



## August 1993

Ballot appears on bottom of page 9. Vote now before you forget. Ballots must be postmarked no later than August 23, 1993

## New Orleans Meeting

The Visual Materials Section annual meeting will be held on Thursday, September 2, from 8:00 to 10:00 at the Sheraton New Orleans Hotel. That evening, following the awards ceremony and reception, the section will hold its annual dinner at 7:30. John Lawrence of the Historic New Orleans Collection has a number of good and reasonable (I hope less than \$15) places in mind. Come to the section meeting to find out his final choice!

There will be at least one fun reception. The Historic New Orleans Collection, 533 Royal Street, has invited the section to an open house/tour on Saturday evening, starting at about 6:00. Check your mail—the collection will be sending you a separate announcement of this event.

As always, there are a number of interesting sessions that should be of special interest to section members. Check the box on this page for the run-down.

**See you in N'Orleans!**

**Richard Pearce-Moses, Chair**

The Elections Committee offers the following candidates (in alphabetical order) for the position of Chair-Elect: Stephen Fletcher (Indiana Historical Society, Indianapolis), Henry Mattoon, (National Moving Image Database, Center for Film and Video Preservation, Los Angeles), Gretchen Lake (Alaska Polar Regions Archives, University of Alaska Fairbanks), Sarah Rouse (Prints and Photographs

Division, Library of Congress). The winner will succeed Chair-Elect Bonnie Wilson at this year's meeting in New Orleans. Each candidate has been asked to prepare a statement, all of which follow:

## Stephen Fletcher

Section by-laws state the primary responsibility of the chair-elect is to "chair the Three-Year Plan Committee and submit a draft plan to the chair for approval and submission to SAA Council." Completing this task with broad representational input from section members would be my focus as chair-elect, and its implementation would be my directive for the following year as chair.

I have been Curator of Visual of Collections at the Indiana Historical Society since 1988. Two accomplishments at IHS have direct bearing on my ability to achieve the above goal. The first is the development of a plan to bring order and provide access to a collection that grew from 30,000 to 1.5 million items within eight years. The second is a procedural manual for processing acquisitions containing various formats. Developed with two other collections curators, and heads of conservation, cataloging, and reference, the manual adopts an integrated approach that ensures the arrangement, description, and cataloging of "mixed format" collections as one collection. The completion of both documents required consensus building and planning skills that will be necessary to complete and implement successfully the Three-Year Plan.

My experience in the field began at the International Museum of Photography at George Eastman House in 1980 as an assistant cataloger. I received my Bachelor of Fine Art degree in photography from the Rochester Institute of Technology and Master of Art degree in museology from the Center for Museum Studies at John F. Kennedy University in San Francisco. My thesis examined the application of faceted classification

**Pre-Conference Workshops:**

**Photographic Collections Management.** \$185 SAA; \$225 non-SAA.

**Thursday, September 2**

<b>8:00</b>	<b><i>VM Section meeting</i></b>
<b>1</b>	<b>From Print to Digital: Federal Funding Agency Priorities</b>
<b>4</b>	<b>Art in Archives: New Interpretations of Visual Materials</b>
<b>15</b>	<b>The Appraisal of Memorabilia and Museum Objects</b>
<b>25SF</b>	<b>Standards for Description of Cartographic Records</b>
<b>26SF</b>	<b>Wishing You Were Here for 100 Years: The Centennial of the American Picture Postcard</b>
<b>31SF</b>	<b>The "ENLIGHTEN" System: Hypertext and Multimedia in an Archival Automation Project</b>
<b>7:30</b>	<b><i>Annual Section Dinner</i></b>

**Friday, September 3**

10:30	MARC-VM Users Rdtble
	Architectural Records Rdtble
33	Visual Images and Digital Technology
36W	To Keep or Not to Keep: Appraising Visual Materials
39	Fundamentals of Film and Microfilm Preservation

**Saturday, September 4**

46	Take the Money and Run: Setting Usage Fees for Visual Materials
56SR	Setting the Standard for Description of Visual Materials
64	Fear of the Unknown: Implications of Digital Imaging in Electronic Publishing for Visual Collections
66	Documenting Spanish Colonial Revival in Architecture and Landscape Design
3:30	Art & Architecture Thesaurus Roundtable
6:00ish	<i>Tour and open house for VM Section, Historic New Orleans Collection, 533 Royal Street</i>

**Sunday, September 5**

76 Nuisances: Problems and Solutions for Oversize Materials

techniques to provide subject access to visual collections. In 1983, the California Historical Society hired me to work as Assistant Curator of Photographs for three years, and then as Curator of Photographs from 1986 to 1987.

Besides my curatorial duties, I am researching and writing a history of photography in Indiana. I am active within SAA, serving on the local arrangements committee for the 1994 annual meeting in Indianapolis (the year this Chair-elect would be section Chair) and writing the Regional Photographic Historians Group column for *Views*. I am also on the planning and cataloging committees of the Association of Moving Image Archivists, and organizing for the Society of Indiana Archivists a special interest group (its first) on photography. I have written published articles on photography, and presented papers at an international symposium in England and a Midwest Archives Conference meeting.

I am honored by your nomination and would be pleased to have the opportunity to build upon the fine work done by previous section leaders.

#### Gretchen Lake

I am a certified archivist with a BA and MA in History, an AMLS in Library Science, and certificates in Archives and Records Management and Advanced Studies in Library and Information Science.

I began working professionally with historical photographs in 1977. For the last eight years, I have been with the Alaska & Polar Regions Department, Elmer E. Rasmuson Library, University of Alaska Fairbanks. For the last five years, I have been in charge of the Historical Photograph Collection. Our collection contains more than 300,000 images of Alaska, Northwest Canada, and the Arctic; the majority date from ca. 1890 to the present. Photography has been a serious avocation of mine for about 40 years.

I am interested in chairing the Visual Materials Section because it provides a forum for persons whose responsibilities are gathering, preserving, and making accessible the images of our past for the public of today and tomorrow.

#### Henry K. Mattoon

Since 1990 I have been Assistant Director of the National Moving Image Database (NAMID), National Center for Film and Video Preservation at the American Film Institute. Prior to that, I was archivist at the Thousand Oaks (CA) Library and was responsible for developing a new radio and television repository. I also worked for the University of Wisconsin-Madison library system and the Wisconsin Center for Film and Theater

Research. In total, I have worked in archives and libraries for some 20 years.

I hold two Master's degrees from the University of Wisconsin: one in American History with a minor in Film Studies and the other in Library Science with a minor in Archival Administration.

I have been a member of SAA and the Visual Materials section since 1988. I am also a member of the Society of California Archivists, the Association for Recorded Sound Collections (ARSC), the International Association for Audio-Visual Media in Historical Research and Education (IAMHist), as well as a corresponding member of the International Federation of Film Archives (FIAF) Cataloging Commission.

I strongly believe that we, as visual archivists, need to provide better and more standardized access to the materials we possess. Our holdings are consistently under-utilized when compared to textual records, often consulted only as an afterthought or because publishers need images that will grab attention. We live in an age of cross-discipline studies and thus it is imperative that we provide access regardless of physical format. Yes, format remains an important retrieval point, since we will always have users interested only in daguerreotypes, charcoal sketches, 8mm films, etc. Patrons, however, have every right to expect consistent retrieval of information regardless of format: for example, materials on farming in Iowa in the 1890s, items for a social history of urban America, etc. So, while we quite rightly continue to separate out materials by format for physical control, that separation must not be a barrier to information access.

With new technologies readily available such as CD ROM, hypertext, hypermedia, and very sophisticated and much more widely available computer systems, users are increasingly expecting and demanding more from our institutions. With precious few resources available to us we must strive to meet those demands: to provide appropriate materials in a timely fashion, else we risk marginalizing ourselves within the large information community. As Randall Jimerson noted several years ago in *The American Archivist*:

Our multiple roles serving researchers, administrators, and other information handlers provide us with strategic advantages. Information is power. Our importance as archivists comes not from handling information but from our ability to process data and assist others in using it. By showing resource allocators how they can use archival information to advantage, archivists can enhance their claim on

scarce resources. (Summer 1989: 337-8.)

The Visual Materials section has made many important contributions to the archival profession, and I want to follow through as chair on several initiatives already well underway. In particular, I would make description of and access to images a top priority, especially in terms of developing additional panels and workshops to address these needs. Our section represents materials in incredibly diverse formats, both still and moving, formats we can comprehend with the eye alone or only through machine intervention. Accessing that information, however, can and should be standardized, especially if we want to communicate that information to our fellow archivists and to our users and make it equally available with textual information. We can and should play a leading role in new information technologies.

#### Sarah Rouse

I am currently a graphic materials cataloger in the Library of Congress Prints and Photographs Division. Since the early '70s, I've worked with many forms of visual materials. Since 1989, I've worked with graphic materials in the Library's Prints and Photos Division; I arrange, describe, and catalog photographs of all kinds, drawings, fine prints, posters and other popular graphic arts. I currently direct a cataloging project producing online MARC records which link with images stored on videodisc. From 1976 to 1989, I cataloged and performed curatorial work in the Library's Motion Picture, Broadcasting and Recorded Sound Division, working with acetate copies of nitrate films, and with television programs.

My master's degree is in Library Science with a specialty in visual materials. I've published several articles and a book: subjects include newsfilm collections, early television, screenwriting, and the television holdings of the Library of Congress (reviewed by *Views* in 1990). I also participated in developing national standards for cataloging visual materials, by my contributions to Wendy White-Hensen's *Archival Moving Image Materials*. A member of SAA and its VM Section since 1985, I served as chair of the MARC-VM Roundtable last year. I have served as president of the 2000-member Library of Congress Professional Association, an in-house professional society which offers regular programs, lectures and publications.

Because my professional life has been devoted to providing access to visual materials, I am eager to serve as chair-elect of SAA's Visual Materials Section. I am committed to helping this

section continue to do what it does best--1) to provide a national forum for a wide diversity of visual materials archivists and librarians; 2) to introduce archives professionals to the appeal and complexity of these materials, and to find common cause with these archivists and librarians; and 3) to spearhead efforts to adopt national standards for preservation and access to our visual cultural heritage. To these ends, I will work with the Chair and the Roundtables to maintain the dynamism of this section and to keep its activities relevant to all visual materials professionals in SAA.

Many of us would agree that we've entered a "golden age" of visual materials. Our institutions are increasingly aware of the marvels contained in their visual materials collections and are making strides to protect and serve them. SAA's Visual Materials Section stands as a beacon to those of us working in the realm of visual materials. With the growing number of fine panels, workshops, and programs our section has organized and presented in recent years, the vocal support we've begun to give to national standards of cataloging and information exchange, and the visibility we get from our newsletter, *Views*, the '90s are indeed "prime-time" for SAA's VM Section. I want to work to maintain the VM Section's high ratings.

The ballot will be found on page 9.

#### FROM THE CHAIR

Katherine Hamilton Smith, Curt Teich  
Postcard Archives

Dear VM Section Members:

Can it be the summer of '93 already? Can we have already received our SAA program announcements for the New Orleans Meeting? Can it be nearly time to hand over the baton of power to a new VM Section chair?

Yes, yes, and yes. The '93 SAA program lineup looks good for VM, however. Besides the sessions proposed by the VM Section, there are many others of interest to VM archivists and curators. I hope to see lots of familiar faces in New Orleans not only at the sessions but at the section meeting on Thursday, September 2 between 8:00 and 10:00 a.m. Even though the section meeting is early on in the conference and you may not yet feel stimulated to wonderful session ideas for '94 SAA, be thinking about it. Refer to Bonnie Wilson's report in this issue of *Views* for a list of what sessions were NOT selected for this year's meeting. Perhaps something on the list of sessions in this year's program which might be of

direct interest to VM Section members--check the box on page 1 of this issue!

The VM Section meeting will feature the usual matters of concern to the section membership, including reports from the Advanced Workshop, Bibliography, Elections, Newsletter, Program Proposals, and Three-Year-Plan Committees. Reports from liaisons to the ACA, Association of Moving Image Archivists, Architectural Records, and MARC-VM Users Roundtables will be heard. Your incoming chairperson, Bonnie Wilson, will lead a discussion of session proposal ideas for the SAA '94 meeting. And an informal (but festive and convivial) VM Section dinner in some wonderful restaurant in New Orleans will be planned.

And please, keep in touch! Contact me to inform me of any VM-related concerns you would like to see brought up at the New Orleans meeting, or just call to throw out a session proposal idea. I'm always open to new ideas and thoughts, and I haven't passed on the baton of power...YET!

Finally, I'd like to share a useful quote with you as my parting communication to the VM section members: In her study of the visualization of knowledge in Enlightenment art and medicine, art historian Barbara Stafford argues "for the need to recognize and act upon the occurrence of a profound and comprehensive revolution. It is the radical shift, underway since the 18th century from a text-based to a visually dependent culture. We need to reflect positively on the momentous historical shift toward visualization now taking place in all fields, and to take stock of its implications. I believe this is essential for everyone working within the humanities, the social sciences, and the physical and biological sciences. Whether we realize it or not the late 20th century is already in the midst of a paradigm shift of Copernican proportions in which the optical continues to unseat the "solidly" textual from its firm position of intellectual, social, and political hegemony.

#### FROM THE CHAIR-ELECT

Bonnie G. Wilson, Minnesota Historical Society

Greetings from your Chair-Elect, a silent partner to Katherine over the past year, and one who is eager to gather your new ideas for making this an even better section. I am hoping to talk to many of you in person in New Orleans, but that will not be possible for all. Any ideas you would like to reiterate or put forth will be enthusiastically received at 345 Kellogg Blvd. W. (the Minnesota Historical Society)

St. Paul, MN 55105. Call me at (612) 296-1275 or FAX me at 296-9961.

One item with which I became acquainted as Chair-Elect is our three-year plan. As it stands we propose to "hold meetings at the annual SAA meeting each year, produce newsletters, and submit session proposals to the SAA Program Committee. The Bibliography Committee will continue to develop and make available the VM Section Bibliography." These are our goals through August of 1996. If we wish to engage in additional projects, we may do so because we included "additional projects may be undertaken at annual section meetings, which will be reflected on subsequent three-year plans."

I would like to hear from you in regard to expanding these goals. Do you think we should add another? Here are some ideas: 1) A trial newsletter exchange with one other section for one year. As Chair-Elect, I am receiving the newsletters of all the other sections and some of them are very useful. Our newsletter, of course, is among the best, and we could promote membership in our section by expanding our readership to at least one other section. 2) A Visual Materials Section brochure to promote membership within and outside SAA and to explain to students and other interested people what visual materials archivists do and what kinds of education and experience will qualify them for the field. Katherine received an inquiry about these topics, so I include them in a brochure description, but the brochure could be about many other topics as well. It's up to you. 3) Propose and foster an advanced workshop on moving images using the manual that is being written by members of the Association of Moving Image Archivists. 4) A one-year newsletter exchange with members of AMIA who are not also members of SAA/VM. To those of you who have never read an AMIA newsletter, I highly recommend seeking a copy. Call me if you cannot find one.

I would also like to hear from you about session proposals for next year. The deadline for submitting them comes hot on the heels of each annual meeting, and it will be the same this year. We can discuss these at the VM Section meeting in New Orleans (September 2, from 8:00 to 10:00 am), but the time is limited. If you have even the germ of an idea, call me in August and we can get it underway for further refining at the conference. Here are some suggestions to prime the pump: 1) a joint session with the oral history section discussing the pros and cons of creating the historic record as opposed to collecting a record that already exists. Some groundwork has been done on this session by Douglas Haller and Richard Pierce-Moses as a proposal for the 1993

conference. I may bring copies of their proposal to New Orleans to see if the VM audience has some ideas to add. 2) a session on revenue development within visual materials collections. Some of us are being asked to seek among our collections for items or whole sets of things that would be good for mass reproduction and sales in order to generate money for the institution. Most of us were not trained in marketing and market surveys, so our answers may not be revenue generators at all. Some of us question the change from serving an audience of scholars to serving consumers. Perhaps this could be proposed as a seminar/roundtable format. I was told at one point that the program committee is looking for more seminar/roundtable discussions for advanced sessions. 3) I am very interested in proposals that feature and promote visual materials as primary sources that can be studied as a body of data and not as illustrations for some other study. We heard a good presentation by George Dowdall at the Seattle conference. I would love to hear from potential presenters who are interested in photo albums and scrapbooks as primary source materials. 4) updates on the visual materials CD projects that are blooming all over, including the new Research Libraries Group "digital image access project."

The Visual Materials Section now has about 250 members and each of you can contribute your ideas in New Orleans or over the phone wires. I'd love to hear from you.

## ARCHITECTURAL RECORDS ROUNDTABLE

Mark Coir, Cranbrook Archives

Under the leadership of Nick Olsberg, co-chair of the Architectural Records Roundtable, plans are being made to host a conference next spring on the appraisal of architectural drawings. The conference would be convened at the Canadian Centre for Architecture in Montreal and would entail one day of formal presentations, one day of working sessions, and a third day devoted to summarizing and distilling the results of the symposium. SAA Council, Roundtable members, and members of the Joint Committee for Canadian Architectural Records and Research have been involved in supporting and developing the proposal. It is hoped that funding for the event can be obtained from foundations. Plans call for the dissemination of the proceedings of the conference.

Two sessions sponsored by the Roundtable made the final cut for the 1993 SAA annual meeting. They include session #4 *Art in Archives: New*

*Interpretations of Visual Materials*, slated for 10:30 a.m. on Thursday, September 2, and session #66 *Documenting Spanish Colonial Revival in Architecture and Landscape Design*, to be held on Saturday, September 4 at 1:15 p.m. *Art in Archives* will focus on the uses and interpretation of art work in archival repositories. Panelists include Jim Burant from the National Archives of Canada, Cynthia Ott from the Archives of American Art, and Nancy Loe from California Polytechnic State University, who will be speaking on the architectural records of the noted architect Julia Morgan. I will be chairing the session. *Documenting Spanish Colonial Revival* will examine the architectural style as it appeared in Tucson, Puerto Rico, and at the 1915 Panama-California Exposition. Speakers include R. Brooks Jeffery of the University of Arizona, Enrique Vivoni of the University of Puerto Rico, and Liz Banks of the Frederick Law Olmsted National Historic Site. The session chair will be John Koplinger, a New Orleans attorney.

The annual meeting of the Roundtable will be held at the SAA conference on Friday, September 3 at 10:30 a.m. Please come to hear more about the affairs of the roundtable, to introduce yourself to your colleagues, and to hear the update on the 1994 appraisal conference that is mentioned above.

The Avery Library has announced that AVIADOR (Avery Videodisc Index of Architectural Drawings on RLIN) is now available for purchase from The Research Libraries Group at a cost of \$650. The system offering includes a videodisc of 41,000 architectural images drawn from the collections of the Avery; RLIN LaserLink software, which links users via telecommunications systems to the online RLIN catalog; and a user's manual. Users are required to acquire their own PC workstation to run the system. Specifications call for a PC workstation that includes an IBM PC AT or compatible (80386sx or better), a monitor, a mouse, a printer, and analog videodisc player, and a videodisc monitor. User workstations must also be loaded with DOS version 3.1 (or higher), Microsoft Windows version 3.0 (or higher), and DynaComm asynchronous communications software version 3.0 for Windows. Arrangements can also be made to obtain printouts of the RLIN catalog records for AVIADOR images and to obtain a magnetic tape of the RLIN catalog records for downloading into local MARC-based systems. For further information about this offering, write the RLIN Information Center, Research Libraries Group, 1200 Villa Street, Mountain View, CA 94041-1100 (phone: 800-537-7546; FAX: 415-964-0943; or E-mail: BL.RIC@RLG.BITNET or BL.RIC@RLG.STANFORD.EDU [Internet]).

Anyone wishing to know more about the Architectural Archives Roundtable or wishing to be placed on the roundtable mailing list is urged to contact me at the Cranbrook Archives, P. O. Box 801, Bloomfield Hills, Michigan 48303-0801. My telephone number is (313) 645-3154. My FAX number is (313) 645-3029.

## MARC VM ROUNDTABLE

Beth Delaney, Schomburg Center for Black Culture

Please note that the MARC VM Users Roundtable Meeting in New Orleans is scheduled for Friday, September 3, from 10:30 am to 12:30 pm.

If you have any topics of concern you'd like addressed, please contact me and I will put them on the agenda. This year's conference offers an array of sessions on visual materials and should be really interesting. We look forward to seeing everyone at the Roundtable Meeting and hearing about the various projects you are working on.

One item we can address in the Roundtable Meeting has been submitted from Janet Murray, a cataloger in the Photography Collection at The New York Public Library. She writes: "A question has arisen in the Visual Materials Cataloging Subcommittee concerning the relationship between catalog records and other finding aids. In the Photography Collection, most of the cataloging records created for RLIN are the only description of the material. No local finding aids are developed. The records are, therefore, very detailed in terms of physical characteristics, description and subject headings. Do others use MARC:VM records as the sole description of a collection? Does this influence descriptive practices? What is the relation of local finding aids to cataloging records entered on national databases? Does this affect our ability to share information regarding collections?" The latest from the Library of Congress regarding the new editions of *LC Thesaurus for Graphic Materials (LCTGM)* and *Descriptive Terms for Graphic Materials (GMGPC)* is that they will be available sometime next year. We will hear more from them at the Roundtable Meeting.

In the last newsletter I mentioned the problem of using multiple thesauri in an online catalog, due to the existence of conflicting and overlapping terms among them. As it turns out, there is a group of people working on term resolution and they met last August in Williamstown, Massachusetts.

The Working Group on Form and Genre Vocabularies is made up of representatives from the Getty Center for the History of

## UPDATE ON SILVER IMAGE STABILITY RESEARCH AT THE IMAGE PERMANENCE INSTITUTE (IPI)

James Reilly, Director, IPI

IPI has proposed the creation of a new ANSI Standard (to be known as ANSI IT 9.15) which will be used to measure the effectiveness of chemical treatments to stabilize silver images against oxidation. The proposed new standard includes two test methods (a hydrogen peroxide fuming test and a dichromate bleach test) which indicate whether or not a "toned" print, film, or microfilm will be vulnerable to image fading, silver mirroring, or redox blemishes while in storage. Oxidizing contaminants from the atmosphere or from storage enclosures are the most common cause of image degradation. Archives which want to produce the longest-lived silver films and prints now have a practical way to make sure their processing is really "archival." ANSI Committee IT9 approved the proposed standard at its June 1992 meeting and forwarded it to ANSI headquarters for public comment. Publication of the new standard can be expected during 1993.

SilverLock™, IPI's polysulfide treatment to improve the oxidation resistance of silver images, has been evaluated for use on pictorial films, cinema films, graphic arts films, and photographic papers. Originally developed for use on microfilm, SilverLock has proven to be effective with all types of conventionally processed silver media. IPI formally recommends polysulfide treatment whenever maximum stability is desired. While optimum treatment times and temperatures do vary for different products, to date IPI has found that polysulfide treatment is successful in conferring oxidation resistance on many different product types and brands. IPI SilverLock solution is "Strongly recommended" in the RLG Preservation Microfilming Handbook. SilverLock solution and information about it may be obtained from IPI itself (address: IPI, Rochester Institute of Technology, P.O. Box 9887 Rochester, NY 14623-0887), or from MicroD International, 15000 County Road Five, Burnsville MN, 55337.

IPI conducted a two-year long, very thorough study of the possible drawbacks to the use of polysulfide treatment during 1989-1991, and concluded that it was safe and effective for use on contemporary microfilm materials. (A 175 page report on this subject is available from IPI or AIIM for \$50). This large accelerated aging and analysis effort was directed at new microfilms, and only included one sample of older, naturally aged microfilm in good condition. Many archives and libraries have discovered redox blemishes on their existing microfilm collections, however, and are interested in using polysulfide as a way to stabilize their collections and prevent any

further growth of redox. This is quite attractive from a cost standpoint, because it is much less expensive than duplication, and avoids a generational quality loss associated with duplication.

While polysulfide treatment is definitely safe for new microfilm and for microfilm collections in good condition up to 10 years old, research needs to be done to explore the effects of polysulfide on older microfilm which may be poorly processed, blemished, or has age-weakened gelatin. IPI has just received a \$256,595 grant from the Division of Preservation and Access of the National Endowment for the Humanities to study this issue. The three-year project will explore such issues as the effect of polysulfide on the legibility and printability of redox-blemished areas in older films. A number of state archives have agreed to cooperate with the study by supplying naturally deteriorated films. Until the study is complete and recommendations can be made, polysulfide treatment is only recommended for current films or those in good condition up to 10 years old. Funding for IPI's various silver image stability efforts has been provided by NEH's Division of Preservation and Access, the National Historical Publications and Records Commission, The Andrew W. Mellon Foundation, and the New York State Library Preservation Grant Program.

## ELECTRONIC DISCUSSION GROUPS OLD AND NEW

Richard Pearce-Moses, Arizona State Univ.

Archivists with access to the Bitnet and Internet electronic mail networks have access to a number of listservers. The listservers provide an informal forum for exchanging ideas and opinions, soliciting advice and experience, and disseminating useful information. They are an excellent place to "think out loud" and benefit from others' insights. Archivists not connected to either network can access them through Compuserve, a commercial network.

Contact your sysop [*that's systems operator for you non-computer people—Ed.*] for information on how to subscribe, or send a note requesting help to Richard Pearce-Moses (IACRPM@ASUACAD via Bitnet). The ARCHIVES@INDYCMS listserver is a forum of professional archivists working in a variety of settings. Many topics pertain to visual materials. Discussions are often lively, occasionally humorous, and always thought provoking.

A new listserver for individuals interested in photographic history is under development and should be operational before the annual meeting. The listserve will leave archival and preservation topics to other lists, but may include biography, influences, aesthetics, and the analysis of

the medium. If you're interested in participating, contact David Mattison, Reference Archivist, British Columbia Archives and Reference Service, (dmattiso@cue.bc.ca via Internet) or Richard Pearce-Moses.

## VIDEO REFERENCE IN THE MIDWEST

Paul J. Eisloeffel and John E. Carter, Nebraska State Historical Society

There may be nothing new under the sun, but we have stumbled on to an idea that works for us, and so we thought we would pass it along. By using a video camera with the capability to reverse polarity, we have been able to make extremely inexpensive positive reference copies of photonegatives.

The technique grew out of our quest for a way to provide access to our sizeable moving-image holdings, keeping the originals out of jeopardy as much as possible. Our solution was to set up a crude but effective in-house film transfer system with no more than about \$4,000 worth of equipment. Because some of our moving images are negative (mostly daily news footage of local TV stations), we needed to find a way to make a positive video of a negative film. A VHS camcorder with a positive/negative polarity switch was the answer.

For still photographs, we have been simply laying them on a light table, masking out the background light, and recording them onto the tape. Miraculously, the camera compensates for density and contrast, producing a perfectly fine image on the screen.

We have been using it to make a collection of 35mm news photonegatives usable. With the camera's conventional macro lens, we have been able to nearly fill the screen with the 35mm photonegative. By recording about 10 seconds of each image we get over 500 pictures per video tape. The tape costs about \$3.00 per cassette, which means our per-frame costs runs about one-half cent per image.

The only snag is in identifying the images on screen, the character generator built into the camcorder places characters smack in the middle of the screen, obscuring the image. With another model, the story might be different. Our solution has been to generate a time code, which appears in the lower left hand area of the frame. We then key this time code to a print out of the descriptive information about the photograph. We have also used the internal microphone, and added descriptions verbally.

After the master has been created, duplicates can be easily made, which makes the collection very portable. By

was an 18-year-old budding naturalist, and well ahead of his time in recognizing the importance of photo documentation, when he borrowed a camera to take with him on his first scientific field trip to Laysan Island (in the leeward chain of the Hawaiian Islands) in 1912. Throughout his career, field work took him all around the world. He continued to make and keep a photographic record of all aspects of his work until he returned from his last trip to Botswana, Africa, in 1969.

Bailey's primary interest was birds. Although he photographed hundreds of species in their natural habitats, he also photographed mammals, reptiles, plants, rocks, and cloud formations, as well as many of the native peoples he met along the way. His photographs allow us to glimpse the past and to follow one man through a career that lasted nearly 60 years. Through his work we see the natural world and its infinite variety of living creatures, some of which are now extinct.

For 16 months, in 1921-22, travelling mostly by dog sled and boat, Bailey conducted field work north of the Arctic Circle throughout Alaska, across the Bering Strait, and into Siberia, studying bird migration and collecting specimens for exhibition in the dioramas at the Denver Museum of Natural History. He took more than 1,000 photos which today, over 70 years later, gain increasing recognition for their historical importance. Basic organization has provided an accessibility which was not available just a few years ago.

In an effort to improve accessibility to all potential users of Museum resources, a decision was made to computerize the collections on Questor Systems' ARGUS software. The curatorial departments agreed there would be many advantages in having all of the Museum's collections on a single database, making it possible at last to link zoological and geological collections with ethnographic artifacts and photographs. ARGUS also has MARC format import and export capability.

Because of its importance and continued use, the Bailey Alaska material was selected to be the first photographic collection to be entered into the collections management database. The Bailey Alaska material is really an ideal collection with which to test the convenience and usefulness of computer linkage. In addition to photographs, the Bailey collection consists of field notes and correspondence, bird and mammal specimens and ethnographic artifacts. Appropriately, zoological specimens are housed in the Zoology Department, ethnographic artifacts in the Anthropology Department, field notes and other papers in the Archives, photographs in the Photo Archives and, quite naturally, they are all

curated and catalogued under widely differing criteria. Many specimens and artifacts from this Alaska field work are also on exhibit throughout the building thereby occasionally involving the Exhibits Division. It is hoped that this single database will prove itself to be an invaluable tool and time-saver for the entire staff as well as a boon to outside researchers.

For more information, contact me at the museum, 2001 Colorado Blvd., Denver, CO 80205-5798, (303) 370-6387, FAX 331-6492.

## MEETINGS:

**September 20-24.** The Second International Conference on Hypermedia and Interactivity in Museums (ICHIM) and the Sixth Annual Conference of the Museum Documentation Association will be held in Cambridge, England. For more information contact Archives & Museum Informatics, 5501 Walnut Street, Suite 203, Pittsburgh, PA 15232-2311, (412) 683-9775; FAX 683-7366 or the Museum Documentation Association, Lincoln House, 347 Cherry Hinton Road, Cambridge, CB1 4DH, ENGLAND, 44 (0)233 242848, FAX 213575.

**October 15-16.** Fourth annual meeting of the Regional Photographic Historians Group and the 5th annual meeting of the Daguerreian Society. The regionalists will meet on Friday at the Strong Museum and the society on Saturday at the International Museum of Photography and Film at George Eastman House. For information on the regionalists, contact Ron Polito, Dept. of Art, University of Massachusetts-Harbor Campus, Boston, MA 02125-3393, (617) 929-7940, for information on the Daguerreian Society, contact John Graf, President, P.O. Box 2129, Green Bay, WI 54306-2129, (414) 498-2580.

## REGIONAL PHOTOGRAPHIC HISTORIANS

Stephen J. Fletcher, Indiana Historical Society

The local arrangements and program committee consisting of Joan Hostetler, Laurie Baty, and Chris Steele, offer the following schedule for the fall meeting of the Regional Photographic Historians Group. The meeting will be Friday, October 16, 1993, at the Strong Museum, 1 Manhattan Square, in Rochester, NY. The business meeting begins at 9:00 a.m., followed by a long lunch from 11:00 a.m. to 1:00 p.m. The planners intend that

conferees will have enough time to visit the museum during the lunch break.

Two forty-five minute presentations kick off the afternoon sessions. At 1:00 Ross Kelbaugh will talk about the Civil War in Maryland. Following a 15-minute break, Matthew Isenberg will present the second paper, a discussion of the ivorytype process, at 2:00. Starting at 2:45 a ninety-minute panel discussion on the various approaches to compiling directories will feature Thomas Weprich, Linda Ries, Peter Palmquist, and John Craig. Carol Johnson, from the Library of Congress, will wrap up the day with a videodisc demonstration beginning at 4:30.

Contact Ron Polito, University of Massachusetts-Boston, 100 Morrissey Boulevard, Boston, MA 02125-3393, for more information on meeting registration or the RPHG.

Despite the "approach" one takes to compiling directories, dissemination remains a key area for discussion. Those planning next year's meeting will need topics for discussion, so it is not too early to be thinking about this or other topics for 1994. Forward ideas to Ron Polito or me. This column serves as a forum between meetings. For example, re-read the August 1990 issue of *Views* for John Carter's thoughts about the use of computer output microfiche as an inexpensive format for distribution. That article led to an informative discussion of the topic during the New Mexico meeting.

On other fronts, George Gilbert, editor of *Photographica*, the journal of the American Photographic Historical Society, and Bernard Danis, a recent president of the same organization, announce their book project, *Jews in Photography*. The multi-faceted book has an anticipated publication date of 1994.

The authors hope to present "the drama of Jewish entry into photography and to explore the vital contributions made by its sons and daughters." They plan to review photography of the Holy Land and the formation of the State of Israel among other topics. The volume will also "trace the subsequent role of the Orthodox Jews and even the Hasidic families who became leading influences in today's photo-electronic marketplace."

This project looks like a worthy endeavor, and one to which archivists, curators, and compilers of photographer directories could contribute. Contact Bernard Danis at 708 Byron Avenue, Franklin Square, NY 11010, (516) 481-2699 or George Gilbert at 5550 Fieldson Road, Riverdale, NY 10471, (716) 549-2642.

## NEGATIVE SPACES TO BE FILLED

**Visual Collections Archivist**, Library Division, Indiana Historical Society (IHS). The IHS is accepting applications for the new position of visual collections archivist, a full-time opening in the IHS library's visual collections department. The Historical Society, founded in 1830 and located in Indianapolis, is a private nonprofit corporation.

The IHS library (William Henry Smith Memorial Library) is a repository of rare books, visual materials, manuscripts, archives, architectural collections, maps, ephemera, and related research materials that document the history of Indiana and the Old Northwest. The department of visual collections holds approximately 1.5 million items. The visual collections archivist reports to the curator of visual collections.

Major duties include: processing visual materials; assisting with the acquisition of new material; maintaining departmental collection files and shelf list. Other duties include: retrieving and reshelving materials for researchers; assisting in policy and procedure formation; and assisting with reference inquiries. A complete position description is available upon request.

Required: a master's degree in archival administration or a master's degree in library science, museum studies, history, or another related humanities field with an emphasis on archival administration. Preferred: two years experience working, in an archival manner, with visual material in an archives, library, or museum.

The starting salary for this position is in the upper twenties; salary offered will be commensurate with skills and experience. The Society, an equal opportunity employer, offers and excellent benefits package including health, dental, life, and long-term disability insurance as well as tax-deferred annuities and a pension plan with TIAA-CREF.

Applications will be accepted until the position is filled. Send a cover letter, resume, graduate transcripts, and the names, current addresses and telephone numbers of three professional references to: Susan P. Brown, Human Resources Director, Indiana Historical Society, 315 W. Ohio Street, Indianapolis, IN 46202-3299.

## EXHIBITIONS: What's Up

opens August 21. *Songs of My People*. Mississippi Museum of Art, Jackson, MS.

opens August 23. *Women Photographers in Camera Work*. Muscatine Art Center, Muscatine, IA.

opens August 24. *Women on the Edge: Twenty Photographers in Europe*,

1919-1939. J. Paul Getty Museum, Santa Monica, CA.

opens September 11. *A History of Photography: 15 Years at The Chrysler Museum*. Chrysler Museum, Norfolk, VA.

opens September 12. *Proof: Los Angeles and the Photograph, 1960-1980*. Montgomery Museum of Fine Arts, Montgomery, AL.

opens September 14. *Linda Conner*. Museum of Photographic Arts, San Diego, CA.

opens September 14. *Within This Garden: Photographs by Ruth Thorne-Thomsen*. Museum of Photographic Arts, San Diego, CA.

opens September 18. *Songs of My People*. Haggerty Museum of Art, Milwaukee, WI.

opens September 19. *Seeing Straight: The f.64 Revolution in Photography*. Center for Creative Photography, Tucson, AZ.

opens September 19. *Louis Corinth: Master Prints and Drawings from the Marcy Family Collection and the National Gallery of Art*. National Gallery of Art, Washington, DC.

opens September 25. *Robert Frank*. National Gallery of Art, Washington, DC.

opens October 2. *Two Lives: Georgia O'Keefe & Alfred Stieglitz—A Conversation in Paintings and Photographs*. Museum of Fine Arts, Houston, TX.

opens October 30. *Songs of My People*. Memphis Brooks Museum of Art, Memphis, TN.

opens November 5. *Women Photographers in Camera Work*. Wriston Art Gallery, Lawrence University, Appleton, WI.

opens November 6. *Eliot Porter: The Landscape of Home*. Amon Carter Museum, Fort Worth, TX.

opens November 17. *Contemporary Czechoslovakian Photography*. Museum of Photographic Arts, San Diego, CA.

opens November 21. *Proof: Los Angeles and the Photograph, 1960-1980*. Tampa Museum of Art, Tampa, FL.

opens December 12. *Seeing Straight: The f.64 Revolution in Photography*. Minnesota Museum of Art, Minneapolis, MN.

through August 7. *Songs of My People*. Contemporary Arts Center, Cincinnati, OH.

through August 22. *Special Collections: The Photographic Order From Pop to New*. Chrysler Museum, Norfolk, VA.

through August 29. *Songs of My People*. Detroit Institute of Arts, Detroit, MI.

through September 4. *Pictorial Effect/Naturalistic Vision: Henry Peach*

*Robinson and Peter Henry Emerson*. Chrysler Museum, Norfolk, VA.

through September 5. *History of Art and Artists of Ottawa and Surroundings, 1970-1970*. Ottawa Art Gallery, Ottawa, Ontario.

through September 6. *Helen Frankenthaler: Prints*. National Gallery of Art, Washington, DC.

through September 12. *Two Lives: Georgia O'Keefe & Alfred Stieglitz—A Conversation in Paintings and Photographs*. IBM Center, New York, NY.

through September 12. *Linda McCartney's Sixties: Portrait of an Era*. Museum of Photographic Arts, San Diego, CA.

through September 12. *Rolling Stone: 25 Years*. Museum of Photographic Arts, San Diego, CA.

through September 30. *Faces of Texas, Images of Diversity*. Center for American History, The General Libraries, The University of Texas at Austin.

through October 10. *Gertrude Käsebier, Photographer*. Amon Carter Museum, Fort Worth, TX.

through October 10. *Laura Gilpin: The Early Work*. Amon Carter Museum, Fort Worth, TX.

through October 17. *Women Photographers in Camera Work*. Muscatine Art Center, Muscatine, IA.

through October 31. *Turner's Frontier*. Amon Carter Museum, Fort Worth, TX.

through November 7. *Proof: Los Angeles and the Photograph, 1960-1980*. Montgomery Museum of Fine Arts, Montgomery, AL.

through November 14. *Linda Conner*. Museum of Photographic Arts, San Diego, CA.

## IN PRINT:

## THE REVIEW:

*Abner Cook: Master Builder on the Texas Frontier*

Kenneth Hafertepe

1992, Texas State Historical Association, Austin, Texas, 210 pp

ISBN 0-87611-102-9 (cloth), ISBN 0-87611-101-0 (paper)

Reviewed By Daniel A. Stokes, National Historical Publications and Records Commission

Aren't state historical agencies wonderful? Without these institutions, whether public or private, figures such as master builder Abner Cook, who are so important to local history and are often of greater interest to the average person than the Great Ones of history, would be unknown but to a privileged few.



Abner Hugh Cook was born in Rowan County, North Carolina, in 1814. Although little is known of Cook's early education, his apprenticeship to a local master builder ended in 1835 and he headed for Macon, Georgia. Unfortunately, Cook was destined to begin his career at an inauspicious time in the nation's history. After a short period of significant building activity, the Panic of 1837 dried up the building trade in Macon, and Cook ventured to Nashville, Tennessee, where he found further professional inspiration, but little work. In 1839, Cook moved to Austin, the new capital of the Republic of Texas. Although his initial years in Austin were difficult, Cook was committed to the community. He helped to found the city's first church, married, and eventually became extensively involved in the construction of public buildings and private residences throughout the city. Cook died in 1884, just as the day of the professional architect was dawning on the Texas frontier. His funeral was held at the Southern Presbyterian Church, one of the many buildings in Austin which had been influenced by his hand.

Because few professional architects were to be found very far from the east coast, master builders had to be relied upon in many parts of the country. Like many of his colleagues, Cook imitated the designs that he had seen while growing up and while traveling, as well as the examples found in the pattern books created by noted architects such as Asher Benjamin. Cook was not an innovator in the field of architecture, but he does serve as a prime example of how builders, acting as their own designers, used traditional designs and the skills learned alongside the previous generation of master builders, to define the architecture of the developing frontier.

Several features of this book make it more than the standard event-by-event biography. Hafertepe includes in his narrative interesting details about the lives of the clients with whom Cook worked. These short stories not only tell us about the people with whom Cook worked, but also about the city itself and its political, social, and business workings. The author has also provided a series of interesting appendices. Among these is a list which contains information about all of the 38 buildings which Cook built, designed, or in some other way influenced. It is unfortunate to note that, based on this list, far fewer than half of these buildings are extant. Another appendix lists buildings which have been attributed to Cook, but which the author feels lack sufficient documentation to attribute appropriately to Cook.

Hafertepe also casts doubt upon another long-held attribution. Hafertepe notes that, although Cook did work in a

variety of styles during his lifetime, most of Cook's work was done in the Greek Revival style, which has often been viewed as the exclusive domain of the southern gentleman's plantation. But Hafertepe's research supports the idea that Greek Revival was also the style of choice for those who had ventured south by way of Connecticut and New York.

A few minor problems that are inherent with the writing of architectural history are evident in this book. The language of the architect, as with that of most other professions, is often difficult to decipher, and a glossary of basic architectural terms might have been a helpful addition. The author's use of numerous photographs and drawings, however, helps readers to clarify what the various building components are as described in the text. Readers may also get confused as they attempt to keep track of the residences described in the book, many of which have different names at different periods of their existence. These minor issues, if looked at in the proper light, should only add to the historical adventure of reading this book, rather than detract from it.

Although this book is not likely to receive the press that Meryle Secrest's recent biography of Frank Lloyd Wright has enjoyed, nor are any of Abner Cook's buildings likely to receive an elaborate treatment similar to William Seale's latest history of the White House, Kenneth Hafertepe's insightful and readable biography of one of the primary builders and most prominent citizens of Austin definitely has a place alongside these volumes for those seeking to develop a fuller picture of this nation's architectural heritage.

#### THE BOOKS:

Boyle, Deirdre. *Video Preservation: Securing the Future of the Past*. New York: Media Alliance, 1993. 66 p. \$20 (\$16 Media Alliance mbrs.; \$2 s&h [NY state residents add 8.25% or provide tax-exempt letter]). Discounts of 20% on orders of more than 10 copies [hmm, should the section try a mass order?] Checks payable to Media Alliance.) Order from the Alliance c/o Thirteen/WNET, 356 W. 58th St., NY, NY 10019, (212) 560-2919.

Braun, Marta. *Picturing Time. The Work of Étienne-Jules Marey (1830-1904)*. Chicago: University of Chicago Press, 1993. 450 p. \$65.

Burant, Jim [James K.] *History of Art and Artists of Ottawa and Surroundings, 1790-1970, Part I*. Ottawa [Ontario, Canada]: Ottawa Art Gallery [2 Daly, Ottawa, Ontario K1N 6E2 (613) 233-3449], 1993. [The complete work will include 3 volumes]. ISBN 1-895108-

12-8 (set); 1-895108-13-6 (v.1). 80 p. \$5.00 Canadian.

Dagognet, François, translated by Robert Galeta. *Étienne-Jules Marey, A Passion for the Trace*. Cambridge, MA: Zone Books/The MIT Press. 204 p. \$26.95.

[Earle, W. Edward.] "Guide to Collections." *CMP Bulletin* 9 (1/2), 1989. California Museum of Photography, Riverside CA 92521. (Price unknown, contact the museum for information).

Keiser, Melissa A.N., and Dana Bell. *Setting Up and Maintaining a Photographic Collection*. National Air and Space Museum Collections Care, Report Number 3, March 1993. [Don't rush out to get your copy. There's some incorrect information contained in it and the text is a re-gurgitation of everything we already have on our bookshelves. Let this stand as my review. . . Ed.]

Lavin, Maud. *Cut with the Kitchen Knife: The Weimar Photomontages of Hannah Höch*. New Haven: Yale University Press, 1993. 260 p. \$40.

Nesbit, Molly. *Atget's Seven Albums*. New Haven: Yale University Press, 1993. 428 p. \$55.

*Patterns of Connection: An Exhibition of Photo-Compositions by Leah King-Smith*. Np: Np, nd. For information, contact Alison Devine Nördstrom, Southeast Museum of Photography, Daytona Beach Community College, P.O. Box 2811, (904) 254-4475.

Willis, Deborah, ed. *J.P. Ball, Daguerreian and Studio Photographer*. New York: Garland Publishing, 1993. ISBN 0-8153-0716-0 \$130 (cloth). Order from Garland, 717 5th Ave., NY, NY 10022, (202) 751-7447, FAX 308-9399.

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

Aaron Scharf, photohistorian, died in January. According to Philip G. Stokes, *Creative Camera* 321 has obituaries by Bill Jay and Mark Haworth-Booth.

Marlborough, MA. David Fenichel of the Marketing/CD-ROM Publishing Services [Division] of OptiScribe Corporation is interested in locating archivists who may be pursuing the conversion of data from print or magnetic/electronic media—including audio and visual—onto compact discs (CD-ROM). He is interested in helping them by authoring their database or by providing them with the data-recorder software combination for the project. In addition, for the sites he also wants to create an interactive training manual for researchers to learn how to find



the best reference for a project, using that library system's facilities.

He needs help in pointing him to a good resource for this information or referrals to specific archivists you know to be looking for such solutions.

Contact Fenichel at 110 Pleasant Street, Marlborough, MA 01752, (800) 468-1776, FAX (508) 481-7455, e-mail: dsf%world.std.com@GSUVM1

#### WEST

**Malibu, CA.** We ran into section member David L. Clark at the American Association of Museums meeting in Fort Worth. He's going strong with his History Computerization Project and is still offering free workshops and tutorials. David is also the author of the text *Database Design: Applications of Library Cataloging Techniques* (TAB division of McGraw-Hill). Look for him in New Orleans.

**San Pedro, CA.** James Brust is looking for photographs by John H. Fouch, the first post photographer at Fort Keogh, Montana. If you have or know of the location of any images by Fouch, contact Mr. Brust at 19076 Rapallo Pl., San Pedro, CA 90732.

**Denver, CO.** Kris Haglund, the archivist at the Denver Museum of Natural History writes:

I am looking for position descriptions for photo archivists. We are an archives and library

within a museum and our department is part of the museum's collections and research division. In our case, the archivist is the department head who supervises a librarian, a photo archivist, temporary catalogers, and volunteers. The archives is the institutional archives which also manages manuscript collections and donations of photographic materials from outside sources. There are probably not many setups exactly like ours, but I'm sure we could benefit from any input. Your help would be most welcome!! Please reply privately to me either by e-mail or through regular mail or fax. Thanks very much!! Kristine A. Haglund, Archivist & Head, Library/Archives, Denver Museum of Natural History, 2001 Colorado Blvd., Denver, CO 80205-5798, Voice: (303) 370-6361, fax: 331-6492, e-mail: haglund@dmnh.org

#### MIDWEST

**Cleveland, OH.** The Cleveland Public Library's Photograph Collection has recently acquired a collection of photographs documenting the work of the architecture firm of Walker and Weeks. A prominent Cleveland firm in the 1920s, Walker and Weeks designed public and commercial buildings, school, and churches throughout the Midwest. Some of the firm's projects included the Cleveland Public Library, the Federal

Reserve Bank, and the Municipal Stadium, all in Cleveland, and the Indiana World War Memorial in Indianapolis. The library's acquisition includes 1,328 photographs. For more information contact Maureen Mullen, Cleveland Public Library.

**Madison, WI.** The State Historical Society of Wisconsin recently announced the selection of Nicolette Bromberg as the new Head of the Visual and Sound Collections. Previous department heads have been Paul Vanderbilt and George Talbot. Ms. Bromberg, most recently working at the Museum of Anthropology, University of Kansas, Lawrence, KS, was on site by July 1. She will complement the staff of Christine Shelshorn, who has been acting head for over two years, and Andrew Kraushaar. We wish her well in what promises to be a challenging position.

**St. Louis, MO.** The Saint Louis Art Museum (SLAM) Slide Library needs to get rid of approximately 5000 4x5 lantern slides. Most are black-and-white, a few are color. Most are general art historical subjects, about half are SLAM objects. There are also about 1000 unprocessed lantern slides, which need to be bound and labelled. All are free to whoever wants them, although takers are requested to pay the postage. If you're interested contact Cheryl Vogler, Saint Louis Art Museum, Slide Library, #1 Fine Arts Drive, Forest Park, St. Louis, MO 63110.

If you belonged to the Society of American Archivists, Visual Materials Section, you'd find a ballot in this space.

Why not consider joining the Society of American Archivists? If you're already a member of SAA, why not join the section?

SAA membership gives you *The American Archivist*, the quarterly journal of the Society, *Views*, the *Newsletter of the Visual Materials Section of the Society of American Archivists* and discounts on society publications, workshops, and annual meeting fees. In addition, you are supporting a profession and a professional section that involves the kinds of materials with which you work.

For membership information or to change your section affiliation, contact Bernice Brack at

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

(312) 922-0140

## SOUTH

**Chapel Hill, NC.** Dr. Helen R. Tibbo, is about to begin a research project in which she will be comparing the retrieval environments for MARC/AMC records afforded by OCLC (via EPIC), RLIN, and Internet OPACs. Dr. Tibbo reported the results from a pilot study wherein she looked at EPIC and OPAC at UNC-CH at Montreal and now wants to make this next study national in scope. Please drop her a line if your institution is submitting records to both OCLC and RLIN. Dr. Tibbo may be reached at the School of Information and Library Science, 100 Manning Hall, CB 3360, University of North Carolina at Chapel Hill, Chapel Hill, NC 27599-3360, e-mail: tibbo@ils.unc.edu, voice: (919) 962-8065.

**New Orleans, LA.** John Lawrence of the Historic New Orleans Collection has recently been named Director of Museum Programs for HNOC. We can congratulate him in person at the reception for the section to be held at HNOC on Saturday evening. Congratulations!

**Dallas, TX.** Dr. G. William Jones, Professor of Cinema and Video at Southern Methodist University and Founder of the Southwest Film/Video Archives of the Meadows School of the Arts died May 11. In addition to starting the archives in 1970, Dr. Jones founded the USE Film Festival at SMU the same year. The family requests that memorial donations be made to the Southwest Film/Video Archives at SMU, P.O. Box 4194, Dallas, TX 75275.

## MID-ATLANTIC

**University Park, PA.** The Zoller Gallery has available a traveling exhibition survey of contemporary American Photography. For a catalog and further information, contact the gallery, 102 Visual Arts Building, Penn State University, University Park, PA 16802, (814) 865-0444.

**Washington, DC.** Acting Archivist of the United States, Trudy Huskamp Peterson, recently approved the transfer of 750,000 photographs from the Department of Housing and Urban Development (HUD) headquarters to the National Archives. The photographs, negatives, slides and accompanying indices, dating from 1935 to 1990, represent one of the most comprehensive collections of visual documentation of the Federal government's housing programs from the late Depression era to the present. Archives staff, including section member Elizabeth Hill, hosted a visit by senior-level HUD officials to discuss scheduling, transfer, preservation, and reference use of records created by HUD and its predecessor agencies. The images are scheduled for transfer to the National Archives in 1995.

## GREAT BRITAIN

**Manchester, England.** We heard from Audrey Linkman, Curator of the Documentary Photography Archive. She's been on sabbatical to finish a book on the Victorian family album and the commercial portrait photographer; it should be out in time for the Christmas market. Stay tuned.

**Scotland.** "Fotofeis," the Scottish International Festival of Photography, was held from June 4 through July 4. Over one hundred exhibitions and events were staged across Scotland and was the UK's first major international festival of photography offering general and specialist audiences a month-long celebration of photography.

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

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**Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 315 West Ohio Street, Indianapolis, IN 46202, (317) 232-1879. FAX: (317) 233-3109.  
**Chair:** Katherine Hamilton-Smith, Curt Teich Postcard Archives, Lakewood Forest Preserve, 27277 Forest Preserve Drive, Wauconda, IL 60084, (708) 526-8638; FAX 526-0024.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 15, 1993. Opinions expressed are those of the authors.

## The Society of American Archivists

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