Fifth Expedition and attempting to re-daguerreotype many of the places recorded by Solomon Nuñez Carvalho's camera. The seven-minute interview is now available through the RealAudio homepage. To hear it, go to <<http://www.realaudio.com/content/npr/nbf08.html>>. You may need to register with RealAudio to be able to get the software to hear the program, but that is all explained on the RealAudio homepage <<http://www.realaudio.com/>>.

Washington, D.C. Congress has passed the National Film Preservation Act of 1996, which reauthorizes the National Film Preservation Board and establishes the National Film Preservation Foundation, a non-profit organization. The foundation will raise private-sector funding on a national level, and eventually make its assets available (with limited federal matching funds) via grants to moving-image archives throughout the nation. The NFPB Home Page <<http://lcwe.loc.gov/film/>> will have current information. At press time, the bill had been sent to President Clinton for his signature.

Debbie Griggs Carter, formerly of the National Museum of American History's Photo History Collection has left to pursue a new career as Archivist at the Bush Presidential Library in Texas. We wish her the best. She writes, "I do hope to keep my photographic-world contacts and look forward to working again with them."

continues next page



The Matterhorn, *Library of Congress, Prints and Photographs Division, Detroit Publishing Company Collection. One of many images available from the LC's web site. See article, page 13.*

Artful Dodging, cont'd.

Wauconda, IL. The Curt Teich Postcard Archives at the Lake County Museum is compiling an annotated directory of public postcard collections in the world's

archives, libraries, museums, and similar institutions. If your institution holds a significant postcard collection and you would like this information shared with the research public, please send the information to Katherine Hamilton-Smith, Curt Teich Postcard Archives, Lake County Museum, 27277 Forest Preserve Drive, Wauconda, IL 60084. If you have any questions, please call Katherine at (847)526-8638.

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1997. Opinions expressed are those of the authors.

The Society of American Archivists

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