

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

Volume 12, Number 1

December 1997

## JAZZIN' IN CHICAGO

Minutes of Visual Materials Section Meeting. Society of American Archivists Annual Meeting, Chicago. Saturday, August 30, 1997. 8:30 AM.

I. Meeting opened with welcome to the assembled group by Chair, Judi Hoffman (Library of Congress). Introduction of incoming Chair, Catherine Johnson (Dance Heritage Coalition). Laurie A. Baty (National Historical Publications and Records Commission) announced the sale of Section tee shirts made possible by Diane Ryan of the Chicago Historical Society. All shirts were sold at the conclusion of the meeting.

II. Elizabeth Atkins (Ford Motor Company) from the SAA Program Committee made an announcement concerning next year's meeting in Orlando, Florida, and encouraged section members to submit session proposals. A "Call for Papers" was distributed reiterating next year's theme as "Entertainment" and suggesting possible topics for sessions. Changes in next year's program will include: a) shorter traditional sessions (down from two hours to 1 1/2 hours or the equivalent of 15 minute presentations). b) Casual dress for conference attendees. In addition, there will be directed discussion sessions with break-out groups.

### III. Committee and Roundtable Reports

Beth Bilderback (University of South Carolina) of the Architectural Archives Roundtable announced that Waverly Lowell (National Archives and Records Administration), is outgoing roundtable chair. Announcement of completion of the Michigan COPAR project. A flip chart depicting the various types of architectural drawings is available from Michigan. ICA is creating a Section for those interested in architectural records. Tony Wrenn of the American Institute of Architects retiring as archivist. Nancy Loe from California State Polytechnic, Pomona, is new Chair.

Marcy Flynn (Silver Image) of VMCAR reported on this year's roundtable meeting which included standard introductions, a discussion of the Task Force on Organizational Effectiveness (TFOE), and the cataloging of images with derogatory titles. The second edition of *Graphic Materials* is out with revisions, as is the edition of examples with MARC tagging. Kate Bowers, Assistant Curator for Bibliographic Control and Special Media at Harvard University Archives, was introduced as incoming Chair for 1997-1998 term.

Judi Hoffman reported on the activities of the Association of Moving Image Archivists and announced this year's annual meeting in Bethesda, Maryland, November 17-22. A Cataloging and Documentation Committee is working on a compendium of practice. Twenty-seven surveys were submitted for consideration and participation is still possible. The Genre/Form Guide for the cataloging of moving images has been approved

by the Library of Congress for use, and LC will update and maintain the document. It is available on the Library of Congress's (LC) "Cataloger's Desktop," which can be ordered on the World Wide Web through LC's Cataloging Distribution Service.

Mark E. Martin (Temple Memorial Library) of the Advanced Workshop Committee reported that there have been no workshops in the last two years and that he is retiring from his position.

John Slate (Texas Afro-American Photographic Archives) from Bibliography Committee reported that the bibliography is located on Richard Pearce-Moses' (Heard Museum) website and submissions and/or suggestions are welcome. It is hoped that the bibliography will be incorporated into the Visual Materials website.

Laurie A. Baty, Editor of *Views*, reported on the publication's current status noting that font size and page length have increased and that it now has the appearance of a "real" newsletter. Budget constraints were mentioned which may impact length. Bruce Johnson (Indiana Historical Society) has been invaluable as proof reader and secondary editor. Suggestions for book reviews are welcome. It was suggested that *Views* could possibly be mounted on the website. E-mail was received from Nicholas Burckle (Marquette University), outgoing SAA president in response to the August edition praising *Views* as the best section newsletter.

IV. Peter Hirtle (Cornell University), SAA Council Liaison to Visual Materials Section, reported on Council issues. He praised the VM Section leadership for their level of commitment and their impressive follow-up on important issues such as the CONFU Guidelines. He reported on



*Section members enjoy the annual food fest in Chicago.  
Photo courtesy of Margaret Compton, Austin, TX.*

## VISUAL MATERIALS SECTION LEADERSHIP ROSTER

### Officers

#### **Chair**

Catherine J. Johnson  
Dance Heritage Coalition  
P.O. Box 479  
Pelham, NY 10803-0479  
(914) 738-0531; fax 738-7271  
e-mail: cjjxu@cunyvm.cuny.edu

#### **Chair-Elect**

Tim Hawkins  
Archives Consulting Services  
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### Committee Chairs

#### **Advanced Workshop**

Contact Catherine Johnson

#### **Bibliography**

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Photo Archivist  
Documentary Arts  
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#### **Elections/Nominating**

Judi Hoffman  
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#### **Newsletter**

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#### **Publications**

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#### **Three-Year Plan**

Tim Hawkins

### Liaisons

#### **Academy of Certified Archivists**

Laurie A. Baty

#### **Architectural Records Roundtable**

Beth Bilderback  
Assistant Manuscripts Librarian  
South Caroliniana Library  
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#### **Association of Moving Image Archivists**

Judi Hoffman

#### **AMIA Cataloging and Documentation Committee**

Barbara Humphrys  
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#### **SAA Council Liaison**

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#### **Visual Materials Cataloging & Access Roundtable (VMCART)**

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the results of the TFOE which is available on the worldwide web. One aspect of the report mandates that Council cannot act without first consulting the SAA sections and roundtables. There was some discussion on the desire for moving-image people to have their own section, and it was suggested that they instead become a committee within the section. Section by-laws were printed in the August issue of "Views" and review was requested.

#### V. Other Business Announcements.

Laurie Baty announced a position open at the Walter Reuther Library in Detroit. She had a draft position description available for folks to read during the break or after the meeting. Kate Bowers announced that VMCAR will be looking for a Chair-Elect at the Orlando meeting. Bonnie Wilson (Minnesota Historical Society) was filling in for Stephen Fletcher (Indiana Historical Society) for the Nominating Committee.

#### VI. Election of Incoming Chair for Visual Materials Section.

Nomination speeches were made by Richard Pearce-Moses (Heard Museums) and Tim Hawkins (Playboy Enterprises). Tim Hawkins was elected Chair-Elect. Judi Hoffman will chair the nominating committee for next year.

VII. Sarah Rouse (Library of Congress) gave an interesting slide lecture on her year as a Fulbright recipient to the National Library of Ireland where she authored a guide to the Library's photograph collections.

VIII. Catherine Johnson assumed the Section leadership. One aspect of SAA's three-year plan includes review of SAA publications. The Section needs to review those SAA publications with an emphasis on visual materials and submit a report to Jackie Dooley (U.C. Irvine), Liaison to the Publications Board. Report is to be produced by the end of December. Nicolette Bromberg (State Historical Society of Wisconsin), Jennifer Watts (Huntington Library), and Jim Burant (National Archives of Canada) volunteered to review the publications and submit list to SAA. Laurie Baty indicated that she was also on the Publications Board and would be shepherding visual-materials type products through the publication process and would be happy to work or serve as liaison to the group.

IX. Discussion on potential program sessions for next year's meeting in Orlando. Topics included finding aids project related to integration of formats; EAD applied to AV collections; wire service photos; misappropriation of history ("Disneyfication" of history) through use of photography; animation cels; Ameritech grantees and their approaches to image collections, etc.

The meeting adjourned at 10:10 a.m.

Respectfully submitted,

Jennifer Watts

Secretary, *pro tem*

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### From the Chair Catherine Johnson, Dance Heritage Coalition

It's hard to believe that August is so far behind us and that 1998 is fast approaching. The Chicago conference was a great event and the Visual Materials (VM) Section

meeting was attended by over 60 individuals, almost all of them Section members. I realize that many of you can't always attend the annual meeting and when you do, you might not even be able to make it to the section meeting. Thanks to *Views* and the hard work of its editor Laurie Baty we're able to convey at least some of the meeting news to all of our members.

This past meeting, in addition to accomplishing the usual business, we were treated to a special presentation from one of our past section chairs Sarah Rouse of the Library of Congress. Sarah gave a lively slide presentation on her Fulbright Fellowship to Ireland where she worked with the National Library of Ireland's photo collection. Our thanks to Sarah for giving us a look at all those beautiful images. The SAA program committee did a great job of including visual materials issues in Chicago's annual meeting programs, which featured issues regarding digitizing, rights and permissions, photo morgues, the use of photographs by researchers, and more. The VM Section sold another annual meeting t-shirt and the executive committee determined that we should make the t-shirt an annual product. We will have one for sale for Orlando (advance design work is already taking place)—so keep a special eye out for the pre-annual meeting *Views* and place your order in advance. The annual section dinner was great fun—a trip to very little Italy in Chicago.



Despite some rumblings, there have been no actual changes made as yet by council to the make-up of Sections and Roundtables based on the Task Force on Organizational Effectiveness (TFOE) recommendations. An excellent step at opening communications with the sections and roundtables was made with a presidents leadership luncheon, allowing for informal discussion between council members and leaders of sections, roundtables and committees. This proved extremely fruitful and the VM section leadership was able to voice its concerns about communications and future directions.

Pursuant to the VM Section's three-year plan, an Ad Hoc Publications Committee was established by the Section. The charge of that Committee is three-fold: 1) To review SAA publications specific to visual materials to determine the need for revision and to make specific recommendations; 2) To review current SAA publications, particularly the Basic Manual series to suggest areas or sections that might need additional information about visual materials and to indicate where a revision might be needed; and 3) To consider and recommend any new publications that would be useful to the VM Section membership. Such recommendations would be presented with an author or authors in mind. Suggestions thus far have included a book of readings on visual collections, similar to the *Modern Archives Reader* and a book on ephemera. The committee would appreciate hearing from the membership on these issues. Jennifer Watts, Curator of Photography at the Huntington Library agreed to chair this committee. The Committee was asked to have a preliminary report completed in early 1998. If you have any comments or wish to participate please contact Jennifer at <jwatts@huntington.org>, 1151 Oxford Road, San Marino, CA 91108, (626) 405-2180. The committee's report will be forwarded by the Section to the SAA Publications Board.

As you know, the annual meeting next year is in Orlando. Some interesting program ideas involving visual materials were developed. We await to hear what the program committee puts together, but with the caliber of ideas and interest I'm sure the program will be a good one. Make plans now to join us in sunny Florida. Chair-elect Tim Hawkins will be planning our section dinner. Perhaps we can look forward to spaghetti with Mickey?

I'm looking forward to a fun-filled year as Chair and have already enjoyed working with the members and the current leadership. Please keep me posted on your concerns about the section or general visual materials concerns that you think SAA should be addressing. I'd like to thank out-going chair Judi Hoffman for all her excellent work over the past two years. Judi did an outstanding job, particularly in communicating the concerns of visual materials to the larger SAA leadership. Our thanks to Judi for a job well done.

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### **From the Chair-Elect** **Tim Hawkins, Archives Consulting Services**

It gives me great pleasure to be writing to you as the Chair-elect of the Visual Materials Section. I left the hub-bub of Chicago last week feeling very flattered at being elected to the position and now write to you, with ideas still fresh in my mind, from the peaceful environs of an organic farm in northeast Ohio. Soon my position as Photo Archivist at Playboy will be a memory and I'm planning on devoting a healthy portion of my free time and energy to this new position.



I come into the position with no set agenda. Meeting with the chair, Catherine Johnson, former chair Judi Hoffman, and newsletter editor Laurie Baty gave me a glimpse of the challenges for the next two years. Personal discussions with Richard Pearce-Moses were quite enlightening and I'm hoping to work with him to bring some of the ideas he listed in his candidate's statement to fruition. It promises to be an exciting time for the Visual Materials Section and I welcome the opportunity to be involved in a leadership position.

I'm hoping to concentrate on my areas of expertise, to expand upon past accomplishments, as well as to bring new projects to the section. This includes being involved in the development of new advanced workshops and the web page. We're exploring the possibility of developing some new technical publications, and I'm particularly interested in using some of my industry contacts to develop some funding opportunities for section activities.

My experience with web pages has shown that a page is only as good as its links. With this in mind I'm beginning immediately on a survey of VM section member sites as well as other useful industry sites. I'm asking everyone to help me by e-mailing your URL to my new photo business e-mail address: freshH2O@earthlink.net. In addition, if you have other favorite web sites related to visual material collections or visual material services I'd like to see those. Thanks, in advance, for your help on this.

One potential technical publication that we've discussed is a complete guide to sheet-film edge codes.

In my experience I've had considerable difficulty in identifying sheet film types whose edge codes fall outside of the time periods of current industry publications. In conversations with Kodak technical representatives I've been told this information doesn't exist. If any of you have information to the contrary I'd like to hear about it. If not, this could prove to be a useful guide in identifying sheet-film emulsions. This is also the type of small publication that I could envision receiving support from organizations in the photo industry. Again, we'd appreciate feedback on this idea.

In ten years at Playboy I've had the opportunity to develop a lot of industry contacts. The fact is that the Playboy name opens a lot of doors and I've done a lot of favors. I'd like to now offer myself as a liaison to the industry to use that goodwill to advance the causes of the section. In our officers' meeting we discussed the possibility of entering into a new era in VM section activities. I think that the Visual Materials section of the national archivists organization has a responsibility to take a lead in bringing innovation to the profession. Finding new funding sources and creating new alliances could make this a reality. In the next few months I'll be talking with the SAA office to determine what we can do for ourselves within the framework of SAA section codes and I'd like to hear what the membership feels is an appropriate level of involvement with the industry of visual materials.

Finally, my most urgent responsibility will be to develop a new three-year plan. I'll work all of these ideas into the plan but would encourage each of you to contact me with your ideas and feedback. This is your organization and, as your elected representative, I'd like to do everything in my power to meet your needs and make your ideas a reality. If you have ideas for the three-year plan please contact me.

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### **Architectural Archives Roundtable** **Beth Bilderback, South Caroliniana Library,** **University of South Carolina**

The roundtable met at the Society of American Archivists conference in Chicago for its annual meeting. With Waverly Lowell presiding, the group discussed several topics. Maygene Daniels reported that the International Committee on Archives is looking into the possibility of creating a section on architectural records that would be open to individual members and would be member run. A number of roundtable members expressed interest in seeing such a move occur.

Tawny Ryan Nelb reported the completion of the Michigan COPAR documentation project. They now are deciding how to disseminate the information. Tawny also had with her an Architectural Records Media/Support Preservation and Maintenance Chart that she developed. It is a very handy tool for quick reference with samples of seven of the eight types of media/support. The chart is available for \$10.00 from Mich COPAR, c/o Tawny Ryan Nelb, PO Box 1229, Midland, MI 48641-1229.

Susan DuBois from the Conservation Center for Art and Historic Artifacts in Philadelphia addressed concerns about the lack of archivist participation in the "Have You Got the Blues" workshop series. She indicated that the

program was organized so that the hosting institution would supply the archivist/curator to discuss architectural records from the archival perspective. The next workshop will be on 5 November at the Syracuse University Library. Through continued NEH funding, two more work-shops will be held in the second half of next year: the Historic New Orleans Collection and the University of Texas at Austin. Dates have not been set for these two sites yet. Anyone interested in more information should contact Susan at CCAHA, 215-545-0613, e-mail ccaha@shrsys.hslc.org.

Waverly brought the discussion back to the workings of the roundtable. Some brainstorming was done to identify sessions for next year's meeting in Orlando. The theme is deconstructing Disney, and architectural records seem a natural fit. There was discussion about doing stand alone sessions as well as working with other sections and roundtables such as the Preservation Section and the Visual Materials Section to provide integrated sessions.

It was noted with regret that Tony Wrenn at the American Institute of Architecture is retiring next spring. He is hoping to hire someone to begin in November, so there will be a transition period. Tony will be sorely missed, but his contributions will continue.

By acclamation, Nancy Loe, Cal Poly; and Mary Woolever, Art Institute of Chicago, were elected co-chairs. For the rest of the meeting, Nancy entertained the group with a fascinating slide show on Julia Morgan including Hearst Castle at San Simeon and other Hearst projects.

I would like to thank Mark Coir for his nice introduction in the last issue of *Views*. We will all miss "the news from Mark," but we know he is still out there and a bit more famous now thanks to A&E. Because I don't have the contacts Mark does, I ask you all to please keep me posted on happenings in the field.

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## Bibliography Committee

### John Slate, Texas African American Photography Archive

John reported at the annual section meeting in Chicago that he will finally tackle much-needed revisions and additions to Richard Pearce-Moses' substantial bibliography on basic photographic works for archivists. Richard's bibliography is presently available at his personal web page, though it has been unchanged for about two years. John will be joined by Larry Landis, Oregon State University, and Margie Compton, The University of Texas at Austin, in reviewing the existing work, making suggestions, and drawing up semi-formal criteria for inclusion. Richard is still, of course, the guiding light. Anyone with suggestions for titles to add are free to contact John. It is hoped that the bibliography can find a home at a formal VM Section site sometime in the future.

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## CATALOGING AND DOCUMENTATION COMMITTEE, ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

### Barbara Humphrys, Library of Congress

The committee had a full agenda for its November 18 and 21 meetings at the annual AMIA meeting in Bethesda, MD. A complete report will appear in the April issue of *Views*.

## VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Kate Bowers, Harvard University

Roundtable 1997 Annual Meeting, Chicago, Thursday, August 28, 4:00-6:00 p.m. Minutes have been re-arranged topically.

### Introductions

Introduction by Chair, Marcy Flynn, of herself and incoming Chair, Kate Bowers. Roundtable participants introduced themselves and stated their institution's policy and practice for item level cataloging of visual materials. A variety of practices were evident: from those institutions with collection-level control, to those with "group" control, to those using only item-level control, to those using combinations of all three.

### Visual Materials Section

Catherine Johnson, incoming Chair of the SAA Visual Materials Section (VM) announced SAA program proposals are needed for 1998 in Orlando, and that she is forming a working group to review SAA publications related to visual materials.

### Publications

#### A. SAA Publications Board

The SAA Publications Board solicited suggestions for new or revised publications.

The board is looking for: new editions of older books, new titles with a strong market (the board prefers to receive author suggestions along with suggested titles); books with a market outside the professional archival community. Mary Lynn Ritzenthaler. *Archives and Manuscripts: Administration of Photographic Collections* was mentioned as a potential project for the SAA Publications Board because it needs updates including electronic cataloging, digitizing, and legal issues.

#### B. *Art and Architecture Thesaurus*

The *Art and Architecture Thesaurus* is now available on the World Wide Web.

#### C. Moving image cataloging resources

Judi Hoffman from the Library of Congress (LC) Motion Picture, Broadcast and Recorded Sound Division (MBRS) made three announcements concerning resources for cataloging of moving images:

1. The Association of Moving Image Archivists Cataloging and Documentation Committee is producing a compendium of practice.

2. A new resource for genre terms, the *Moving Image Genre/Form Guide*, is soon to be available. The genre terms guide has been produced by MBRS, its first draft approved, and has been given the designation in MARC field 655 subfield 2 of "migfg". It will be maintained by MBRS, and in the future will be available through LC's world wide web site and as a part of Cataloger's Desktop, distributed by LC's Cataloging Distribution Service. Those interested may contact Brian Taves of MBRS at (202) 707-9930 or via email at btav@loc.gov.

3. *Archival Moving Image Material: A Cataloging Guide (AMIM)* is in need of revision. The Cataloging Policy and Support Office (CPSO) of LC has agreed to take on this

task. Initial comments and suggestions were due to CPSO by October 15, but the revision process will provide other opportunities for comment.

#### D. Graphic materials cataloging resources

News from the Library of Congress Prints and Photographs Division (P&P).

1. A second edition of *Graphic Materials* is available on Cataloger's Desktop. Paper copies of the revisions were made available after the meeting by Marcy Flynn. [*Some of these revisions follow this column.*]

2. The *Thesaurus for Graphic Materials* newest additions and revisions are also available. They can be found on the LC web site at: <<http://lcweb.loc.gov/rr/print/tgm1>> and <<http://lcweb.loc.gov/rr/print/tgm2>>. There is also an FTP site for this information.

#### Website

Guidelines for SAA websites now available. It was decided to produce a small website for the roundtable, incoming Chair Kate Bowers will develop it. [*News on this site will be found on page 7.*]

#### Task Force on Organizational Effectiveness

We discussed recommendations from the SAA Task Force on Organizational Effectiveness (TFOE). Peter Hirtle, the VMCAR liaison from the SAA Council, discussed the TFOE recommendations, which had been received, but not endorsed by the Council.

One of the proposals would have made the VMCAR a working group within the Visual Materials Section. The Council put forth a counterproposal, which is to form Member Interest Groups (MIGs). More discussion on this issue will occur at annual meetings in the future, and the Council will continue to consult with roundtables as to the best organizational arrangement for its activities. No changes to the organizational structure of SAA have been decided upon, nor have any been instituted, but there are three new task forces: Dues and Services, Diversity, and Annual Meeting.

#### Derogatory Titles

LC P&P posed a problem to the group: "What to do about derogatory titles?" The problem arises when, for instance, a caption on a work being cataloged includes a derogatory expression referring to a minority group. Complaints are received when such titles appear on Web pages available to the general public. The dilemma that the group discussed, but could not solve, is how to leave the historical record intact and yet deal responsibly with the offensive titles and the public reaction to them.

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## Revisions to *Graphic Materials* Cataloging Rules Mary Goss Mundy, Library of Congress

Catalogers in the Library of Congress's Prints & Photographs Division are proposing several changes to *Graphic Materials* cataloging rules. They would like to present a list of the revisions to the members of the Visual Materials cataloging and Access Roundtable during the Society of American Archivists Conference. We hope this diverse group will provide a useful forum for us to elicit general reactions and responses to the following changes.

#### General rules, footnote 3.

Add sentence: Catalogers are directed to *The Chicago Manual of Style* for guidelines on style and punctuation (other than prescribed punctuation) not explicitly covered in the rules.

#### Rule 1C1. (Title and statement of responsibility)

1997 UPDATE: Optionally, use "[Untitled]" rather than devise a descriptive title for uncaptioned or otherwise untitled single images. If appropriate for further identification or clarification, include a brief description of the item in a note. (See also 5B14.)

(This option was added better to reflect the needs of the museum community, allowing catalogers more flexibility when describing original contemporary art that may be abstract or conceptual.

#### Rule 2F. (Date of publication, distribution, etc.)

1997 UPDATE: Guidelines for describing open-ended collections.

Optionally, if additional materials are expected to be added to a collection and separate catalog records are not desirable, record inclusive publication dates based upon the date of the earliest published item and the date of the latest published item initially cataloged. Or, record only the date of the earliest published material cataloged followed by a hyphen and three spaces. Enclose dates in angle brackets to emphasize the temporary status of the information. Make a note explaining that additional materials will be added to the collection. Update the record as new materials are added to the collection.

<1956-1963>

<1956- >

Optionally, if a finite collection is being processed in stages, record inclusive publication dates for the collection. Add dates reflecting that portion that is already processed or cataloged in angle brackets. Make a note to further explain how the collection is being processed and, if desirable, the frequency with which materials will be added to the collection. Update the record as new materials are processed.

1937-1971, <1955-63 processed>

#### Rule 2H. (Date of execution of unpublished material)

1997 UPDATE: guidelines for describing open-ended collections.

Optionally, if additional materials are expected to be added to a collection and separate catalog records are not desirable, record inclusive dates based upon the earliest and latest date of execution of images initially cataloged. Or, record an open date reflecting the earliest execution date followed by a hyphen and three spaces. Enclose dates in angle brackets to emphasize the temporary status of the information. Make a note explaining that additional materials will be added to the collection. Update the record as new materials are added to the collection.

<1956-1963>

<1956- >

Optionally, if a finite collection is being processed in stages, record inclusive dates of execution for the entire collection if they are known or can be easily derived. Add dates reflecting that portion that is already processed or cataloged in angle brackets. Make a note to further explain

how the collection is being processed and, if desirable, the frequency with which materials will be added to the collection. Update the record as new materials are processed.

1937-1971, <1955-62 processed>

#### Rule 3B2. (Statement of extent)

1997 UPDATE: Guidelines for describing open-ended collections.

Optionally, if additional materials are expected to be added to a collection and separate catalog records are not desirable, record the number of items initially cataloged followed by three spaces. Enclose the number in angle brackets to reflect the temporary status of the information. Update the record as new materials are added to the collection.

<ca. 450 > items

<3,500 > photographic prints

Make a note explaining that additional materials will be added to the collection.

For more information, contact Ms. Mundy at Prints & Photographs, Library of Congress, Washington, DC 20540.

## VMCAR MEMBERSHIP

The Visual Materials Cataloging and Access Roundtable wants to remind everyone that joining the Roundtable demonstrates your interest in the unique challenge of providing access to visual materials. Roundtable discussions focus on:

- resources and publications for visual materials cataloging
- policy and practice of visual materials description
- current issues facing visual resources catalogers

Furthermore, membership costs nothing. To join, contact Kate Bowers (her address will be found on page 2 of this issue).

## VMCAR WEB SITE

Visual Materials Cataloging and Access Roundtable now has a web site. Please visit it at: <<http://hul.harvard.edu/~kate/vmcar.htm>> and let us hear your comments and ideas for improvements!

## IN PRINT

### The Books

Adams, Ansel, and John Muir. *America's Wilderness: The Photographs of Ansel Adams With the Writings of John Muir*. np: Courage Books, 1997. 128 p. ISBN 1561387444. \$17.98 (cloth).

Armstrong, David. *The Silver Cord*. np: Scalo/Distributed Art Publishers, 1997. 128 p. ISBN 3931141489. \$45.

Batchen, Geoffrey. *Burning With Desire: The Conception of Photography*. Cambridge: MIT Press, 1997. 273 p. ISBN 0262024276. \$35.

Brayer, Elizabeth. *George Eastman: A Biography*. Baltimore: Johns Hopkins University Press, 1996. ISBN 0801852633 \$39.95 (cloth).

Breitbart, Eric. *A World on Display: Photographs from the St. Louis World's Fair, 1904*. Albuquerque: University of New Mexico Press, 1997. 108 p. ISBN 0826317421. \$31.46 (cloth).

Breuer, Karin, Fine, Ruth E., and Nash, Steven A., eds. *Thirty-Five Years at Crown Point Press: Making Prints, Doing Art*. Berkeley: University of California Press, 1997. ISBN 0520210611. \$29.95

Drucker Johanna. *The Century of Artists' Books* n.p.: Granary Books, 1996. 396 p. ISBN 1887123016 \$35 (cloth); 1997 ISBN 1887123024 \$24.95 (paper).

Brassaï, Gilberte, Peter Laki, and Barna Kantor, trans. *Brassaï: Letters to My Parents*. Chicago: University of Chicago, 1997. ISBN 0226071464. \$29.95; College Station: Texas A&M University, 1996, 300 p. ISBN 0892633484. \$35 (cloth).

Liebling, Jerome. *Jerome Liebling: The Minnesota Photographs, 1949-1969*. St. Paul, MN: Minnesota Historical Society, 1997. 104 p. ISBN 0-87351-354-1. \$45.

Kozloff, Max. *Lone Visions, Crowded Frames: Essays on Photography*. Albuquerque: University of New Mexico Press, 1997; reprint. 319 p. ISBN 0826314937. \$34.95 (cloth); 336 p. ISBN 0826314945. \$24.95 (paper).

*Terra-Cotta Skyline: New York's Architectural Ornament*. Princeton: Princeton Architectural Press, 1997. 176 p. ISBN 1568981058. \$45.

### Articles of Note

Krainik, Clifford "A 'Dark Horse' In Sunlight and Shadow: Daguerreotypes of President James K. Polk." *White House History* II:1 (June 1997). Copies of the issue may be obtained from: The White House Historical Association, 740 Jackson Place, N.W., Washington, D.C. 20506. Single copies are available at \$7.95 plus \$3.00 for shipping. You may also order the magazine directly by calling WHHA at (202) 737-8292. They accept Visa/MC orders over the phone.

Stallabrass, Julian. "Sebastiao Salgado and Fine Art Photojournalism," *New Left Review* 223(May/June 1997): 131-61.

## WHAT'S UP

Through December 21. Wet-plate work by France Osterman and Mark Scully and others, Legacy Gallery, Newtown, PA. For more information call the gallery at (215) 579-4421.

Through January 4, 1998. *Fotografie des Unsichtbaren*. Museum Abteiberg Monchenglad-bach, travelling on to Krems, Austria, and Winterthur, (Switzerland). (Catalogue available)

Through January 4, 1998. Photography in Science: Beauty of Another Order, National Gallery of Canada, Ottawa, ON. Only venue for this exhibition. (Catalogue published) Web information: <<http://national.gallery.ca.exib/beautytxt.html>>.

Through January 4, 1998. *Robert Capa: Photographs*. Philadelphia Museum of Art, Philadelphia, PA.

Through January 4, 1998. *Mathew Brady's Portraits*. National Portrait Gallery, Washington, DC.

Through January 10, 1998. *City of Secrets—Photographs of Naples by Jed Fielding*. Museum of Contemporary Photography, Chicago.

Through January 10, 1998. *Laura Letinkey: Couplings*. Museum of Contemporary Photography, Chicago.

Through January 10, 1998. *Melissa Ann Pinney: Feminine Identity*. Museum of Contemporary Photography, Chicago.

Through January 10, 1998. *Stephen Marc: Soul Searching*. Museum of Contemporary Photography, Chicago.

Through January 17, 1998. *Mastering McKim's Plan: Columbia's First Century on Morningside Heights and Constructing Low Memorial Library: A Chronicle of a Monumental Enterprise*. Columbia University, New York, NY.

Through January 18, 1998. *A Passion for Birds: Eliot Porter's Photography*. Amon Carter Museum, Fort Worth, TX.

Through January 20, 1998. *Police Pictures: The Photograph as Evidence*. San Francisco Museum of Modern Art, San Francisco, CA.

Through January 31, 1998. *The Last Look: The Funerary Photographs of Curtis Humphrey*. Texas African American Photography Archive of the 5501 Columbia Art Center, Dallas, TX.

Through February 1. *The Dark Mirror: Picasso and Photography*. Museum of Fine Arts, Houston, TX.

Through February 1. *Irving Penn: A Career in Photography*. Art Institute of Chicago, Chicago, IL.

Through February 1. *Images from the Machine Age*. International Center for Photography, New York, NY

Through February 8, 1998. *Masterworks of the Photography Collection: Visions of Public America*. Amon Carter Museum, Fort Worth, TX.

Through February 8, 1998. *Graphic Alert: AIDS Posters from the Collection of Dr. Edward C. Atwater*. Brooklyn Museum of Art, Brooklyn, NY.

Through February 22, 1998. *Weegee's World: Life, Death and the Human Drama*. International Center for Photography Midtown, New York, NY.

Through April 5. *Robert Adam: The Creative Mind: From Sketch to the Finished Drawing*. Frick Collection, New York, NY.

Through May 25, 1998. *Celebrating a Vision: Thirty Years of Collecting Photographs at the National Gallery*. National Gallery of Art, Ottawa, Ontario.

Through May 31, 1998. *A Maritime Album: One Hundred Photographs from The Mariners' Museum*, Newport News, VA.

Opens December 11. *Pictorialism into Modernism: the Clarence H. White School of Photography*. Museum of Photographic Arts, San Diego, CA.

Opens January 24-May 10, 1998. *Imaging the Open Range: Erwin E. Smith, Cowboy Photographer*. Amon Carter Museum, Fort Worth, TX.

Opens February 14-June 7, 1998. *Masterworks of the Photography Collection: Transforming Nature*. Amon Carter Museum, Fort Worth, TX.

[**Views** welcomes additions to this ongoing 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.]

## MEETINGS, WORKSHOPS, ETC.

**July 20-24, 1998. York, England. Care of Photographic, Moving Images and Sound Collections.** Organized by IPC and supported by the Society of Archivists. Contact: Susie Clark, Conference Co-ordinator, 3/4 Hill Top, Grafton, York YO5 9QL UK.

**Various dates and locations in 1998. Managing Digital Imaging Projects:** a New RLG Workshop. RLG is pleased to offer a new 2.5 day workshop designed to assist librarians, archivists, curators, and preservation administrators, in managing digital imaging projects. Through lectures, demonstrations, and group exercises, participants will learn to:

- set realistic goals and objectives
- benchmark imaging and indexing requirements
- determine necessary technical infrastructure to support imaging and access (hardware, software, network, communication protocols)
- prepare budgets (including the use of the RLG Worksheet for Budgeting Digital Reformatting Projects)
- identify facilities, space, and staffing needs
- develop an RFI & RFP from models provided, select vendor(s), prepare a contract for services, and develop on-going relationships
- monitor project activities and schedule
- establish a quality control program
- collaborate with others to provide access to and maintenance of digital collections.

The curriculum was developed for RLG through a contract with Cornell University's Department of Preservation and Conservation. Taught by Anne Kenney, Associate Director of the Department of Preservation and Conservation, Cornell University and Oya Rieger, Digital Projects Librarian, Cornell University, the workshop will be offered five times over the next year. The first workshop was scheduled for October 27-29, 1997 at the Smithsonian Institution in Washington, DC. The remaining workshops are tentatively scheduled as follows: early February 1998 (Chicago, IL); two to be held in late May/early June, 1998 (UK); and the final one of the year in late Summer/early Fall, 1998 (California). For more information contact RLG.

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**FROM THE LISTSERVs**  
**Processing RC papers**  
**Douglas Nishimura,**  
**Image Permanence Institute**  
**<dwpph@ritvax.isc.rit.edu>**

Many people on a few lists have heard me preaching that residual fixer is not the root of all evil. ANSI has not yet been able to establish limits for photographic paper, but film will tolerate a surprisingly high level of residual hypo. If I may digress to film here for a moment, the current ANSI standard (IT9.1-1996) sets a limit of 0.02 grams per square meter of thiosulfate for an LE-500 radiographic film. The LE-500 designation means that it is expected that the information will be readable for at least 500 years when stored in accordance to the standards. For microfilms and "other films" the limit is 0.014 grams per square meter. The standard refers to research which shows that radiographic films, even with 0.30 grams per square meter (more than 10 times the limit) will take about 2000 years at 23 C/ 60% RH to increase by 0.05 density units (status A blue) in the dmin which should be just noticeable to a diagnostician. Similarly, several tests were run with microfilm up to 0.15 grams per square meter. Only the lowest level of residual hypo changed enough to make an Arrhenius prediction (greater than 1500 years to reach 0.1 increase in dmin.) In our collective experience with residual hypo, we have learned that a small amount of residual hypo is beneficial to the stability of the image. Kodak first discovered this back in the mid-1960s, but didn't know how to tell the public to wash well, but not too well. Their position was that it was probably better to wash too much than too little (which I think was a responsible position for the time.) Fuji also found the same thing and presented it at an SPSE meeting in 1982. We have seen the same effect with both microfilm and x-ray film—that higher levels of residual hypo make the image more resistant to oxidation (from poor quality boxes, air pollutants, high humidity/air, etc.) This is what we call a Goldilocks effect since too much residual hypo, as everyone knows, is not good either.

The traditional method for measuring residual thiosulfate levels is by methylene blue. In this method, one molecule of thiosulfate converts two molecules of oxidized N,N-dimethyl-p-phenylenediamine into methylene blue that can be read on a spectro-photometer and quantified in accordance with Beer's Law. In the past, most RC papers contained incorporated developers that interfered with the test so an alternative method was developed. Because of problems migrating developing agents, however, companies have apparently removed the incorporated developers from a number of the RC papers.

The iodine-amylose method uses iodine in iodide solution that forms a complex with +amylose (fractionated linear potato starch) to form a deep blue color. Thiosulfate reduces the iodine-iodide and thereby reduces the intensity of blue complex. The concentration of thiosulfate is determined by spectrophotometry.

Some labs use the silver-densitometric test that uses a mixture of acetic acid and silver nitrate. The acetic acid breaks down the residual thiosulfate (as well as polythionates) to form an active sulfur that in turn reacts with the silver nitrate to form a stain of silver sulfide. The stain is measured using a densitometer. The problem with

this method is that a calibration curve is needed in order properly to quantify the residual hypo. The lower limit of detectability is also higher with this method than with the other two methods (as you might expect.)

All of these test methods are described in ANSI/NAPM IT9.17-1993 and (for the international people) ISO 417-1993. Since you will likely not know whether or not the paper you are using has an incorporated developer or not, you will probably need to use the iodine-amylose method.

Part of the problem is that papers have changed quite a bit in the past several years. We also tend to find, at least within the industry, that there are two schools of thought. One is that if you store the material properly there is no problem. The other side says that many places can't store them properly and therefore must take other action.

RC has had a number of problems in the past including polyethylene/emulsion cracking, silver image deterioration, and staining from oxidized, migrated, incorporated developers. The industry has tried to address these problems as best as it could.

With the incorporated developers for example, many companies have added anti-oxidants into the paper (which is sandwiched between the two layers of polyethylene) and into emulsions. Some companies are doing away with incorporated developers altogether (except in those papers that absolutely must have them, that is, rapid access machine processable papers.)

If asked what I would chose for archival use, I would recommend a fiber-base paper over RC. At the very least, there seems to be a benefit to having a porous support. It is thought that air pollutants entering a fiber-base paper seem to be able to escape to the paper support and away from the emulsion making the photograph a little less susceptible to oxidation damage. In an RC base, migration of pollutants through the polyethylene is very slow, so the pollutants tend to stay in the emulsion where they can attack the silver. As far as I know, no one has proven this, but it seems to be the reigning theory within the research field. In addition, there is still question about the titanium dioxide in the base. It is the best whitener for this paper, but in the presence of UV light, it forms a singlet oxygen that was responsible for both the cracking and silver deterioration problems. The industry has addressed this problem mainly by adding anti-oxidants. (UV absorbers must be used carefully, otherwise you eliminate the benefits of optical brighteners—although optical brighteners in themselves act as a UV protectant too.)

This approach has helped the problem greatly. In general, there is little concern with the cracking problems now. (Although preservatives don't last forever. Even a Twinkie won't last forever.) It is possible that with infinite money, the industry could make papers even more stable. However, the industry (or at least a few of the companies I know) have determined that people just aren't willing to pay very much of a premium for very much greater stability than is currently available. It makes no sense to spend a lot of money on research if the general market doesn't really care.

As for the silver image? Silver is not as noble as most people think. For some reason people accept having to polish the silverware (and other such things) and yet still expect the photographic silver to last at least for hundreds

of years. If anything, the photographic silver is in such small pieces that its surface to volume ratio makes it significantly more vulnerable than a silver platter or tea set. \*ANY\* black-and-white, silver based image (not including thermally processed) that you want to last must be post treated in sulfur, platinum, gold, or selenium to form more stable compounds. This includes negatives (which people tend to forget) and even motion picture film. It is the only way (unless you can ensure that the air in the storage environment will always be relatively dry and free of all oxidants.) With films, the images don't tend to change in tone very easily and, therefore, it is easy to recommend any of the above treatments. Most of them require high levels of conversion for adequate protection. Photographic prints, however, tend to change in tone very easily and the only recommendation that can be made is to try different combinations of paper and stabilizers until one is found that provides both a pleasing image tone and good protection.

As a side note, I might add that long washes with fiber base papers can result in uneven removal of the optical brighteners. In the worst cases, you may see yellowish streaks. It isn't yellow. What you're seeing is the natural white of the paper and baryta. The yellowness is caused because the optical brighteners in the other areas make the the rest of the image look so white and bright that white is no longer perceived as white.

In summary:

1. Process in accordance with the manufacturers instructions. (Test your hypo or use fresh. Wash well, but don't overdo it.)
2. Post-treat in sulfur, selenium, gold or platinum.
3. Store in accordance with national or inter-national standards (or at least do the best you can.)

## Latex paint on exhibition cases

Gawain M. Weaver <Gawain@adidam.org>

Mr. Weaver replied to a post by Emily Klayman <eklayman@sivm.si.edu> which stated in part, "There has been a policy where I work to let cases painted with latex paint dry for two weeks before objects can be placed in them. Recently, I have reread articles on the subject that are confusing to me. Several imply that latex paint does not offgas, others say there is a waiting period of anywhere from several weeks to several months."

According to Weaver, "The Museum Research Lab of GCI has informally recommended Sinclair brand paints as being safer than many others. I believe this was based on a number of tests including sodium azide, and lead, copper, and silver coupons."

## EARLY PHOTOS COME TO LIGHT

Brian Unwin, PA News

Some of the earliest photographs taken—and the first of a major natural spectacle—have been found at a university library.

The 10 daguerreotypes, eight taken by Victorian industrialist Hugh Pattinson, date from 1840, just months after the invention of this early form of

photography with images produced on silver-plated copper plates.

They came to light in Newcastle upon Tyne University's Robinson Library after the box containing them spent 70 years gathering dust on a shelf. Now they are exciting experts on both sides of the Atlantic.

Pattinson, who later set up a chemical works in northeast England, took his daguerreotypes of Niagara Falls during a visit for talks about mining. University deputy librarian David Perrow said they were the first photographs ever taken in Canada and the first of the falls. The other two images in the box are of scenes of Rome, which were acquired by Pattinson. All 10 images were badly in need of restoration and their age and significance demanded specialist expertise, so an appeal for help was put on the Internet. This produced a response from the International Museum of Photography in New York, whose director, Anthony Bannon, described them as "one of the most important finds in the field of photographic history in years."

University conservator Owen Bradford said that a museum official he telephoned, said he knew the images existed, but it had been assumed they had been destroyed long ago. "We are talking about the Stone Age of photography. The museum was astonished at the discovery and my heart missed a beat when I realised what we'd got."

The daguerreotypes are believed to have been given to the university in the 1920s by descendants of Mr. Pattinson. The restored images are to be exhibited at the Robinson Library next year. [Ed. Note: *the images may be seen on the World Wide Web at <<http://www.nd.ac.uk/library/speccoll/dag.html>>*]

## ARTFUL DODGING: Things Heard, Enhanced, and Passed On

**Paris, France.** The Société française de photographie (SFP) recently announced the establishment of its Web site located at: <<http://www.sfp.photographie.com/>>. They look forward to hearing from viewers.

**Austin, TX.** John Slate wrote to tell us about the "controversial" photography show at the Harry Ransom Humanities Research Center in Austin. According to John, "The show was put together by Art grad students and the problem is that it has no labels and no conceptual text to provide context. A review might be available online from the UT paper The Daily Texan or the Austin American Statesman. Apparently no one can make heads or tails of the thing. I thought it was too damn arty for its own good and missed some of the points I would have made about odd formats and, for instance, the importance of snapshot photography."

**Berkeley, CA.** At long-last, a Curator of the Bancroft Library Pictorial Collection has been named!! Charles Faulhaber, Director of the the Bancroft Library recently announced that Visual

Materials Section member Jack von Euw will assume the position effective immediately. We offer Jack our hearty congratulations and wish him well in his new position at the Bancroft.

The new Vice-Chair/Chair-Elect of the Visual Materials Cataloging and Access Roundtable is James Eason of the Bancroft Library at the University of California, Berkeley. He has been at Bancroft since 1992 and has worked on a manuscript collections survey and recon project, been in charge of a pictorial collections cataloging project, and currently splits his time between The San Francisco News-Call-Bulletin Photographic Archive Encoded Archival Description Control and Access Project and ongoing pictorial collections arrangement and description. He received his MLIS from UC Berkeley in 1993, and a B.A. in history from Pomona College (Claremont, Calif.)

**Chicago, IL.** Tim Hawkins, is now the former photo archivist at Playboy, having moved on to private consulting in Denver. We're not allowed to post job openings in the newsletter, but read between the lines! Let's hope Playboy advertises in *Archival Outlook*.

**Dallas, TX.** John "Man About Texas" Slate also wrote to mention his black light poster exhibits in Dallas and Austin, as well as his semi-serious catalogue and essay on the same. The exhibit was called *Psychedelic Relics*. For more information on the exhibitions and the catalog, contact John at (214) 823-8824.

As reported this fall in the *Dallas Morning News*, 86-year-old photographer and artist James Thibodeaux is donating to the Texas African American Photography Archive his nearly 20,000 images made during a career photographing for such African-American publications as *Ebony*, *Jet*, and *Sepia*. Born in Louisiana, raised in Dallas, and educated in New York, Thibodeaux witnessed the later years of the "Harlem Renaissance" and was acquainted with many celebrities of the period. A retrospective exhibit of Thibodeaux's work is being planned for 1998. Acquisition of the collection marks a dramatic increase in the Archive's holdings, presently totaling over 32,000 prints and negatives. For more information, please contact John Slate at (214) 823-8824.

**Fort Worth, TX.** The Amon Carter Museum has acquired a collection of over 220 twentieth-century prints from the Philadelphia Museum of Art. Among the new acquisitions are major works by leading early twentieth-century American printmakers, including John Sloan, Rockwell Kent, Barton Spruance, Howard Cook, and Mabel Dwight. The prints are duplicate impressions of the works in the Philadelphia collection, formed by Carl Zigrosser (1891-1975), one of the most important print curators of the early twentieth century, who knew many of the artists personally. These new works complement the Amon Carter's outstanding collection of twentieth-century American prints.

**Malibu, CA.** Stock photo conglomerate Getty Communications reached a merger agreement with

PhotoDisc on September 15. The merged company, to be called Getty Images, will be based in the U.S. Information, may be found from the PDN Events page at: <<http://www.pdn-pix.com/news2/>>.

**New York, NY.** The Women's Film Preservation Fund of New York Women in Film & Television (NYWIFT) is seeking proposals for the funding of preservation or restoration of American films in which women had significant creative positions. Individuals and not-for-profit organizations are eligible to apply for grants or up to \$20,000. The Women's Film Preservation Fund is dedicated to identifying, preserving and presenting films in which women had a significant creative role. Their goals are to contribute to an understanding of the importance of women in film history, and to increase awareness of the necessity for film preservation. Furthermore, the fund is committed to working with other organizations with similar goals and to sharing resources and information with them. Applications and information may be obtained from the fund, c/o NYWIFT, 6 East 39th Street, 12th floor, New York, NY 10016, (212) 679-0870, fax (212) 679-0899. The next deadline is March 15, 1998.

The Metropolitan Museum of Art in New York City recently announced the creation of a permanent gallery for the display of photographs. The gallery opened on October 16. Named for collector Howard Gilman, the gallery was inaugurated with a selection of works loaned by the Gilman Paper Company, whose collection of photographs from the medium's first century is preeminent in the world among private collections. The installations will change three times per year and will be composed of photographs lent by the Gilman Paper Company Collection, from the Metropolitan's collection, and on occasion, from other institutions. The gallery is made possible by the Gilman Paper Company [*Why am I not surprised by this?*—Ed.] What's especially nice about the gallery design are the specially detailed cases, many with electronic movements and fiber-optic lighting for the display of small, cased photographs, daguerreotypes, and albums. For more information, contact Harold Holzer at (212) 570-3951.

Although SAA does not want us to publish any "Negative Spaces to Be Filled," I'm still happy to report missing staffers at various institutions. We've heard a rumor that Lincoln Center might be looking for a photo cataloger. Don't know who left, or we'd tell you that as well! We've also heard that the Museum of the City of New York is looking for a Prints and Photos professional. Mum's the word, Susan.

**Detroit, MI.** The Walter P. Reuther Library will be hiring a new Audio Visual Materials Coordinator. The position will oversee the daily operation of the audio visual department. The closing date was December 1. We look forward to seeing who they'll hire!



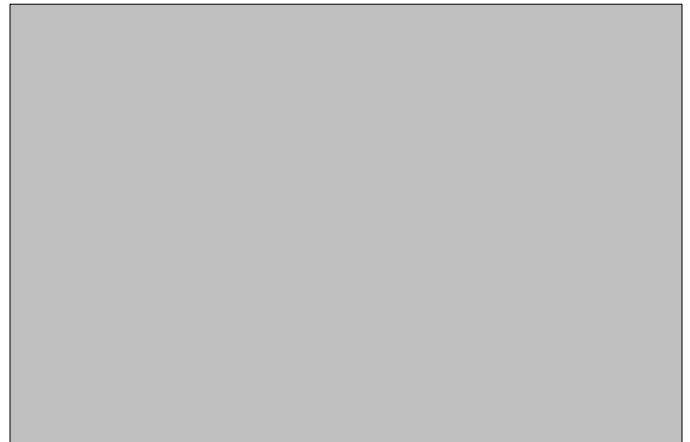
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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 1998. Opinions expressed are those of the authors.

