



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

Volume 13, Number 3

August 1999

CANDIDATE STATEMENTS

The nominating Committee has named the two candidates running for Chair-elect. They are: James K. Burant of the National Archives of Canada and Miriam Meislik, Archives of Industrial Society, University of Pittsburgh. Their statements/bios follow.

Jim Burant

I would like to express my thanks for being nominated once again for the position of Chair-elect of the Visual Materials Section (VM) of SAA. I have always admired the work of the VM and the SAA, and would like to have an impact in the directions that the Section will take. Visual materials are an increasingly important aspect of archival work, and there are many issues relating to their acquisition, access, diffusion, and use that are constantly being faced.

I completed both an undergraduate Art History degree in 1974, and a Master's Degree in Canadian Studies (1979) at Carleton University in Ottawa. My current title is Chief, Art, Photography and Philatelic Archives, Visual and Sound Archives Division, National Archives of Canada, a position I have held since 1998. I have worked at the National Archives since 1976, first as a reference archivist, then for ten years as chief of Collections Management, first in the Picture Division and then in the Documentary Art and Photography Division, and finally for nine years as Chief of Art Acquisition and Research. I have published on archives and archival issues, and on aspects of Canadian art history, Arctic photography, and on printmaking, in *Archivaria*, *Provenance*, *Journal of Canadian Art History*, *Imprint*, and the *Urban History Review*. I have organized exhibitions for the National Archives of Canada, the National Gallery of Canada, the Ottawa Art Gallery, and other Canadian institutions. I have been a speaker, chair, commentator or workshop leader at nine Association of Canadian Archivists (ACA) Conferences, at three Ontario Association of Archivists Conferences, and at the SAA in 1992, 1993, 1995, and 1997. I have also spoken on archival issues elsewhere in the United States and in Australia. I recently chaired the Program Committee for the 1994 ACA conference, and have held several offices in local and provincial archival associations, including the presidency of the Ontario Association of Archivists, in 1991-92.

I love visual images, and am a particularly strong advocate of their proper recognition within the field of archives. I hope that you will support my candidacy at the upcoming annual meeting. If you have any questions for me, don't hesitate to contact me at <jburant@archives.ca> or by phone at (613) 996-7766.

Annual Meeting Information Will Be Found on Page 2.

Miriam Meislik

I received my degree in Library Science with specialization in Archives from the University of Pittsburgh! My experience, spanning 9 years, has placed me in public libraries, county records management, museum archive and university archives. Currently, I am the Associate Archivist/Photograph Curator for the Archives of Industrial Society at the University of Pittsburgh. My responsibilities include all media formats across all collections housed in the archives. I am a Pittsburgh area native, and live there with my husband, Michael, and two cats, Mr. Man and Marmalade.

I would like to see the group take a more active role in discussing the issue of image use on the Web and copyright. I would like the Visual Materials Section to develop general guidelines that could be used for decision making purposes. I feel very strongly about the protection of our image resources. Making our images available on the Web is essential to our collection growth, outreach, and education of our researchers and the general public. We also have an obligation to protect them the best we can. By developing a general strategy, I believe that we will help section members and the profession as a whole.

From the Chair Tim Hawkins, Freshwater Photos

Get Involved in Pittsburgh!!

As I prepare for the Pittsburgh meeting, and my final duties as Chair of the Visual Materials Section, I'm thinking about how stimulating it was to be in the position for a year. I found it to be a very rewarding experience and thank you all for the opportunity to do it.

So for my final column as Chair I'll be very brief. I encourage all of you to experience involvement with the Visual Materials Section in some way. Attend the annual meeting in Pittsburgh. Attend VM-sponsored sessions. Volunteer for a committee appointment. Put together a program proposal for Denver 2000. Contribute to the newsletter. Suggest a new publication or workshop. Join us for the Section dinner.



T O O U R R E A D E R S !

Let's Ketchup in Pittsburgh

Monday and Tuesday, August 23-24

Digital Imaging Workshop
Administration of Photographic Collections

Wednesday, August 25

9:00-4:00 p.m. Tour - Falling Water
2:00-5:30 p.m. Tour - WRS Motion Picture and Video Lab
6:45-10:00 p.m. *Touch of Evil* Screening

Thursday, August 26

12:45-2:15 p.m.

7. Getting the Job Done: Project Management for Archives
8. Show Me the Money: Marketing and Licensing Graphic Materials and Ephemera
9. Appraisal and the Long-term Preservation of AV Archival Documents: Who? What? Where? When? Why? And How?
12. Putting Audio and Moving Images on the Web

Friday, August 27

8:00 am-10:00 a.m. Visual Materials Section Meeting

Introductory Business
Welcome and Announcements
Introduction of Section Officers
Tee-shirts update
Section Dinner
Local collections open-houses
Liaison Reports
Committee Reports
Chair Elect Nominee Introductions and Voting
New Business
Program development for Denver 2000
Committee vacancies
New publications ideas
Advanced workshops ideas
Web site demo
Meeting turned over to incoming Chair
Announcement and introduction of new Chair-elect

12:45-2:15 p.m.

23. New Research in Photographic Preservation and Digitization

6:30-7:30 p.m. Roundtable Meetings

Art & Architecture
Visual Materials Cataloging & Access

Saturday, August 28

8:45-10:15 a.m.

Architectural Records
EAD (Encoded Archival Description)
Visual Materials Cataloging and Access Roundtable

10:30 a.m.-12:00 p.m.

Plenary session with motion pictures

2:00 p.m.-3:30 p.m.

38. Art on Paper: How Visual Artists Document Their Lives and Work
47. Proactive Collecting: Collaborating with Modern Photographers
49. Art and the Archives: Procedure and Policy

5:30-7:30 *Keepers of the Frame* Screening

Submit your URLs for the web site. Run for office. Buy a tee-shirt.

We've got an exciting meeting planned in Pittsburgh. There will be special film screenings and lab tours in addition to a wide variety of interesting sessions. The complete program may be viewed on the Host Committee web site at <http://www.library.cmu.edu/SAA-PghHostCmte/schedule.html>. I hope to see you there!

From the Chair-Elect John Slate

I will keep my comments brief, but I want to mention several things to keep in mind as annual meeting time rolls around.

First, we have several committees which need your input. Please consider donating some of your skills to one of them to help enhance the group. For instance, we need ideas and people to run with them for advanced workshops; we also have a bibliographic committee, a publications committee, and will have a Web site committee soon. There's also the "outreach" task of monitoring the doings of visual-materials groups and listservs to make sure we are getting our name out there and to encourage interaction with VM. There's never a better time to get involved than now—so please contact me or Tim Hawkins or any officer to find out more.

Secondly, I would like to point out that we have a very solid track record of getting visual materials-related sessions onto the annual program. If you have an idea for a session, please email or call me now so we can get a formal proposal in by the deadline—which comes soon after the annual meeting. We would also be delighted to co-sponsor a session with another unit. Time is of the essence. Several very worthy suggestions were made recently and were declined only because of time or logistical problems. Act now! Send before midnight tomorrow! I might even include a ginsu knife.

See you in Pittsburgh!

Architectural Archives Roundtable Beth Bilderback

The 1999 annual meeting has little to offer in the area of architectural records. The Architectural Records Roundtable will meet Friday morning at 8:45. There are no sessions dealing with architectural records specifically, but some topics may be of general interest. "Cooperation/Competition: Strategies for Dealing with Contemporary Business Records" (working with businesses to preserve their records) and "Show Me the Money: Marketing and Licensing Graphic Materials and Ephemera" are at the same time Thursday afternoon. Another session on use of archival material beyond historical research is "Archivists Alchemy: Turning Records into Nazi Gold" on Friday afternoon. For those dealing with electronic architectural records, there are several sessions discussing electronic records. A tour of Frank Lloyd Wright's Fallingwater is scheduled for Wednesday, and the host committee indicates self-guided tours are available. The Carnegie Mellon University's Architecture Archives would be worth a visit while in town. The archives' web site is <http://www.library.cmu.edu/Libraries/ArchArch/>. I look forward to seeing you all on 27 August.

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

Jane Johnson, UCLA

AMIA's Cataloging and Documentation Committee has been working on two major projects: the revision of *Archival Moving Image Materials: a Cataloging Manual* (AMIM; in conjunction with the Library of Congress) and its *Compendium of Cataloging Practice*, which will document the cataloging practices of many diverse institutions.

AMIM REVISION

The AMIM Revision Subcommittee on April 9 submitted its comments on the Library of Congress draft revision of *Archival Moving Image Materials: A Cataloging Manual*. Library of Congress Cataloging Policy and Support Office (CPSO) Acting Chief Tom Yee notified the Subcommittee that the Library's own AMIM Revision Committee and CPSO plan to carefully examine issues raised by AMIA and other reviewing organizations in order to consider them in the final revision process. Bob Ewald, CPSO senior cataloging policy specialist, will serve as CPSO liaison to the LC Revision Committee during this process.

COMPENDIUM

Progress continues on the Cataloging and Documentation Committee's *Compendium of Cataloging Practice*. All participating institutions have been contacted to ensure currency of information, corrections have been integrated into the existing text, and several other sections have been completed, including all appendices. Appendices will include an overview of all the institutions involved with the project, term lists used by the respondents and a discussion and definition of MARC tags. A completed draft will be ready for review at the annual AMIA conference in November.

COMMITTEE ON U.S. NATIONAL PRESERVATION PLANS

In addition to the work of the Cataloging and Documentation Committee, AMIA accepted an invitation from the Library of Congress to review, prioritize, and develop strategies for implementing the two U.S. national moving image plans: "Redefining Film Preservation: a National Plan" and "Television and Video Preservation 1997." To coordinate this project, AMIA's Executive Board established an *ad hoc* Committee on U.S. National Preservation Plans, which in turn established task forces to work on specific areas. The Cataloging Task Force was charged with proposing realistic strategies for enhancing access to descriptive information about moving images, identifying ways to increase the availability of information to all users about moving image materials and their location, and identifying ways to assist those who hold moving image collections to increase and improve their descriptive capabilities. The Task Force's recommendations were submitted to the Library of Congress in May.

ANNUAL CONFERENCE

AMIA's ninth annual conference will be held November 1-6, 1999, in Montreal, Quebec. For more information on the conference, AMIA projects, or AMIA in general, visit the AMIA Web site at <<http://amianet.org/>>.

NEGATIVE SPACES TO BE FILLED

Yes, this is also appearing in an SAA publication! The Walter Reuther Library, is hiring an Audiovisual Archivist (Archivist I). Responsibilities: Facilitate access to AV collections. Degree in History, Library/Information Science or related discipline, specialization in Archival Administration or comparable experience. Strong communication skills. Salary \$29,000-\$31,000 plus benefits. Resume and contact information for three professional references to: VM Section Member Douglas Haller, Coordinator of Audiovisual Collections, Walter P. Reuther Library, Wayne State University, 5401 Cass Ave., Detroit, MI 48202-3613, (313) 577-2663. EEO/AFA. **CLOSES September 30.**

AMON CARTER MUSEUM CLOSING FOR RENOVATION

As you may have heard, the Amon Carter Museum is scheduled to undergo a major renovation that will more than triple the size of the galleries to display the Museum's collection of American art. As a result, the Museum will close to the public on August 1, 1999, and will reopen in the fall of 2001. Further information on the building construction is available through the Museum's web site, <<http://www.cartermuseum.org>>.

In order to accommodate the move to a temporary location, a number of museum services will be affected:

Registrars:

Reproduction requests: suspended until 9/30/99
Loan requests: suspended until 9/1/99
Art shipments in and out: suspended until 9/1/99

Library:

Outgoing interlibrary loan requests: suspended until 9/1/99
Archival services for external researchers: suspended until 9/13/99
Library access for external researchers: suspended from 6/30/99 until 9/1/99

Education:

Teaching Resource Center services: suspended until 9/13/99
Guided tours: suspended from 7/19-10/18/99
Teacher in-service training programs: suspended until 1/2000

While they regret any inconvenience their closing may cause you and your institution, they look forward to offering greatly improved services and facilities when the museum reopens. Staff plan to be completely back in business in the fall of 2001. Updates will be posted on the Museum's web site.

IN PRINT

The Reviews

Lowry, Bates, and Lowry, Isabel Barrett. *The Silver Canvas. Daguerreotype Masterpieces from the J. Paul Getty Museum*. Los Angeles: The J. Paul Getty Museum, 1991. 200p. ISBN 0-89236-1 (cloth) \$80, 0-89236-536-6 (paper) \$39.95.

Johnson, Drew Heath, and Eymann, Marcia, eds. *Silver & Gold. Cased Images of the California Gold Rush*. Iowa City: University of Iowa Press, 1998. 0-87745-619-4 (cloth) \$59.95. 0-87745-620-8 (paper) \$29.95.

For those of you who love daguerreotypes—those first viable forms of photography—then you will love these two books. Expensive? Yes. Worth the price? Yes. These two catalogs are from exhibitions held last year.

The Silver Canvas. Daguerreotype Masterpieces from the J. Paul Getty Museum is the result of the Lowry's extensive survey of the museum's daguerreotype holdings—predominantly, but not exclusively European. They have selected many amazing and absolutely exquisite images and have written excellent introductory essays as well as in-depth item-level entries. The catalog itself is divided into a prologue and six chapters, with a "roster" of daguerreians represented in the Getty collection as well as a selected bibliography rounding out the volume. The chapters' titles are all suggestive of what one will find therein, from "The World Poses for the Sun" and "The Artificial Retina" to "A Nation in Transition." Each chapter opens with a detail from one of the daguerreotypes contained in that section; with that exception, the daguerreotypes are reproduced full size. I found the opening essays and the item-level entries to be informative, thorough, and very well written. What I found to be peculiarly odd about this catalog, however, was the fact that some images are reproduced in full color while others are reproduced in black-and-white. There did not appear to be any reason behind the decision and I found it to be a little disconcerting. The Getty, not generally known for its stinginess, would have been better off reproducing all of the images in color. Nonetheless, the images are rich, lush, and a wonderful assembly of truly amazing images.

Silver & Gold. Cased Images of the California Gold Rush presents a comprehensive overview of currently known, extant Gold Rush images. Johnson and Eymann (a Section member), as well as Therese Thau Heyman (the doyenne of California photo history), romantacist John Wood, and the indubitable Peter Palmquist have presented engaging, cohesive, and interesting discussions of these images and their history. The essays are well-written and thought provoking and the images making up the exhibition are from a wide range of public and private collections. As with the *Silver Canvas*, the images are reproduced full size. And, as with the *Silver Canvas*, what is odd about *Silver & Gold* is that the first 50 plates are reproduced in full color with the remaining 100 in black-and-white. True, Oakland Museum is not as flush as the Getty, and one can certainly understand its inability to underwrite the cost of four-color reproductions, but to be brought to a full stop with the switch from full color to black-and-white is annoying. The folks generally buying these two catalogs will be devotees of the medium and generally are willing to pay a little more for full-color reproductions. Cheap as I am, I'd certainly be willing to have it all and to pay a little more for it.

So if you or your institution have important early photographic collections, save your money and buy these books—they are definite "musts" for anyone interested in daguerreotypes.

The Books

Bajac, Quenton. *Tableaux Vivants: Fantasies Photographiques Victorienes (1840-1990)*. Paris, 1999. 79p. \$35.

Bustard, Bruce I. *Picturing the Century: One Hundred Years of Photography from the National Archives*. Seattle: University of Washington Press, 1999. 144p. ISBN 0295977728. \$24.95.

Carr, Carolyn Kinder. *Hans Namuth: Portraits*. Washington: Smithsonian Institution Press, 1999. 184p. ISBN 1560988096. \$39.95.

Dodier, Virginia. *Lady Hawarden: Studies from Life, 1857-1864*. ISBN 1 85177 283 9 (V&A Publications) £30 ISBN 0-89381-815-1 (Aperture) \$45.

Fanning, Patricia, ed. *New Perspectives on F. Holland Day: Selected Presentations from the Fred Holland Day in Context Symposium Held at Stonehill College, North Easton, Massachusetts, April 19, 1997*. [n.p.], 1998, 88 p. \$25.

Howlett-West, Stephanie. *Behind the Lens: A Price Guide to Books on Photography*. \$38. [no other information at press time.]

Hulick, Diana Emery and Joseph, Marshall. *Photography, 1900 to the Present*. Englewood Cliffs: Prentice Hall, 1998. 416p. ISBN 0-13-254095-9 (paper). \$41.

Mathon, Catherine. *Duchenne de Boulogne, 1806-1875*. , 1999. 255p. (paper) \$55. [no other information at press time.]

Nickel, Douglas R. *Snapshots: The Photography of Everyday Life, 1888 to Present*. San Francisco: San Francisco Museum of Art, 1998. 94 p. ISBN 0918471451 \$29.95.

Nickel, Douglas R., Hambourg, Maria Morris, and Ross, David. *Carleton Watkins: The Art of Perception*. New York: Abrams, 1999 ISBN 0810941023 (cloth) \$65 (due in September). San Francisco: San Francisco Museum, of Art, 1999. ISBN: 0918471516 (paper) \$35.

Sexton, Sean, and Johnson, Robert Flynn. *Plant Kingdoms: The Photographs of Charles Jones*. New York: Smithmark Publishing, 1998. 128 p. ISBN: 0765108364 \$25.

Tupitsyn, Margarita. *El Lissitzky: Jenseits der Abstraktion: Fotografie, Design, Kooperation*. Munich, Paris, London, 1999. 239 p. \$80.

Voss, Frederick, and Reynolds, Michael S. *Picturing Hemingway: A Writer in His Time*. New Haven: Yale University Press, 1999. 160p. ISBN 0300079265 (cloth) \$35.

WHAT'S UP

through August 8. *George and Martha Washington: Portraits from the Presidential Years*. National Portrait Gallery, Washington, DC.

through August 30. *Lady Hawarden: Studies from Life, 1857-1864*, Victoria and Albert Museum. London, England.

through August 30. *Silver and Syrup: Selections from the History of Photography*, Victoria and Albert Museum. London, England.



Deir-El-Bahri, The Ramesseum, 1851/2. Salted-paper print from waxed-paper negative, Leavitt Hunt (American, 1831-1907). Collection of Richard Morris Hunt, Architect (1827-1895). Prints & Drawings Collection, The Octagon, the Museum of the American Architectural Foundation. Reprinted with permission. See What's Up for exhibition information.

- through September 6. *Mary Cassatt*. National Gallery of Art, Washington, DC.
- through September 6. *Hans Namuth: Portraits*. National Portrait Gallery, Washington, DC.
- through September 6. *Franklin & His Friends: Portraying the Man of Science in Eighteenth-Century America*. National Portrait Gallery, Washington, DC.
- through September 22. *Landscapes: Record of an Action*. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Mark Maio: Against the Grain*. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Aerial Photographs by Marilyn Bridges. This Land is Your Land*. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Natural Abstractions: Photographs of Land and Sea*. Lee Dunkel. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Marianne Alvarez. Barrier Islands*. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through September 22. *Tall Tree*. Steh Dickerman. Southeast Museum of Photography, Daytona Beach Community College, Daytona Beach, FL.
- through October 10. *Nadar/Varhol: Paris/New York*. Getty Museum, Los Angeles, CA.
- through October 10. *Light in the Darkness: The Photographs of Hill and Adamson*. Getty Museum, Los Angeles, CA.
- through November 7. *Picturing Hemingway: A Writer in His Time*. National Portrait Gallery, Washington, DC.

through November 7. *Edward Sorel: Unauthorized Portraits*. National Portrait Gallery, Washington, DC.

through December 31. *A Backward Glance: the Rough Riders at Montauk: The Photography of Dwight Lathrop Elmendorf*. Theodore Roosevelt Gallery, Pusey Library, Harvard University, Cambridge, MA.

through January 2, 2000. *A Voyage of Discovery: The Nile Journal of Richard Morris Hunt*. The Octagon, The Museum of the American Architectural Foundation, Washington, DC.

opens September 8. *Skrebneski: The First Fifty Years*. Museum of Contemporary Photography, Chicago, IL.

opens October 17. *Brassai: The Eye of Paris*. National Gallery of Art, Washington, DC.

opens October 24. *From Schongauer to Holbein: Master Drawings from Berlin and Basel*. National Gallery of Art, Washington, DC.

[**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 & LECTURES

August to November 1999. ||| *static* ||| *stillness / reception / interference* at the Centre for Contemporary Photography. Monthly Lectures, Wednesdays 6.30 pm.

- | | | |
|----------|---------------|---|
| 25 Aug. | Lesley Stern | 'Remaking' |
| 29 Sept. | Simon During | 'Occult Relation' |
| 20 Oct. | Judy Annear | 'World Without End' |
| 24 Nov. | Scott McQuire | 'Walls of Light-Immaterial Architectures' |

STATIC presents a diverse series of responses—historical and speculative—to the largely abstracted notion of photography as a still medium. Today photographs are in motion everywhere, whether as film, transmitted over the air for television, plastered on buses, or downloaded via the Internet. This series of lectures aims to address the trans-mediated nature of contemporary photography, and to consider its impact upon the theory, practice and exhibition of still photography. Single Ticket \$7 / \$5 CCP Subscriber. Email: ccp@alphalink.com.au, Website: www.cinemedia.net/ CCP, bookings essential. Call 03 9417 1549.

10-12 September 1999. *Researching Culture*, an international interdisciplinary conference. Hosted by the University of North London. For registration details, visit their website <<http://www.unl.ac.uk/SICS/culture.htm>> or email: <j.morgan@unl.ac.uk>.

15-17 September 1999. *Rethinking Cultural Publications. Digital, Multimedia, and Other 21st Century Strategies*. Washington, D.C. Presented by the Northeast Document Conservation Center and sponsored by the National Park Service and National Museum of American History. For registration information, see their Web site, <<http://www.nedcc.org/rethink.htm>> or write them at Northeast Document Conservation Center, 100 Brickstone

Square, Andover, MA 01810-1494, (978) 470-1010 (phone); (978) 475-6021 (fax).

12-14 October 2000. PHOTOHISTORICA 2000 incorporating APIS 2000, Bath, England. A special exhibition arising from the themes of the Conference will be held at the Guildhall while a major exhibition from the collections of the Royal Photographic Society will run concurrently at The Octagon in Bath. There will be fairs for the sale of historic prints and books, contemporary prints using alternative processes and cameras and equipment at the Guildhall on Sunday 15 October 2000. There will also be a special trip to Lacock Abbey and the Fox Talbot Museum.

The four concurrent themes, introducing an element of competition, will be

1. The history of the history of photography
2. The economic, social and cultural significance of photography
3. APIS 2000 including the development of photographic and photomechanical processes
4. The development of cameras and equipment.

October 20-22, 2000. PhotoHistory XI, International Museum of Photography and Film at George Eastman House, Rochester, NY. Developments, as they pertain to the conference, will be posted at <<http://www.rit.edu/~andpph/tphs.html>>.

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RLG Digital Preservation Report

The report "Digital Preservation Needs and Requirements in RLG Member Institutions" is available on the RLG Web site <<http://www.thames.rlg.org/preserv/digpres.html>>.

This report contains the results of the 1998 study of RLG members' current practices, needs, and plans for preserving their growing collections of digital holdings.

The study, conducted during 1998 by Margaret Hedstrom, Associate Professor at the School of Information, University of Michigan, and Sheon Montgomery, Graduate Research Assistant, is based on an extensive written survey—to which 54 members responded—plus phone interviews with over a dozen collection administrators. The result is an up-to-date, carefully interpreted picture of the current state of digital preservation and the key concerns and expectations from an international cross-section of the RLG membership.

CALL FOR PAPERS:

12-14 October 2000. PHOTOHISTORICA 2000 incorporating APIS 2000, Bath, England. Those wishing to submit papers for the conference (see Meetings & Lectures, above, should send a synopsis of up to one page of A4 [a European page size] by the end of September 1999 to Terry King, Hands-On Pictures Studio 7, Dickson House, 3, Grove Road, Richmond, Surrey, TW10 5SP UK, phone 44 (0) 940 4848; fax 44(0) 286 4594, e-mail

October 20-22, 2000. PhotoHistory XI, Rochester, NY. Send a description, including the time required, and a one-page abstract no later than December 15, 1999. Electronic submissions may be sent to Andrew Davidhazy <andpph@rit.edu>. For additional information, contact James Morsch, Program Chair, PhotoHistory XI, 158 Garden Parkway, Henrietta, NY 14467, (716) 359-1231, e-mail <morschit@aol.com>.

FROM THE LISTSERVs

Density Measurements

Karen Brynjolf Pedersen <karen.brynjolf.pedersen@natmus.dk>

This question might be out of list domaine but I thought someone out there might be able to help me. I have been measuring the density of some photographic prints in an exhibition during the past six years. The density of different areas were measured before the exhibition and then once a year. I have measured with a visual filter (filter B) as well as a blue filter (filter Y) with a reflection densitometer. The prints are DOP as well as different POP papers. Some prints have not changed in density while others show a density difference up to 0.2 density. Some of the prints have yellowed, I presume, as there is an increasement in density measured with both the visual and blue filter (on the same spot). But in some prints there is only an increasement measured with the visual filter. This is true both in areas with minimum respectively maximum density. Other prints have only faded.

My problem is that in some prints the density has decreased at first but after one or two years increases again. I am not sure how to interpret this situation. Might it be that the metallic silver is fading first and then excess silver darkens after some time? These variations show both in DOP and POP papers. I have had the prints photographed before the exhibition and I plan to photograph them again, make prints from them and compare the prints.

If there is anybody out there that have any suggestions or that have been doing a similar "monitoring," I would appreciate your comments. Karen Brynjolf Pedersen, Conservator of Photographs, Department of Conservation, The National Museum, Brede DK-2800 Lyngby Denmark; phone: +45 33 47 35 51 fax: +45 33 47 33 27 email: <karen.brynjolf.pedersen@natmus.dk>

Spring Auction Report

From Photo Collectors Newsletter (online) May 1999
Anthony Davis <antiqphoto@earthlink.net>

Sotheby's April 27th, New York record breaking photographic auction of the David Feigenbaum Collection of Southworth & Hawes daguerreotypes was the most exciting photographic event of the decade. The buzz before the auction was that prices would be high. Nobody could have visualized quite how high many of the stellar full plate images would climb. The first record breaking piece, lot #10 "A Cloud Study" a whole plate daguerreotype of clouds over a rooftop, sold for \$320,000. The next record breaker was lot #34, the cover piece whole plate daguerreotype of "Two Women Posed with a Chair" which sold for a staggering \$350,000. Lot #33, "A group of Women in the Southworth and Hawes Studio" fetched \$250,000. Bidding was fierce in the capacity filled room, as well as on the telephones. The World watched as daguerreotypes climbed into new territory.

Denise Bethel, Vice President and Auctioneer told me that this auction was the crowning glory of her career, that the likelihood of another collection as magnificent as this was highly unlikely, this was a once-in-a-lifetime event. Her record of selling 111 lots out of 112 must have been the envy of every auctioneer in the country.

Watch for prices of daguerreotypes to climb in the next few months; events like this attract many new collectors. The relatively small number of extant daguerreotypes is finite and demand will cause a steep increase.

Sotheby's April 28th sale as well as Christie's April 29th sale both did well with 19th & 20th century images showing well. Swann's and Phillips' earlier auctions took a beating as a result of buyers holding back for the major auctions, although there were some notably high prices.

Camera Workers: The British Columbia Photographic Directory, 1858-1950

David Mattison <dmattison@home.com>

The A to Z entries for Volume 2 of "Camera Workers: The British Columbia Photographic Directory, 1858-1950" covering 1901-1950 are now available at <<http://members.home.net/historian/cw1858-1950.html>>

These entries have not yet been indexed by the search engine.

"Archival" B&W and Refixing

Douglas Nishimura <dnpph@RITVAX.ISC.RIT.EDU>

I haven't had time to keep up with the list the past few weeks, but a posting from April 30 was brought to my attention and it probably does need some comment.

From Kodak's point of view "archival" is 25 years in black and white, although it is possible to maintain the integrating of images a lot longer.

As many of you know I sit on ANSI committee IT9 (as well as 3 of the sub-committees) that is responsible for writing the ANSI and ISO Standards for the permanence and physical properties of imaging materials. Among the people on this committee are several of the Kodak scientists and engineers responsible for the evaluation of Kodak's (and their competitors') photographic products. Ironically, one of them just rewrote the fifth draft of the specification standard for black-and-white photographic paper. We don't use the term "archival" anymore, but the committee has suggested assigning an LE value (life expectancy) to silver gelatin DOP of 100 years based on real-world experience as well as accelerated-aging data. This assumes that the photograph is stored in the dark at 21 C/50% RH in an enclosure (and room) that meets ANSI/ISO standards. I can assure you that the Kodak representatives did not suggest an LE of 25 years.

[An earlier post stated:] "Family snapshots (and negs) ought to be placed in an acid-free environment, light tight with 40% humidity. Every ten or fifteen years, re"fix" and wash and reup your archival quality. Light Impressions (NY) has a good selection of albums that meet archival standards."

A few good suggestions. Refixing and washing photographs, however, just for the sake of refixing and washing is generally not a good idea.

The purpose of the fixing in the first place is simply to

Given time (and aided by light), they will print-out or discolor causing the d-min density to increase. Because of the formation of insoluble silver halide-thiosulfate complexes, retained silver tends to correlate with retained hypo as we've discovered in the lab. (Some of the ANSI experiments required producing images with high silver and low hypo and it just wasn't possible.)

As a result, if the fixing was done well in the first place, there is no real benefit to refixing (although it may remove some silver compounds that were formed due to deterioration of the image.) In addition, both thiosulfate and the sulfite (or bisulfite) in fixing baths are silver solvents and each refixing will remove a small amount of image silver. (This is why if you leave a print in fixer too long it starts to disappear. It's also why fine-grain developers have a high sulfite content.)

Due to the colloidal nature of POP images, a few modern photographers working in gelatin POP that I know have discovered how vulnerable those images are to refixing. One photographer was worried about her processing and discovered that even one refixing was enough to significantly fade her POP images.

The gelatin binder also becomes more vulnerable over time mainly due to hydrolysis (reaction with humidity) causing the depolymerization of proteins back into amino acids and oxidation. The result is that as the gelatin binder ages, it becomes more soluble in water and may be less well adhered to the photograph. Often the photographic companies recommended hardening the gelatin in a formaldehyde based hardener (such as Kodak SH-1) before doing aqueous treatments, but as deterioration progresses, there really is less and less actual gelatin to harden.

New Ameritech Collections at the Library of Congress

With a gift from Ameritech, for the past three years, the Library of Congress has sponsored a competition to enable public, research, and academic libraries, museums, historical societies, and archival institutions (except Federal institutions) to create digital collections of primary resources. These digital collections will complement and enhance the collections of the National Digital Library Program at the Library of Congress.

The Robert Runyon Photograph Collection of the South Texas Border Area is now available online at <<http://memory.loc.gov/ammem/award97/txuhtml/runyhome.html>>. This collection of the South Texas Border Area includes 8,000 items and is a unique visual resource documenting the Lower Rio Grande Valley during the early 1900s, War I, and the growth and development of the Rio Grande Valley.

"Historic American Sheet Music: 1850-1920," a project undertaken by The Rare Book, Manuscript, and Special Collections Library at Duke University in Durham, North Carolina, can be found at <<http://memory.loc.gov/ammem/award97/ncdhtml/hasmhome.html>>. The collection presents more than 3,000 pieces of historic American sheet music from the period between 1850-1920.

For information about the LC/Ameritech competition please visit the competition home page which can be found at <<http://memory.loc.gov:8081/ammem/award/index.html>> or e-mail <ndlpcoll@loc.gov>.

NEW CONSORTIUM FORMED FOR MEDIA ARTS PRESERVATION

Independent Media Arts Preservation (IMAP) is a new consortium of professionals working to preserve and advocate for independent media preservation. IMAP is a key resource on the care and preservation of older media formats and provides information and referral on such issues as collection management, cataloging, and re-mastering. IMAP's primary interest is to support the preservation of works reflecting on the early history of independent media. IMAP will focus on the preservation of non-commercial productions such as video art, audio art, and technology-based installation art; independent documentary and narratives; community media; and documentation of arts and culture.

IMAP was formed to continue the leadership formerly undertaken by the New York-based organization Media Alliance. Since 1991, Media Alliance has provided the media arts field with comprehensive information and technical assistance on all aspects of preservation, and is nationally recognized for its collaborative projects, including a Regional Cataloging Project coordinated by cataloger Jim Hubbard and a series of preservation surveys conducted by conservator Paul Messier. In recent years, Media Alliance published *Video Preservation: Securing the Future of the Past*, by Dierdre Boyle, and the *Magnetic Media Preservation Sourcebook*, edited by Mona Jimenez and Liss Platt.

As part of the Regional Cataloging Project, IMAP is currently providing technical assistance on cataloging to Paper Tiger Television, Visual Studies Workshop, and the Kitchen Center. Funding is being sought to produce an on-line tutorial of the cataloging template, and to conduct feasibility for an on-line searchable database of completed catalogs.

IMAP is located in the offices of Electronic Arts Intermix, a leading distributor of video art. For more information, contact IMAP at (212) 560-7259 or e-mail <preserve@esi.oeg>.

KEEPERS OF THE FRAME FINDS DISTRIBUTOR

Readers of *Views* will know of the continuing success story of the documentary film, *Keepers of the Frame*. Recent events include WinStar TV & Video obtaining exclusive world distribution of the film. The independent Mount Pilot Productions documentary on film preservation and restoration has generated positive buzz [don't you just love those Hollywood press releases?!—*Ed.*] since its premiere in the Santa Barbara International Film Festival in March.

Popular in the film-fest circuit, *Keepers of the Frame* had an Academy [Awards]-qualifying run in Los Angeles from May 28-June 3 at Laemmle's Music Hall venue in Beverly Hills. The film also has been screened at the Seattle International Film Festival, Hudson Valley Film Festival, Atlanta Film & Video Festival, and the Temecula Valley International Film Festival. [Check out your Pittsburgh SAA program—there's a screening at SAA on Saturday night!—*Ed.*]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Little Rock, AK. The Arkansas Natural and Cultural Resources Council (ANCRRC) awarded the Arkansas History Commission (AHC) \$255,976 for its Stage One Digitization (SOD) Project. The goal of SOD is to examine options for digitization of the AHC's historical primary source materials relating to Arkansas' people, places and things from the pre-1836 territorial days to the present. SOD plans to examine existing digitization projects, adapt technology to the AHC's unique situation in a comprehensive long-term plan and conduct a test digitization of selected AHC visuals. The SOD team welcomes any input from those who have digitization ideas tempered by experience. Please send your comments to <lynn.ewbank@mail.state.ar.us>. Lynn Ewbank, Photo Archivist, Arkansas History Commission, One Capitol Mall, Little Rock, AR 72201, <<http://www.state.ar.us/ahc/index.htm>>.

Boise, ID. Special Collections and Archives at the University of Idaho Library announces a new installment in the Webpage "Digital Memories." Digital Memories focuses on historic artifacts, documents, photographs, and books from the holdings of Special Collections and Archives. This is a changing showcase of highlights from their collections. "Digital Memories" can be accessed through the URL <<http://www.lib.uidaho.edu/special-collections/>>. Previous editions, on the Bannock Indian War, Frank B. Robinson and his mail-order religion, the 1921 Idaho Yell Squad, WWII married student housing, and the famous S-curve trestle snowslide, are also available. Also at this site is information about Special Collections and its holdings, archival and manuscript descriptions and inventories, and a massive geographical guide to repositories of primary source materials. The latter now contains over 3200 entries from around the world.

PhotoArts reopens Web page. PhotoArts is pleased to announce the "re-opening" of its Events page. We have created a new calendar with the co-operation of ArtIndex, publisher of *Le Journal des Arts/Paris*. Over 300 museum exhibitions are listed: <<http://photoarts.com/events.html>>. We invite you to submit events that would be appropriate to this listing, which is for Museum exhibitions or those of similar public institutions. No gallery shows are listed. South America and Asia are sorely under-represented and we would appreciate listings in these geographic areas. Send new listings to <click@photoarts.com> with the following information only: COUNTRY, CITY, ADDRESS, PHONE, EXHIBITION, NAME, OPENING DATE, CLOSING DATE.

Thank you James Wintner/PhotoArts <<http://colophon.com>>; Colophon Page <<http://photoarts.com>> PhotoArts

Cambridge, MA. Harvard University has two new databases which might be of interest to the photographic community. One is a union database of images held by Harvard collections (database is only in beginning stages): VIA (Visual Information Access). Try it out at <<http://via.harvard.edu:748/html/VIA.html>>. More records and images will be added soon. The other is our HOLLIS website, where you can now search books and albums with original photographs by process available at <<http://hollisweb.harvard.edu:8022/stscripts/run.stn/h4165034c/GenericPaqell>>. Select fq (form/genre) under search type

OFFICIAL ABSENTEE BALLOT - 1999
Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

1. Please leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Pittsburgh.
2. **Must be postmarked** no later than August 11, 1999.
Mail this ballot to: Mr. Tim Hawkins, 727 Pearl Street, No. 703, Denver, CO 80203
3. **You may bring this ballot with you to the Section Meeting.**
4. **You must be a section member to vote.**

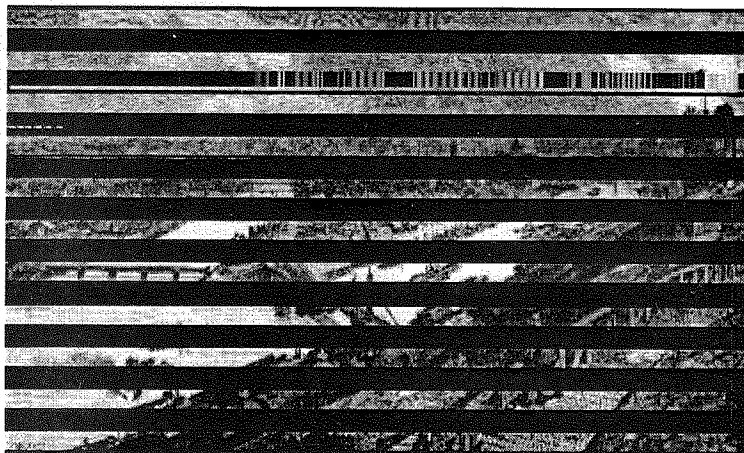
For Visual Materials Section Chair-elect, vote for one of the following:

_____ James K. Burant

_____ Miriam Meislik

_____ write in _____
 (only individuals who have consented to nomination may be listed)

1999 VISUAL MATERIALS SECTION OFFICIAL TEE-SHIRT



Pittsburgh Pennsylvania, from Grandview Avenue, wood engraving by Charles Graham, 1892, Archives of Industrial Society Postcard Collection, University of Pittsburgh.

Tee-shirts are 100% cotton, black ink on white.

All sizes available if pre-ordered, only L and XL will be available at the Section meeting in Pittsburgh.

S-XL are \$10

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Shirts can be mailed to you for an additional \$3.10.

Order form:

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| <input type="checkbox"/> Postage | no. _____ | @ | \$3.10 | _____ |

TOTAL _____

Send **check made payable to Miriam Meislik** to:

Ms. Miriam Meislik
 5635 Hempstead St., #7
 Pittsburgh, PA 15217
 w 412-244-7075 h 412-421-8684

Orders must be received by August 13, 1999, to ensure special sizes.

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**TIME-DATED MATERIALS
PLEASE EXPEDITE**

and search any key word such as salted paper, albumen, etc. This will also grow as new books are catalogued. Julie Mellby, Assistant Curator, Department of Printing & Graphic Arts, The Houghton Library, Harvard University, Cambridge, MA 02138, <mellby@fas.harvard.edu>; (617)-495-2444, fax: (617)-495-1376.

Web Site feedback requested. I would like to introduce a new website on the subject of historical and contemporary 'Information Photography'. The address is <<http://www.users.globalnet.co.uk/~estop/>>. Information photography, as a term, is introduced to break the boundaries between established definitions of the genres of photography. It has to do with 'something told' through photographs, and with the intention or motive of both the photographer and the editor, designer or other user of the image. I would welcome feedback on the Website. Sarah Estop <estop@GLOBALNET.CO.UK>.

Columbia, SC. The South Caroliniana Library at the University of South Carolina has received a grant of \$106,778 from the National Endowment for the Humanities to preserve and make accessible its photograph collection. The two-year project will focus on rehousing, rearranging, and recataloguing in electronic format the collection of about 25,000 prints and negatives. For more information, contact Beth Bilderback at 803-777-5183 or <bilderback@tcl.sc.edu>.

EXTRA!! Special to Views.

As we were going to press with *Views*, Catherine Johnson, our immediate Past Chair was off to the hospital to deliver a new family member. She won't be joining us in Pittsburgh and we wish her and her family all the best in the sleepless nights to come!

TO OUR READERS!

PLEASE NOTE!!!! THERE ARE NEW MAIL AND E-MAIL ADDRESSES AND PHONE NUMBERS FOR YOUR EDITORS!!

A Note from Past-Chair Judi Hoffman:

Thank you all so very much for your kind thoughts and wishes... they helped me get through the incredibly difficult time of losing my beloved father and having my mother diagnosed with advanced ovarian cancer. I am delighted to report that, after two operations and extensive chemotherapy, my mother is in an unofficial remission and great spirits! I have moved back to Colorado to be with her and to help out on our ranch, but I hope to stay involved with SAA and, especially, the Visual Materials Section. You are a wonderful group of people, and I hope to see you all in Pittsburgh. Thank you again!

Judi Hoffman
1247 12-1/2 Road
Loma, CO 81524
970-858-3747

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 1999. Opinions expressed are those of the authors.