



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

Volume 4, Number 3

August 1990

FROM THE CHAIR

Douglas M. Haller, Univ. of Pennsylvania

I'm looking forward to the annual section meeting in Seattle. There are a number of items that we've put on the agenda for the section meeting, which includes the following:

Officers, Committees, and Liaison Reports

Chair/ACA
Vice Chair/Membership Survey
Newsletter
MARC VM Users
Architectural Records Roundtable

Old Business

Three-year Plan
Bylaws (see p. 7)

New Business

Editorial policy for *Views* (see p. 8)
Proposal to divide the Section into Subgroups: Still Photographs, Moving Images, and Art & Graphic Materials
Select Coordinators of these Subgroups
New committee appointments
Philadelphia 1991 -
Suggestions for Section-sponsored proposals (*continues next col.*)
Local arrangements and program committee chairs appointed

Announcements

Section Dinner, Sunday night (see box)

I recently submitted a redefinition of the section to SAA. In last year's annual meeting program, the Visual Materials Section was defined as being for "persons who specialize in the handling of non-textual records, particularly photographs, tape recordings, and films." I have revised the definition to read "Archivists who administer (collect, arrange, preserve, describe, and interpret) still photographs, moving images, and art and graphic materials." I welcome discussion of this definition at the section meeting in Seattle.

**DRAFT BYLAWS,
DRAFT EDITORIAL POLICY,
AND MEMBERSHIP SURVEY
AT THE BACK OF
THIS NEWSLETTER**

**URGENT THAT SECTION
MEMBERS READ AND COMMENT
BY AUGUST 10!!**

DON'T FORGET!! Please read and comment on the *bylaws, editorial policy, and questionnaire* by **August 10**. The Section meeting is, Friday, August 31, 8:00 to 10:00 a.m., and Section office hours are in the exhibition hall on Friday, August 31, 2:30 to 4:30 p.m.

VM Section Fun Night Out !!

Plan now to spend Sunday evening with your fellow VM Section members. We're starting with dinner at a local Seattle restaurant and will end with a "Views and Vino" visual show and tell and wine tasting back at the hotel. For the show and tell portion you are cordially requested to bring 5 to 10 reproductions of your favorite visual treasures (either personal or institutional). Please also bring a bottle of your "favorite" local wine.

Full details will be available at the Section meeting on Friday morning.

ARCHITECTURAL ROUNDTABLE

Mark Coir, Cranbrook Archives

At its February 23-25 meeting, the SAA Council declined to authorize the establishment of a joint committee that would have involved the SAA with other professional organizations having an interest in the care, collection, exhibition, and description of architectural records. Council members felt that these concerns can best be addressed at this time within the SAA's existing professional sections structure. However, Council members were also of the opinion that a formation of a strong architectural records group within SAA could lead to possible formal ties with outside groups sharing these same interests.

Tawney Nelb, Cranbrook Educational Community, reports that nearly 70 signatures were collected from SAA members supporting a drive to establish an Architectural Records Roundtable. Organizers were very pleased to find that petitions were received from all areas of the country. Thanks to all of you who helped out with this effort. Council is expected to act on this request at its June meeting.

The preliminary program for the SAA Annual Meeting in Seattle lists several meetings, sessions, and tours relating to architectural records, oversize materials, archival buildings, and Seattle architecture. Should Council approve the establishment of the

Annual Meeting Treats for Visual Materials Types

Wednesday, August 29

Pre-Conference: *Digging Out: Organizing and Establishing Photographic Archives.*

Richard Pearce-Moses, Curator of Photographs at Arizona State University

Bylaws Committee meeting.

Check the notice board for a possible VM-related activity.

Friday, August 31

8:00-10:00 Section Meeting

19 From Cards to Computers: Coordinated Access Tools

2:30-4:30 Office Hours, exhibition hall

Saturday, September 1

10:30 Architectural Records Roundtable

31 More than Decoration: Moving Images, Sound Recordings, Oral Histories, and Photographs as Documents for Historical Research

38 Beyond Bookmarks: Marketing Techniques for Archives

47 History in Motion-Real to Real

Sunday, September 2

53 From the Ground Up: An Interdisciplinary Approach to Architectural Documentation

63 The Role of Archival Materials in Historic Preservation

79 Widening Vision: The Reference Use of Photographs

Section Dinner - check notice board or be at the section meeting for the meeting place and time. To be followed by a

Views and Vino show and tell session, location also to be announced. See box, left column.

VM Section T-Shirts will be available throughout the meeting, but specifically at the section meeting. Tastefully (?) designed by our own Joan Schwartz. These are to be seen!

Architectural Records Roundtable, the roundtable will hold its first meeting on Saturday morning, September 1, at 10:30.

ARCHITECTURE DRAWINGS CATALOGING DISCUSSION GROUP

Alfred Willis, Co-Moderator
Architecture Section, ARLIS/NA

At the February 1990 Annual Conference of the Art Libraries Society of North America (ARLIS/NA), the ARLIS/NA Architecture Section held the organizational meeting of an Architectural Drawings Cataloging Discussion Group. About thirty librarians, archivists, and information specialists from the United States, Canada, and Great Britain attended. The group intends to meet annually at the ARLIS/NA conferences in an informal forum for the exchange of information about current cataloging projects involving architectural and other original design documents, and for discussing any cataloging problems encountered. It was apparent at the meeting that topics will range from how to plan and begin an architectural cataloging project to specific questions of description and use of controlled vocabularies. All attendees of future ARLIS/NA annual conferences will be welcome to join the Architectural Drawings Cataloging Discussion Group. To have your name added to the group's mailing list, contact Alfred Willis, 1600 S. Joyce St., Apt. A-509, Arlington, VA 22202.

MARC VM ROUNDTABLE NEWS

Lucinda Keister, National Library of Medicine

As part of the process of producing a full videodisc for the National Library of Medicine's (NLM) Prints and Photographs Collection, it recently became necessary to check every frame of a draft, or drawdisc, videodisc created midway through the project. This drawdisc contained 32,000 of the total 55,000 images being recorded. The procedure, initially thought of as a clerical task akin to proofreading quickly evolved into a useful activity that also allowed us to check the improved cataloging being completed in the MARC Visual Materials database accompanying this videodisc.

The sequential checking of the numbered frames was to verify that the catalog record did, indeed, match its corresponding image on the screen. Hilarious mismatches spring to mind; but actually a slight or ambiguous mismatch would be worse, because such a mistake could be carried on through to publication.

Frame checking is easy since the operating keypad can be manually controlled to move frame by frame at the viewer's pace. As I moved through the 10,000 images on the "subject" side of the disc, I found myself reluctant to whip through the images in order to test only every hundredth frame, as I had planned. I wanted to look at each picture; after all, this was my first chance to see every picture in the collection. Yes, some of the pictures are dreadfully boring, and many are

uninteresting, but some were surprising—like the dog sitting on the desk beside the brigadier general—and in the twenty years that I have been curator of the collection, I have never had the opportunity to look at each item. The videodisc places the whole collection conveniently at one's fingertips.

As I went through the disc new access terms began to emerge. For example, the terms "crutches," "female dentist," "hypnotism," "amputees," "ambulance," "arm slings" were most likely not used as terms with the manual cataloging system. They are used now with the MARC system we're using.

Other subject terms ("visual terms") based on the content of the image also emerged. I see these terms as being outside of the subject scope of this collection. Because the National Library of Medicine is known as a resource for images of medical history, few patrons ask us for general subject pictures. However, those 10,000 images yielded various sports activities from 1900 to 1960—volleyball, baseball, skating, horseback riding, fishing, swimming, tennis, and so on.

The portrait side of the disc, with 22,000 images, promised to be extremely tedious. Instead, it provided me with the opportunity to see every portrait and to undertake a good subject-term analysis. Now I know exactly which frames are silhouettes, coins and medals, and sculpture. Our users, combining the name and form/genre term can quickly locate the medal of Louis Pasteur, for example.

Perhaps most interesting of all is that we now will know exactly how many Black physicians are represented in our portrait holdings. With the exception of a very few famous Black physicians with instant name recognition (e.g., Charles Drew, father of the modern blood bank), we could not identify any other Black physicians in our collection because that information had not been entered on our catalog cards in the 1950s. Similarly, Black persons in subject images also had not been identified.

Finally, I began to see the different visual groupings of portraits: physicians with patients, physicians in their offices, physicians at work in the laboratory. We often receive requests for an action shot of a given figure, and combining the name term and "laboratory" should yield the precise single hit the patron wants.

Naturally, I saw many especially fine images that I wanted to note on an informal list of my own—images that were perfect expressions of the information content assigned them, or particularly poignant or touching images. Such judgments cannot go on the catalog record, but I also will not let the information slip away.

I looked through these pictures over a period of three days, a short enough amount of time to keep my thoughts unified. I was able to see all these images easily and comfortably, which certainly helped my concentration and disposition! Sometimes technology really does make life easier! See you in Seattle.

CONSERVATION NEWS

The December 1989 *Abbey Newsletter* published the following letter to the editor.

"In response to recent concerns in the marketplace over the quality of archival boards and papers and their effect on photographs and negatives, University Products has recently completed testing of its tan acid-free and lignin-free boxboard materials and the papers used to make negative, print and microfiche envelopes. All of these materials have passed the difficult "Photographic Activity Test," assuring our customers that these materials are safe for the storage of photographs, negatives and microfiche. Testing was performed by an independent nationally recognized photographic laboratory. University Products continues an ongoing program of product and material testing designed to provide consistent archival quality materials to their customers. Questions concerning testing or product specifications should be directed to myself. John Boral, Vice President Sales & Marketing, University Products, Inc." [University Products is at 517 Main Street, P.O. Box 101, Holyoke, MA 01031-0101.]

SOME THOUGHTS ON REGIONAL DIRECTORIES OF PHOTOGRAPHERS

John Carter, Curator of Photographs
Nebraska State Historical Society

A number of years ago I had the pleasure of visiting with Dick Rudisill and Arthur Olivas at the Museum of New Mexico in Santa Fe. We spent the better part of a day discussing all manner of concerns in our profession, solving most of the world's problems, and generally having a good time.

One of the things that Dick brought up was the need to develop directories of photographers who were active in our various regions. It was something that I had thought about, but the arguments that he made for this need were so compelling that they brought me to a near panic. Any of us who have attempted to link the makers of pictures to their lives, or who have tried to follow the growth of patterns or trends knows that the need for regional directories is very real.

The problem, of course, is that such directories are complicated to produce and expensive to duplicate. They are a project that is never completed. There is always one more thing to add, one more new fact to uncover. They also tend to be about as exciting to read as the phone book. Thus, when you have produced a book that has to sell for \$30.00 to \$50.00, and requires that you print at least 500 copies to keep the price to that, you have difficulty marketing them.

Then you have the problem of where to store the remaining 400 copies after the 100 research libraries that desire to have them and can afford to purchase them have done so. In other words, as a publishing venture,

its prospects for economic success are slim. Yet the need is there.

I would like to propose to this readership a way to produce these works that is both practical and affordable, and that is through the use of Computer Output Microfiche. This process is often referred to by its acronym, COM, but I prefer to speak in English.

Computer output microfiche takes a computer print file and generates the data directly as fiche, without a paper copy and without re-filming. It can have up to 270 - 11 x 17 inch pages or 420 - 8 1/2 x 11 inch pages per fiche. In other words, one directory would probably fit on a single fiche.

Through state government, the Nebraska State Historical Society has the ability to generate this type of fiche. I would like to suggest that in cooperation with this section of SAA, that we establish a fiche publication series to get these directories out where they can do some good.

The cost of production is so low that it is hardly worth talking about. It would take about \$20.00 to convert a personal computer output file to the one inch tape file necessary to generate the fiche. The master copy of the fiche is silver halide, which costs under \$2.00 to generate. Subsequent diazo copies can be had for under \$.20 each. And those copies cost the same whether you run 20 or 2,000.

Thus a run of 100 copies would cost well under \$50.00. They could then be sold for \$5.00, with \$2.00 going to the SAA to underwrite future publications and \$3.00 going to the institution or individual who authored the directory. At that price, sales to almost every research library and historical organization in the United States would be assured.

There is another benefit to this process. Because the fiche are easy to produce and cheap, they can be updated easily. Thus we would not have to wait for the culmination of a life's work to see any part of the information. Researchers involved in long-term work could easily publish the portions that are finished, and up-date them as more information is added.

There are drawbacks. The first is that the material has to be in some form that a computer can read. For those of us who are not yet addicted to the keyboard, perhaps we could reserve some of the revenues generated from initial sales to give grants for data entry. This would speed work along and result in more directories, which would result in more sales, and thus more cash to reinvest back in the work. The other draw-back would be that the authors of such works, who invest substantial amounts of time and pain [and money, John] to create these directories, would not have a nice, simulated leather, hard cover book to show their friends. That I can't help.

I would look forward to hearing comments on the idea. I think that it is one practical, inexpensive way that something so encyclopedic in nature and monumental in

size might be accomplished. If you would like to see what computer output microfiche looks like, drop me a line.

A couple of years ago, together with the Kansas State Historical Society, we undertook a project in which each institution copied nearly 50,000 images onto a high-quality tonal fiche. I have since generated a 400-page catalog and index to those collections that are available on microfiche, and because they are inexpensive to produce, we give them away for free.

I can be reached at the Nebraska State Historical Society, P.O. Box 82554, 1500 R Street, Lincoln, NE 68501, (405) 471-4752.

[John's points are valid and timely. A group of photo historians ("regionalists") who are working on directories of photographers currently plans to meet in Norfolk in October to discuss this need, among other things (see Meetings, etc., p. 4). If you're working on regional directories, haven't yet heard about this meeting, and are interested in being included on the mailing list of "regionalists," please contact Ron Polito, Department of Art, University of Mass/Boston, Boston, MA 02125-3393 (617) 287-5730 or 287-5735 (new numbers since the December 1989 issue of Views).—Ed.]

COLLECTION SNAPSHOTS

Department of Archives and Manuscripts, University Libraries, Arizona State University
Richard Pearce-Moses, Curator of Photographs

The Department of Archives and Manuscripts holds some 250,000 photographs, including almost every form of graphic material—from gelatin bromide prints and negatives to architectural drawings to videotape. The bulk of the collection dates from the twentieth century, although a good portion is nineteenth-century. The photographs form part of the four research collections of the department.

The Arizona Collection focuses on the state and the American southwest. The photographs are useful for studying the region's social and political history, industrial and real estate development, mining, and the landscape. The strong holdings of commercial photography—many accompanied by the photographer's records—make the collection an excellent repository for studying the history of photography as well. Of special note is the archive of Henry and Dorothy McLaughlin, which contains both the records and photographs of these noted commercial and stockhouse photographers active in Phoenix from the mid-1940s. Also of note is the archive of *Arizona Highways* magazine, which contains the color separation negatives used to produce the magazine; these separations can be reassembled to produce a pristine color image long after the original color transparency has faded.

The Chicano Research Collection documents Chicano thought, expression, and research

through primary and secondary source materials. The Alberto Pradeau photographs document his research in Mexican history, numismatics, and the Jesuit mission system in the New World. *University Archives* contains some 180 linear feet of photographs, tracing the University's history from its founding as the territorial normal school in 1885 to the present. The archive includes photographs from student publications, offices and departments, and students.

The Visual Literacy Collection is the newest research division in the department. The collection holds the papers and photographs of John Debes and Joel Benedict, among others, who were pioneers in the field of visual literacy.

The department is currently undertaking a variety of interrelated projects to improve description and access to its photographic holdings. A collections guide is under development, collection-level descriptions are being loaded onto the University Libraries' on-line public access catalog using USMARC AMC, and an item-level indexing program is ongoing. The department also is working to preserve its holdings. A darkroom was set up last year to make duplicate negatives and access prints. Print collections are being rehoused and nitrate and diacetate conservation programs are planned.

For further information, contact me at (602) 965-3145 or BITNET at IACRPM@ASUACAD.

MEETING REPORT

Photography--Retrospect/Prospect: Assessing a Medium in Transition
Photography Sesquicentennial Project Conference, Philadelphia, June 7-10
Melissa K. Rombout, National Archives of Canada

Organized by a consortium of Philadelphia-area institutions and held on the campus of the University of Pennsylvania, the four-day conference presented a myriad of discussions on photography and its connections to larger culture. The contemporary pluralism in both photographic image-making and interpretation of the medium was articulated in the opening remarks of novelist and cross-cultural *penseur* Jamake Highwater, who advocated a "multiverse" in which competing perspectives could flourish.

The conference was organized to attract both photographers and interpreters/custodians of photographic images. A dual-track program facilitated the interests of each constituency while the nearby location of the dual sessions made the intrepid sampling of each fare irresistible. Presentations by luminary image-makers Duane Michals, Sally Mann, Roy DeCarava, Esther Parada, Larry Fink, Jack Delano, Ellen Carey, and Joyce Tenneson were augmented by workshops with photographers Olivia Parker and Joel-Peter Witkin.

Of particular interest to the archival community were provoking discussions about photography and its cultural role(s). Media critic A. D. Coleman and former picture editor Fred Ritchin proposed implications of electronic technologies on photographs; David Travis (Curator of Photography, Art Institute of Chicago) discussed photography, mathematics, and the imagination; and Naomi Rosenblum (Professor and author, *A World History of Photography*) examined interpretations of the documentary photograph. The call to support committed contemporary documentary photography was sounded by Arthur Ollman (Director, San Diego Museum of Photography) and critic Vicki Goldberg, who presented a dyspeptic overview of post-modernism.

Although the conference was primarily directed toward working photographers and those involved in museological practice, two panel sessions involved challenging discussions of particular interest to archivists. *Cross-Cultural Dialogue: Gatekeepers in the Era of Diversification*, moderated by Deborah Willis (Curator of Prints and Photographs, Schomburg Center for Research in Black Culture), explored opportunities for minority artists, as well as the importance of multifaceted viewpoints in collections. A second panel, *Changing of the Guard: Gatekeepers in the Era of Diversification*, moderated by A. D. Coleman, resulted in an intense discussion of concerns to those whose decisions affect photographers: profiles of the emergent generation of "gatekeepers," acquisition (and de-accession) policy, ethical issues facing collection guardians, the overwhelming growth of collections, the role of the museum/journal/reference collection in responding to contemporary socio-political issues, etc.

The conference was both well-organized and well-attended, except by members of the archival community, of which only a handful could be discerned. The open sessions and ensuing post-panel discussions offered a welcome opportunity to exchange ideas on the cultural roles of the photograph, and to explore how divergent approaches to photography contribute to a greater understanding of the medium.

MEETINGS, WORKSHOPS, LECTURES

August 19-23. *Preservation of Black-and-White Photographs*. Two different workshops. 1) Identifying, Handling, and Storing Photographs; 2) Copying and Duplicating. The Rochester Institute of Technology, Rochester, NY. For more information contact Val Johnson at (716) 475-2736.

October 26-8. The *Daguerreian Society's* annual conference will be held at the Chrysler Museum in Norfolk, Virginia. Speakers include Richard Rudisill, our own Joan Schwartz, Peter Palmquist, Floyd and Marion Rinhart, Robert Lisle, John Graf, Brian Wallis, and Grant Romer. A pre-Daguerreian Society meeting of photo historians compiling regional histories and checklists of photographers will convene at the museum on Friday for a series of talks and

group discussions. The daguerreian portion of the meeting will begin Friday evening with a reception at the museum. Saturday will be a day of papers, with lunch and the benefit auction of a Robert Schlaer daguerreotype. Sunday's activities include a business meeting, trade fair, and convocation of contemporary daguerreotypists and interested others.

For more information on the meeting and/or membership in the society, contact John Wood, 911 7th St., Lake Charles, LA 70601, (318) 439-1614.

October 30 - November 3, 1990 are the dates for the next *Film and Television Archives Advisory Committee* conference scheduled for Portland, Oregon. The meeting will be hosted by the Oregon Historical Society. For information, contact the F/TAAC secretariat at the National Center for Film and Video Preservation, 2021 North Western Avenue, Los Angeles, CA 90027, (213) 856-7637.

November 14-18. *American Photography, Culture and Society in the 1960s: The Transformations of a Medium*. A 4-1/2 day symposium sponsored by the University of Rochester and the International Museum of Photography at George Eastman House, Rochester, NY. Speakers include Carl Chiarenza, Dennis O'Brien, Robert Westbrook, Jan-Christopher Horak, James Eneyart, Barbara Crane, Jerry Uelsmann, A.D. Coleman, Jonathan Green, Terence Pitts, Van Deren Coke, Robert Heineken, Aaron Siskind, Anne Tucker, Cornell Capa, Merry Foresta, Nathan Lyons, John Szarkowski, Deborah Willis, Peter Bunnell, Robert Sobieszek. This is FREE [how can any of us pass this one up?]. For more information contact Judy Natal (716) 442-8676 or Rebecca Hurysz (716) 275-9249.

January 1991. *Preventative Care of Historic Photographs and Negatives*. The fifth in a series of Getty Conservation Institute (GCI) workshops on photography. Photographic conservator Debbie Hess Norris will teach the five-day course that is offered to conservators, archivists, and curators responsible for the care of historic photographs. Lectures will be complemented by hands-on examination. For more information, contact the GCI Training Program at the Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-6537, (213) 822-2299.

EXHIBITIONS: What's Up

At Home

through August 10. *The Art of Persuasion: Posters of the Empire Marketing Board, 1926-1933*. National Archives of Canada, Ottawa.

through August 12. *Legacy in Light: Photographic Treasures from Philadelphia Area Public Collections*. Philadelphia Museum of Art, Philadelphia, PA.

through August 12. *Terra Sancta: Photographs from Israel, Nepal, and*

North American Deserts. Corcoran Gallery of Art, Washington.

through August 19. *Irving Penn Master Images*. National Portrait Gallery, Washington.

through August 26. *Clara Sipprell*. Amon Carter Museum, Ft. Worth, TX.

through September 2. *George N. Barnard: Photographer of Sherman's Campaign*. Nelson-Atkins Museum of Art, Kansas City, MO.

through September 2. *Light Images 1990*. The Chrysler Museum, Norfolk, VA.

through September 16. *We Are Amused: Her Majesty's Loyal Canadian Jesters Give the Royal Family the Royal Treatment*. Canadian Centre for Caricature, Ottawa.

through September. *Black Photographers Bear Witness: 100 Years of Society Protest*. Museum of African-American Art, Dallas, TX.

through October. *Solomon Nunes Carvalho*. Magnes Museum, 2911 Russell St., Berkeley, CA. Concurrent are exhibitions of nineteenth-century California Jewish photographers, *Louis Heller and Elizabeth Fleischmann*. [See *In Print* for catalog information on *Fleischmann*.]

through October. *Pelican's-Eye Views of New Orleans*. The Historic New Orleans Collection. New Orleans, LA.

through November 25. *Oliphant's Presidents: Twenty-Five Years of Caricature*. National Portrait Gallery, Washington.

through November 30. *The Red Blue Tapes* [cartoons satirizing how the Canadian bureaucracy does and doesn't work]. National Archives of Canada, Ottawa.

through December 2. *Seeing is Believing: 19th Century Egypt, Greece, and the Near East in the Eyes of Maison Bonfils*. The University Museum of Archaeology and Anthropology, University of Pennsylvania, Philadelphia.

August 17 - September 30. *Frances Anne Hopkins: A Retrospective*. Travelling exhibition organized by the Thunder Bay Art Gallery. At the National Archives of Canada, Ottawa.

September 15 - December 1, 1990. *The New Vision. Photography Between the Wars*. Art Institute of Chicago.

September 29 - November 25. *George N. Barnard: Photographer of Sherman's Campaign*. Amon Carter Museum, Ft. Worth, TX.

October 4 - January 4, 1991. *Norris-Lapalme Retrospective*. Canadian Centre for Caricature, Ottawa.

October - December. *Black Photographers Bear Witness: 100 Years of Society Protest*. National African-American Museum and Cultural Center, Wilberforce, OH.

IN PRINT:

Reviewed: Ellis, M. H. *The Ambrotype and Photographic Instructor or, Photography on Glass and Paper*. Philadelphia: Myron Shew, 1856. 86 p. (Facsimile reprint, Arcata, CA: Peter Palmquist, 1990, limited to 300 copies). \$7.50 (plus \$1. p&h).

Reviewed by Allan Janus, National Air and Space Museum Library Videodisc Project

The ambrotype has always been a poor relation of the daguerreotype. Scorned even during its heyday in the middle 1850s, the ambrotype (from the Greek *ambrotos*, imperishable; but more properly, a collodion positive on glass) never attracted the enthusiasm and the flowery prose of daguerreian literature.

Even today, as latter-day daguerreotypists like Ken Nelson, Robert Shlaer, and Irving Pobboravsky are welcome in museums throughout the land, I know of only one intrepid ambrotypist—the talented John Coffey—who works Civil War re-enactments and practices his art 'twixt shot and shell. There may also be a tintypist or two; but the only one I know may have died, or gone mad; at any rate, I've forgotten his name.

Photography's sesquicentennial saw the publication of several beautiful volumes on the daguerreotype; but the ambrotype has had little effect on literature. Now the indefatigable photographic historian Peter Palmquist has somewhat evened the balance by issuing a facsimile edition of 300 copies of M.H. Ellis' *The Ambrotype and Photographic Instructor*, originally published in 1856 by the much better known Myron Shew, the daguerreotypist and case maker. It's a brief account "avoiding technical terms and long essays" of the ambrotype and negative processes, and includes sketchy descriptions of ammonio-nitrate and albumen printing. Also included are two rambling accounts by Messrs Shadbolt and Sturrock of the honey process meant to prevent the drying-out of wet-plates. Most important to the photographers of the day, however, Ellis reproduced both the American and British patents of James A. Cutting, the "inventor" of the ambrotype.

In 1856 photography still languished under restrictive patents. Although Frederick Scott Archer had freely disseminated the collodion process (and died in poverty), others were quick to take legal advantage. William Henry Fox Talbot claimed that the production of collodion negatives fell under his calotype patent and prosecuted at least one British photographer for daring to make ambrotypes.

Cutting's two patents of 1854 covered the use of camphor and potassium iodide in collodion, and the messy but fragrant procedure of sealing the image with balsam. But as Ellis points out in his exegesis of the patents, camphor was unnecessary to the process and potassium iodide had been in use well before Cutting's patent. Ellis admitted that Cutting's use of balsam was an innovation, although Cutting himself mentioned its earlier use to cement lenses and seal microscope slides. At any rate, few photographers availed themselves of Cutting's innovations: the 1869 edition of John Towler's *The Silver Sunbeam* has eleven formulas for collodion without potassium iodide, and most photographers found that the sealing of ambrotypes with balsam was more trouble than it was worth. Today, it's rare to find an ambrotype made according to Cutting's patents. They're

worth looking for, though (they're usually are in a brass mat stamped "Cutting's Patent July 4 & 11, 1854"). Much more useful for ambrotypes is my own innovation; that is, to substitute a piece of plexiglass for the traditional window glass. It's cheap and easy to clean, and if red plexi is used, the traditional need to apply a black backing is entirely eliminated. And, of course, it's absolutely unbreakable. I hereby freely give this discovery to the world. [Thank you.]

Ellis' small handbook is a concise account of the state of the art as daguerreotypy was giving way to the wet plate. Modern practitioners may find the ambrotype process in William Crawford's *The Keepers of Light* easier to follow, but should consider keeping a copy of *The Ambrotype and Photographic Instructor* handy. It's a reminder of the time when photographers had more to worry about in the legal line than grand-standing politicians and weak-willed museum boards.

[See two of Mr. P's other recent publications below—Ed.]

And Noted:

Architekturfotografie des 19. Jahrhunderts in der Fotografischen Sammlung des Museums Folkwang. Berlin: Folkwang Museum, 1988. 31 p. \$10.

Boime, Albert. *The Art of Exclusion. Representing Blacks in the Nineteenth Century*. Washington: Smithsonian Institution, 1990. 251 p. ISBN 0-87474-254-4H \$45 (cloth); 0-87474-257-9P \$24.95 (paper).

Davis, Keith. *George N. Barnard: Photographer of Sherman's Campaign*. Albuquerque: University of New Mexico Press for Hallmark Cards, Inc., 1990. \$40 (cloth) \$25 (paper) 232 p.

von Dewitz, Bodo and Martz, Reinhard, eds. *Silber und Salz: Zur Frühzeit der Photographie im deutschen Sprachraum, 1839-1860*. Cologne and Heidelberg, 1989. 696p. English summaries. \$75.

Les Documents Graphiques et Photographiques: Analyse et Conservation. N.p.: Centre de Recherche sur la Conservation des Documents Graphiques 1986-87, 1988. Order from La Documentation Française, 124 rue Henri-Barbusse, 93308 Aubervilliers Cedex, France. 140F.

Faber, Monika, ed. *Das Innere der Sicht: Surrealistische Fotografie der 30er und 40er Jahre*. Vienna, 1989. 223 p. \$30.

Frizot, Michel; Jammes, André; Jay, Paul; and Gautrand, Jean-Claude. 1839. *La Photographie Révélée*. Paris: Centre National de la Photographie et Archives Nationales, 1989. 65 p. ISBN 2-86754-060-7; 2-86000-163-8. 220F.

Gellert, Charles Lawrence, comp. *The Holocaust, Israel, and the Jews: Motion Pictures in the National Archives*. Washington: National Archives and Records

Administration, 1990. 220 p. ISBN 0-911333-78-9. \$17 (cloth).

Grant, Gillian M., comp. *Middle Eastern Photographic Collections in the United Kingdom*. Oxford, England: MELCOM (G. M. Grant, Middle East Centre, St. Antony's College, 68 Woodstock Road, Oxford, OX2 6JF), 1989. 220 p. £25 (plus postage: £4.55 North America; £2 UK; £3 EC; £3.55 Middle East; £5 Australia, Far East; checks payable to St. Antony's College).

Heller, Jonathan. *War & Conflict. Selected Images from the National Archives, 1765-1970*. Washington: National Archives and Records Administration, 1990. 355 p. ISBN 0-911333-77-0. \$25 (cloth).

Henry, Jean-Jacques. *Photographie, les débuts en Normandie*. Le Havre, 1989. \$45.

Isaacs, Charles. *The Strange and the Sublime: American Photography, 1850-1920*. Bethlehem, PA: Kemerer Museum of Decorative Arts, 1989. 32 p. \$12.50.

Jussim, Estelle. *The Eternal Moment: Essays on the Photographic Image*. New York: Aperture, 1989. 277 p. ISBN 0-8938136-0-5 \$29.95.

Lemagny, Jean-Claude and Rouillé, André, eds. *A History of Photography. Social and Cultural Perspectives*. Translated by Janet Lloyd. New York: Cambridge University Press, 1987. 288 p. ISBN 0-521-34407-7. \$39.95.

[Marshall, Jeffrey D.] *Photographs in the Special Collections Department, Bailey/Howe Library, University of Vermont*. [Burlington, VT: University of Vermont, 1990]. Order from Special Collections, University of Vermont, Burlington, VT 05405. It's free!

Mitchell, Herbert and Weiner, Sarah. *Nineteenth-Century Photography at Columbia University: An Exhibition Celebrating the 150th Anniversary of Photography*. New York: Columbia University, 1989. 22p. \$7.50.

Moffat, John. *John Moffat: Pioneer Scottish Photographic Artist, 1819-1894*. Eastbourne, England: n.p., 1989. 59 p. \$12.50.

Palmquist, Peter. *Elizabeth Fleischmann: Pioneer X-Ray Photographer*. Arcata, CA: By the author, 1990. \$7.00 (\$1 p&h).

———. *Shadow Catchers: A Directory of Women in California Photography before 1901*. Arcata, CA: By the author, 1990. 272 p. \$40. (plus \$2.50 p&h). [To be reviewed]

Photography 150: Images from the First Generation. Oxford, England: Museum of History of Science, 1989. 36 p. \$10.

Reaves, Wendy Wick. *Oliphant's Presidents: Twenty-Five Years of Caricature*. Washington: National Portrait Gallery (Smithsonian Institution, 1990. \$12.95 (paper).

Rück Blende, 150 Jahre Photographie in Österreich. Vienna: Photographische Gesellschaft, 1989. In German and English. 173 p. with an unnumbered portfolio.

Stapp, William F., and Forresta, Merry A. *Irving Penn Master Images*. Washington: Smithsonian Institution, 1990. \$29.95 (paper).

Stevenson, Sara, and Morrison-Low, Alison D., comps. and eds. *Scottish Photography, A Bibliography 1839-1989*. Edinburgh: Salvia Books (4 Logie Green Gardens, Edinburgh EH7 4HE; 031-556-7693), 1990. 48 p. ISBN 0-9512533-4-4 (paper). £6.95.

Sayag, Alain, and Lemagny, Jean-Claude. *Invention d'un Art*. Paris: Éditions du Centre George Pompidou, 1989. 336 p. ISBN 2-85850-533-0; Paris: Éditions Adam Biro, 1989. ISBN 2-87660-060-9. 360F.

Trachtenberg, Alan. *Reading American Photographs. Images as History. Mathew Brady to Walker Evans*. New York: Hill and Wang, 1989. ISBN 0-8090-8037-0 (cloth). \$25.

Yonemura, Ann. *Yokohama, Prints from Nineteenth-Century Japan*. Washington: Smithsonian Institution, 1990. 224 p. ISBN 0-87474-993-XH \$45 (cloth); 0-87474-999-9P \$26.95 (paper).

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

The East

Andover, MA. By the time you read this, the Northeast Document Conservation Center (NEDCC) should have moved into its new headquarters in Brickstone Square in Andover, Massachusetts. The Center's new space is located in the former American Woolen Mill, built in 1921, in the Shawsheen Village Historic District as part of the first planned industrial community in the United States. NEDCC will lease 20,000 square feet of space on the fourth floor of the building. The new address is 100 Brickstone Square, Andover, MA 01810. The telephone number remains (508) 470-1010.

The North

Rochester, NY. Bausch and Lomb recently announced the availability of its Optivax UV Filter, a filter that blocks UV radiation while transmitting visible light. The company claims that the filter aids in retarding photochemical degradation in art work, textiles, and historical documents. According to Bausch and Lomb, the UV filter reduces photochemical degradation, enables the use of broader light sources, and allows an increase of light levels without the risk or damage to display objects. The filter has a visible light transmission that exceeds eighty percent with an average color rendering of ninety-nine percent. The filter is available in 2-inch diameter disks that accommodate the MR-halogen lamp. Additional sizes are available. We recently saw this product being demonstrated at the American Association of Museums annual meeting in Chicago. For more information contact: Bausch and Lomb, Thin Film Division, 1400 N. Goodman Street, P.O. Box 450, Rochester, NY 14692-0450, (716) 338-6000.

The Midwest

Chicago, IL. The Prints and Photographs Department of the Chicago Historical Society recently made several staff changes. Diane Ryan has been promoted to the position of Associate Curator of Prints and Photographs. She has been at the society since 1985. Maureen O'Brien Will, a VM Section member, and former Associate Curator, has left the society to become an archivist at the Evangelical Lutheran Church of America. Two new Assistant Curators, Claire Cass and Jenny Sponberg, joined the department in March. For further information, contact Larry Viskochil, Curator of Prints and Photographs at (312) 642-5053, ext. 320.

The West

Riverside, CA. The California Museum of Photography has moved into its new home in the remodeled Kress building in downtown Riverside. The new location has five times its current exhibition space, the largest area on the West Coast for the display of photography. Additional features are a 100-seat auditorium, interactive gallery, and those areas usual to a responsible institution: research facilities, bookstore, storage areas, offices, darkroom, conservation area, and cafe. The new location is on the downtown pedestrian mall at 3124 Main Street, 92521. For more information call (714) 784-FOTO or, during business hours (714) 787-4787.

Los Angeles, CA. The National Center for Film and Video Preservation announced that Michael Friend has left the center. Mary Carbine, former coordinator of the National Moving Image Database (NAMID) project at the University of Wisconsin, has been named Acting Manager of the NAMID project in Los Angeles.

"Camera, action, roll'em!" A marriage made in Tinseltown recently took place for Dr. Gregory Lukow, Deputy Director of the National Center for Film and Video Preservation, Los Angeles, and Rachel Thurneysen, of Swiss German Television, DRS Film Archive, Zurich, Switzerland. To initiate the bride in things American, the happy couple exchanged their vows in Las Vegas. Ms. Thurneysen also was introduced to America's heartland with a pre-wedding trip to Nebraska to meet her future in-laws. The couple will reside in Los Angeles.

Santa Fe, NM. "Sacre bleu!" A marriage made in Daguerreian Heaven took place on March 23 when Dr. M. Susan Barger (Queen of daguerreotype technology) married Dr. Robert Shlaer (King of practicing daguerreotypists [and a speaker at last year's SAA meeting in St. Louis]). Her engagement ring? A mammoth-plate daguerreotype by Shlaer, of course. Dick Rudisill and Arthur Olivas were at the wedding dinner. Rumor has it that the doctors met courtesy of your editor [!] and Ken Nelson, a Rochesterian, contemporary daguerreotypist, ex-Eastman House intern, and good contact at Kodak [yes, there are some], at a photo conference in Rochester in the fall of 1988. A lovely east coast reception and a round of dinners were held by and for the dynamic duo at the end of April in Baltimore and Washington. Dr. S. is

now making incredible stereo dags and had several examples in tow. They're for sale, too. Dr. B. will be on leave from Johns Hopkins in Baltimore; the couple will be in Santa Fe.

We wish all four individuals (the Californians and the New Mexicans) much happiness in their newly formed joint ventures.

New Telephone Numbers

Your editor has a new office telephone number and a new FAX number as well. Please make a note: Laurie A. Baty, Editor, *Views*, National Historical Publications and Records Commission, M-F 7:15 a.m. to 3:45 p.m.
Office (202) 501-5610
FAX (202) 501-5005

OOPS!

We forgot to include Loren Pignolo in the list of individuals working on the editorial policy for *Views*. Loren is a photograph conservator in private practice in San Francisco.

ACID BATH: LETTER TO THE EDITOR

Dear Ms. Baty:

I am interested in receiving *Views: The Newsletter of the Visual Materials Section* but have run into difficulties. According to the SAA office, I may only receive the newsletter as a member of the Visual Materials section. Unfortunately, I am already a member of two sections and can not add on a third. I have brought the issue to the attention of the SAA office and Council.

I would like to bring this matter of memberships and newsletters to the public's attention. Is my case special, or are there other *Views* enthusiasts who can not get a subscription to the newsletter? Is there enough interest in this and other newsletters to suggest SAA should review membership policies?

Sincerely yours,

Susie R. Bock
Archivist
Beinecke Rare Book and Manuscript Library,
Yale University

Dear Ms. Bock:

Thank you for your interest in the section and the newsletter. You are not the first to ask these questions and I have corresponded with Mary Jo Pugh, section liaison to Council and also with Donn Neal, Executive Director of SAA about these concerns. It appears that the membership database at headquarters is not able to handle non-members or more than two section affiliations. When in Chicago this past May, I spoke with Donn Neal about two areas: 1) the possibility of having newsletter subscriptions for other

section members and 2) subscriptions for non-SAA members, and how the database might be changed to handle these people. I have stressed that the section is missing out on reaching an important group of individuals. At that time Donn told me that such an activity might be possible, and that the staff would check into adding other fields when the system was reconfigured to handle the dues change. We still have to determine costs, with SAA members receiving the newsletter at a reduced rate over non-SAA members.

The section officers are aware of the need and will continue to work for expanded section services. Thanks for your letter. Any comments or suggestions from the visual community?

Laurie A. Baty
Editor

SAA VISUAL MATERIALS SECTION BYLAWS COMMITTEE REPORT

Bylaws for the section have been discussed at the last two annual meetings. The development of bylaws is complex, somewhat tedious, and bureaucratic. What follows are the draft bylaws prepared by Laurie Baty which were distributed last year.

The committee has identified a few areas that could be handled in various ways. We would like to poll the section to find out which of several possible resolutions would be most acceptable. The committee will then draft bylaws that reflect the majority opinion of responses. We hope this process will facilitate discussion at the business meeting.

In addition to the issues we have identified below (to be found following the draft bylaws), please feel free to comment on any portion of the bylaws.

DRAFT BYLAWS FOR CONSIDERATION AT THE VM SECTION MEETING

ARTICLE 1. NAME.

The name of this section shall be the Visual Materials Section of the Society of American Archivists (SAA), hereinafter referred to as the section.

ARTICLE 2. OBJECTIVE.

To promote greater communication among visual materials archivists and to represent and promote these archivists and their collections to the rest of the Society of American Archivists (SAA) through annual meetings and publications, including a newsletter reporting on section activities and other matters related to visual materials collections.

ARTICLE 3. MEMBERSHIP.

Membership is open to any member of the Society of American Archivists with an

interest in the visual records or visual collections of any institution.

ARTICLE 4. OFFICERS.

A. The section shall be guided by a chair, a vice-chair, and a three-member steering committee.

B. Terms of Office.

1. Chair and Vice-Chair.

- a. The chair and vice-chair shall each serve a term of two years. The chair and vice-chair may not be elected to serve consecutive terms in the same office.
- b. The chair and vice-chair shall take office at the close of the annual section meeting in which they are elected, and shall serve until their successors have taken office.

2. Steering Committee.

- a. Each steering committee member shall serve a term of three years, and shall not be eligible for immediate reappointment.
- b. The newly elected steering committee member shall take office at the close of the annual section meeting and shall serve until her/his successor takes office.

C. Nomination and Election.

1. Nomination.

- a. The Nominating Committee shall call for nominations for chair or vice-chair and steering committee member in the second newsletter each year, and publish its slate of candidates in the newsletter immediately preceding the annual meeting.
- b. Additional nominations may be made from the floor at the annual section meeting, provided that the individual being nominated has consented to her/his nomination.

2. Election.

- a. The chair, vice-chair, and steering committee shall be elected at the annual section meeting.
- b. The chair shall be elected in even-numbered years; the vice-chair shall be elected in odd-numbered years.
- c. One steering committee member shall be elected each year.
- d. The chair, vice-chair, and steering committee shall each be elected by a plurality of the section members present and voting at the annual section meeting.

3. Vacancies in Offices.

- a. Chair. In the case of a vacancy in the office of chair, the vice-chair shall assume that office for the remainder of the unexpired term.
- b. Vice-Chair. In case of a vacancy in the office of vice-chair, the steering committee shall elect one of their members to serve

until the next annual meeting, at which time, if necessary, a new vice-chair shall be elected to fill the remainder of the unexpired term.

- c. Steering Committee. If a vacancy should occur on the steering committee, the chair, with the advice and consent of the other officers, may appoint a section member to complete the unexpired term.

D. Duties of the Officers.

1. Chair. The chair shall preside over section meetings and over meetings of the officers, and, with the assistance of other section officers, direct the section's activities.
2. Vice-Chair. In the absence of the chair, the vice-chair shall assume the chair's duties. The vice-chair shall advise and assist the chair in conducting the section's business.
3. Steering Committee. Steering committee members shall advise and assist the chair and vice-chair regarding section activities including policy formulation, study/ discussion groups, goal-oriented projects, and the newsletter.

ARTICLE 5. MEETINGS.

A. Meeting times.

The section shall meet once a year at the time of the annual meeting of the SAA. The time of and agenda for this meeting shall be announced in the newsletter immediately preceding the meeting.

B. Other meetings.

Additional section meetings during the annual meeting of the Society of American Archivists may be scheduled. Any such additional meeting shall be announced either in the newsletter preceding the annual meeting or before the end of the annual section meeting.

C. Quorum.

Forty percent of the section members who have made themselves known at the outset of the annual section meeting shall, for the purposes of conducting annual section meeting business, constitute a quorum.

ARTICLE 6. COMMITTEES.

A. Nominating Committee.

1. A Nominating Committee of three members shall be appointed by the section chair.
2. One member of this committee shall be an outgoing member of the steering committee and will serve as chair of the committee.
3. Members of the committee shall serve for a term of one year, and shall not be eligible for immediate reappointment.
4. The Nominating Committee shall prepare a slate of candidates reflecting the diversity of the section's membership, especially in terms of location, size, and type of employing institution for election. If deemed necessary, the committee shall obtain from these candidates brief

biographies and/or campaign statements for publication with the announcement of the slate of candidates in the newsletter immediately preceding the annual meeting. Members of the Nominating Committee may not nominate themselves or each other for office.

5. The committee shall prepare a ballot for use at the annual meeting. This ballot shall include provision for candidates nominated from the floor. Members of the Nominating Committee may be nominated from the floor.

6. The committee shall present a report of their activities at the annual section meeting prior to the election.

B. Tellers Committee.

Each year the section chair shall appoint a Tellers Committee consisting of at least two section members to distribute, collect, and count the ballots, and to report the results of any election held during the annual section meeting.

C. Other Committees.

The chair shall appoint other committees as needed, following consultation with the other section officers. Each committee shall have a written charge, a specified period of service, and a date by which a final report must be submitted to the membership.

ARTICLE 7. OTHER SECTION ACTIVITIES.

A. Newsletter.

1. The section chair, with the advice of the vice-chair and the steering committee, shall appoint a newsletter editor for a two-year renewable term.

2. While it is preferred that the editor be a member of the section, the chair may appoint an individual with a demonstrated affinity for the section's activities and concerns.

3. The newsletter shall be published in compliance with the operating guidelines for sections and roundtables established by the SAA.

4. In addition to publishing information as set out by these bylaws, other information contained in the newsletter should be of interest of and of use to section members.

B. Study/discussion Groups.

1. The Vice-Chair shall solicit topics for study/discussion groups from section members.

2. Selection of study/discussion topics to be included in the annual meeting shall be made by the section officers, and leaders for such groups shall be appointed by the section chair, following consultation with the other section officers, far enough in advance of the annual meeting of the Society of American Archivists to allow the formation of such groups to be announced in the newsletter immediately preceding the annual meeting.

3. Each study/discussion group shall have a written charge, a specified period of service, and a date by which

a final report must be submitted to the membership.

C. Working groups.

1. The chair, with the advice of the vice-chair and the steering committee, shall appoint other working groups as needed.

2. The formation of such working groups shall be announced in the newsletter.

3. Major projects should be normally undertaken only after section discussion or consent at the annual section meeting.

4. When the officers see the need to undertake a major project between annual meetings, the section membership should be given the opportunity to ratify the project at the next annual meeting.

5. Each working group shall have a written charge, a specified period of service, and a date by which a final report must be submitted to the membership.

ARTICLE 8. PARLIAMENTARY AUTHORITY.

Robert's Rules of Order, latest edition, shall govern the proceedings of the section, except as otherwise provided for in the bylaws of the section, of the constitution, bylaws, or special rules of the Society of American Archivists.

ARTICLE 9. AMENDMENTS TO THE BYLAWS.

A. Notice and form.

1. Amendments to these bylaws may be proposed by any section member.

2. Such amendments must be submitted in writing to the section chair, with a copy to the newsletter editor.

3. The proposed amendment shall be published in the next two newsletters, with the opportunity for membership reaction provided with the second printing. If the annual meeting is held before publication in the second newsletter, discussion at the annual section meeting shall take the place of publication in the second newsletter.

B. Adoption of amendments.

After the appropriate notice has been given, amendments shall be discussed and voted on at the annual section meeting. A majority of those members present and voting at the annual section meeting is required for the adoption of an amendment.

QUESTIONS TO RESPOND TO:

Terms of office

According to the minutes of the then Aural-Graphics Professional Affinity Group meeting at SAA in 1982, the PAG (and now the Section) consists of a chair, vice-chair, and steering committee composed of the officers and committee chairs. The election of officers was defined as two-year terms for both chair and vice-chair, with the chair elected in odd years and the vice-chair in

even years. There was no restriction on the number of terms served. The elected vice-chair does not automatically succeed to chair. Should the chair and vice-chair be elected for

- Synchronous two-year terms
- Staggered two-year terms
- One-year terms, vice-chair automatically succeeds chair
- Other?

Election

The current draft of the bylaws allows for voting in elections for office only by members present at the annual meeting. Because only a small portion of the total membership has historically attended the section meeting, the majority of the section would be prevented from voting. Should

- Votes must be cast in person at annual section meeting
- Votes be cast in person or by ballot
- Votes be cast in person at meeting, by ballot, or by proxy
- Other?

Duties of officers

No provision is made in the draft for executive decision by the chair or officers, limiting business to annual meetings. Should

- The chair be able to make decisions for the section between annual meetings, subject to confirmation of the whole section at the following annual meeting
- An Executive Committee consisting of the chair and any three of the vice-chair or Steering Committee be able to make decisions for the section between annual meetings, subject to confirmation of the whole section at the following annual meeting
- There be no channel for decisions
- Other?

Other comments or concerns. Share any experience you've had in drafting bylaws.

Please mail your comments to Richard Pearce-Moses (address and FAX, p. 10) by August 10. Use the same envelope for your survey response (last page of this issue).

The bylaws will be discussed and most likely voted on at the annual section meeting in Seattle.

DRAFT EDITORIAL POLICY

The Newsletter Committee has given thought and made suggestions for the formulation of an editorial policy for *Views*. Long-range planning for the newsletter, including advertising, format, etc., continues to be worked on. What follows is an initial statement based in part on SAA's *The American Archivist* editorial policy. This policy will be discussed at the annual section meeting in Seattle.

Statement of Purpose/Intent

With the demise of *PictureScope* the visual community lost an important source of information and communication. The editorial staff will endeavor, within their

allotted pages of newsletter per year, to keep their readers as informed as possible with regard to current events within the visual materials community. It is the editor's intent to publish the following types of information:

- Section news, including a column by the section chair (**From the Chair**)
- Conservation/preservation information updates
- Collection overviews, with preference to section members and then to non-members (**Collection Snapshots**)
- New publications listings - including, but not limited to histories, catalogs, processing, biographies, guides, conservation, reprints of out-of-print materials (**In Print**)
- Book reviews (**In Print**)
- News information (**Artful Dodging**)
- Meeting announcements and reviews (**What's On: Meetings**)
- Calls for information (Sometimes **Artful Dodging**, sometimes its own article, sometimes boxed)
- Exhibitions listings and reviews (**What's Up**)
- Employment opportunities (**Negative Spaces to be Filled**)
- Letters to the editor
- Commentaries on events within the community (sometimes **Artful Dodging**)
- MARC VM Users Roundtable
- Architectural Roundtable

While it is preferred that articles are submitted as coherent and complete statements, press releases and other types of announcements will be accepted and made into articles or placed in the appropriate list (i.e., **In Print, What's On**). To reach the editor, call Laurie A. Baty at the National Historical Publications and Records Commission (202) 501-5610 Monday to Friday from 7:15 a.m. until 3:45 p.m.

Readers' comments and suggestions for improvements will always receive a cordial hearing from the editor.

The following information will appear in each issue of the newsletter: (should we include the section officers each time, or only once a year [i.e., after the annual meeting?])

IEWS: 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 at 600 S. Federal, Suite 504, Chicago, IL 60605 (312) 922-0140.

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, DC 20408. (202) 501-5610. FAX: (202) 501-5005. The next deadline is x. Opinions expressed are those of the authors.

Any comments or suggestions concerning this draft editorial policy should be sent to the editor, Laurie A. Baty, no later than August 10, 1990.

Views: Editorial Policy

Views is the occasional newsletter of the Visual Materials Section of the Society of American Archivists. In its articles and columns it seeks to reflect the thinking and interests of visual materials archivists about trends and major issues in visual materials archival philosophy and theory and about the visual materials professions generally, but not limited to North America. Visual materials will be defined to include prints, photographs, drawings, documentary art, and architectural drawings. Subjects may cover any aspect of working with these materials: conservation, processing, historical research, theory, criticism, etc. The newsletters columns are intended to document developments and events relating to visual materials practice here and abroad.

Section members and those who share the professional interests of the section are invited to submit manuscripts for consideration. Accounts of innovative methods or techniques as well as short essays addressing specific issues, discussions of practices, programs, and concerns of foreign visual materials collections and professionals, particularly those contrasting with North American counterparts, are preferred. Full-length articles based on original research about subjects within the interests of the visual materials community will be considered on a case-by-case basis.

Letters to the editor are welcome when they include pertinent and constructive comments or criticisms of materials recently published in *Views* or observations on other topics of interest to the profession. They should not exceed 300 words. They will be printed in the Letters to the Editor column with minimal editing. Book reviews will also be printed as received, with minimal editing primarily to conform to the newsletter's style manual.

Manuscript requirements.

Materials should be submitted in grammatically correct, standard American, Canadian, or British English. Materials may be typed, letter-quality printed, or in ASCII or WordPerfect files, MS-DOS, 5¼" or 3½" disks. Typed copies should have all pages numbered and we would prefer that they be printed in Courier, Letter Gothic, Pica, Elite, or Prestige Elite. Full-length articles should not exceed 1500 words. Exceptions should be cleared with the editor prior to submission.

The University of Chicago *Manual of Style*, 13th edition, is used as the standard of style and footnote format, and *Webster's New Collegiate Dictionary*, based on *Webster's New International Dictionary*, 2nd edition for spelling and punctuation. Author's variations from these standards should be minimal and purposeful.

Terms having special meanings for visual materials and archival professionals should conform to the definitions in "Appendix A. Glossary," in *Archives & Manuscripts: Administration of Photographic Collections*

(Chicago: SAA, 1984), or "A Basic Glossary for Archivists, Manuscript Curators, and Records Managers," *American Archivist*, 37 (July 1974): 415-33.

Review and Production Procedures.

Manuscripts received by the editor may be submitted (without the author's name) to qualified readers for objective appraisal. Upon receiving the readers' reports, the editor informs the author whether the article is accepted, rejected, or returned with suggestions for revision. If an article is accepted, an edited copy of the article will be sent to the author. Authors who object to any of the editing should notify the editor promptly.

YOUR EDITOR THANKS SAA

Phew! What a busy year it's been for this editor! We've been pleased to expand the newsletter by one sheet of paper (i.e., 2 extra pages) for each of our three issues.

Thanks go to Mary Jo Pugh, the sections' liaison to Council, for granting us our extra-pages request.

However, a *special* thanks is due to Mary Jo with this issue. At the eleventh hour, we discovered that the bylaws, editorial policy, and membership survey took us well-beyond our four allocated sheets (8-pages). A phone call to Mary Jo resulted in her graciously agreeing to give us the extra sheet (pages 9 and 10) so that all of this information could be brought to you at one time.

Since SAA has been kind enough to give us these extra pages, won't you be kind enough to read through the draft materials and give your suggestions and comments to the appropriate individuals by the August 10 request date? We are *all* working to make the section a useful section for you. THANKS!!

IEWS: 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 at 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

Editor: Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, D.C. 20408, (202) 501-5610, M-F 7:15-3:45. FAX: (202) 501-5005.

Officers appear in Vol. 4, No. 2. Submission formats for articles, book reviews, discussions of collections, etc., are given in Vol. 3, No. 1. Officer or submission information may be requested from the editor. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1990. Opinions expressed are those of the authors.

Membership Survey
Society of American Archivists - Visual Materials Section
PLEASE RETURN SURVEY BY AUGUST 10, 1990

Name: _____

Title: _____

Institution: _____

- () institutional archive
 () museum
 () special collections repository
 () research center/library
 () other: _____

Please check all the options that apply.
We encourage additional comments on a separate sheet.

Formats in your immediate care (for which you are responsible):

- ___ photographs
 ___ papers/records
 ___ motion pictures
 ___ video
 ___ audio
 ___ maps
 ___ architectural drawings
 ___ painting/drawings
 ___ other: _____

Job responsibilities:

- ___ acquisitions (purchase)
 ___ field collecting
 ___ accessioning
 ___ arrangement
 ___ description
 ___ preservation
 ___ reference
 ___ darkroom (copying, printing)
 ___ other: _____

Types of descriptions and access you provide:

- ___ finding guides
 ___ collection checklists
 ___ card catalog
 ___ topical guides to collections
 ___ automated MARC-based catalog
 ___ automated non-MARC catalog
 ___ other: _____

Descriptive and vocabulary standards used:

- ___ AACR2
 ___ Henson, *Archives, Personal Papers...*
 ___ Betz, *Graphic Materials*
 ___ local/non-standardized descriptions
 ___ LC subject headings
 ___ Chenail, *Museum Nomenclature*
 ___ Sears subject headings
 ___ *Art and Architecture Thesaurus*
 ___ Other: _____

Workshops you are interested in attending:

- ___ preservation
 ___ videodisc
 ___ collections management
 ___ grant sources and writing
 ___ description (non-AACR2)
 ___ AACR2 descriptive standards
 ___ non-MARC PC-based catalogs
 ___ MARC-based catalogs
 ___ exhibitions
 ___ identification of processes
 ___ other: _____

Workshop topics in which you have expertise you would be willing to share:

- ___ preservation
 ___ videodisc
 ___ collections management
 ___ grant sources and writing
 ___ description (non-AACR2)
 ___ AACR2 descriptive standards
 ___ non-MARC PC-based catalogs
 ___ MARC-based catalogs
 ___ exhibitions
 ___ identification of processes
 ___ other: _____

If a mid-year convention were held focusing on the history of photography and advanced topics in photographic archives, would you attend:

___ No ___ Maybe ___ Probably ___ Yes

What factors would make you likely to attend?

- ___ desirable location ___ low cost
 ___ quality of program ___ other

Please return by **August 10, 1990**, to

Richard Pearce-Moses
 Archives and Manuscripts
 University Libraries
 Arizona State University
 Tempe, AZ 85287-1006
 (602) 965-3145; FAX (602) 965-7690

The Society of American Archivists
 600 S. Federal, Suite 504, Chicago, IL 60605

