



# Views: *The Newsletter of the Visual Materials Section*

## Society of American Archivists

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### SECTION ELECTS NEW CHAIR AND VICE-CHAIR AT SAA ANNUAL MEETING

James (Andy) Anderson, of the Photo Archives, Ekstrom Library, and Douglas M. Haller, at the University Museum, University of Pennsylvania, are the new chair and vice-chair, respectively, of the Visual Materials Section. Andy opens his tenure as chair with an article worth reading on page 2.

Andy may be reached at the Photo Archives, Ekstrom Library, University of Louisville, Louisville, KY 40206, (502) 588-6752, and Doug may be reached at the University Museum, University of Pennsylvania, 1700 Walnut St., #716, Philadelphia, PA 19104-6324, (215) 735-0224.

### VISUAL MATERIALS SECTION IN ATLANTA

The following is a brief recap of what happened at the section meeting in Atlanta.

Larry Viskochil, Chair, Chicago Historical Society, announced that the *Compendium of Practice* for MARC VM will be out at the beginning of October. A National Historical Publications and Records Commission (NHPRC) grant provided 400 copies at no cost [see ordering information p. 6 in this issue]. Viskochil announced the meeting of the Society of Picture Professionals and asked for a volunteer to represent the VM Section on their board. He also mentioned that 1989 is the sesquicentennial of photography and that the program committee is interested in some good proposals for photography sessions for the 1989 SAA meeting in St. Louis to celebrate. A number of suggestions regarding sessions were made, from visiting area collections and running photograph identification workshops to sessions on standards, photographers' checklists, and newsfilm appraisal standards. It was also suggested that the section meet for a breakfast or an evening reception. Viskochil asked various individuals to follow up on the suggestions.

Joan Schwartz, National Archives of Canada, stated that there is a move to form a North American Society for the History of Photography. This organization would have an open membership and hold meetings every two years with the hope that papers presented could be published as proceedings. Schwartz felt that this organization also would include contemporary photography. While film and electronic photography are also possibilities, she felt that there are many other organizations devoted to film archives. If the organization is founded, there will be a need for funding for a newsletter [see article, p. 4].

Nomination and election of new officers: Andy Anderson, University of Louisville, automatically becomes chair after serving as vice-chair for the year. Douglas Haller, University of Pennsylvania, volunteered to be vice-chair. He was elected by acclamation.

Laurie Baty, NHPRC, suggested that the section develop by-laws. Viskochil didn't know if the section has had them in the past and was not sure who has the minutes of past meetings. Baty volunteered to work with someone in the section on drafting by-laws. Anderson will contact SAA for some samples, and Baty will circulate the draft through the newsletter. Gary Saretzky, Education Testing Service, moved that the section vote on the by-laws next year in St. Louis. The motion passed.

Steve Fletcher, Indiana Historical Society, announced that David Featherstone of Friends of Photography in San Francisco is compiling a sesquicentennial database of events. See the article on p. 2 about this project.

Greg Lukow, National Center for Film and Video Preservation at The American Film Institute, announced the October meeting of the Film and Television Archives Advisory Committee (F/TAAC) 17-19 October 1988 in Ottawa at the National Archives of Canada. Among the topics to be discussed is the National Moving Image Database (NAMID). NAMID is funded by NEH and is to be a long-term, comprehensive database of film and TV holdings in the US.

Schwartz reported on "Beyond the Printed Word," an exhibit created by the staff of the Moving Image and Sound Archives of the National Archives of Canada at the [Canadian] Museum of Science and Technology. [Ed. note: the catalog is wonderful. Would anyone with a copy like to review it for the next issue? See p. 5 for ordering information.]

Elisabeth Betz Parker announced that the Prints and Photographs Division of the Library of Congress recently received a grant to work on a catalog of architectural prints of the Washington, DC area. The catalog will be published once completed.

Saretzky reported that Kodak, without making any announcements, has changed the toner chemistry that it has advertised as a preservation aid for b&w photos. Jim Reilly at the Image Permanence Institute of the Rochester Institute of Technology is studying toners. See Reilly's article in *The Abbey Newsletter* [12 (July 1988): 83-8] for a complete report on his findings.

Baty reported on NHPRC-funding of photograph collections projects in the past year.

A union list of photographic collections in museums in Texas, compiled by Richard Pearce-Moses for the Texas Historical Foundation and Texas A & M, is now available. Sixty of the entries are inventories at the collection level and the rest of the entries are at institutional level. No private collections are included.

The National Libraries of Medicine have recently begun a videodisc project [see article on p. 3]. Another videodisc project recently completed is of the University of

Washington's large performing arts collection. The meeting was adjourned at 11 am.

## FROM THE CHAIR: ANDY ANDERSON

I'd like to begin my tenure as chairperson of the Visual Materials group by offering thanks--first to Douglas Haller for agreeing to serve as vice-chair (thus becoming chairperson next year) and second to Laurie Baty, for volunteering to edit our newsletter.

As my second official act, I'd like to ask all of you to maintain the enthusiasm and lively spirit of our discussions in Atlanta. We especially need your help in formulating program proposals for the 1989 conference in St. Louis. As I pointed out at our meeting, 1989 is photography's sesquicentennial, and a great opportunity for us to make a pitch for stronger content-related sessions for our specialties and our needs. The way to do this is through submission of well-conceived and detailed program proposals.

Listed below are the topics suggested at the meeting. We need people who will agree to prepare the proposals for these topics, so that they can be submitted to Council. The *postmark* deadline for submission is *15 December, 1988*. A program proposal must include a title for the session and a description of the session's content(s). In addition, names, titles and addresses of program speakers must be listed. Please contact me at (502) 588-6752 if you would like to work on one of the proposals, would like to be a presenter for one of the topics, or can suggest other presenters. The suggestions for programs brought forward at the meeting included:

1. The SAA's Photographic Materials workshop. Discussions with the SAA office indicate that this is a real possibility.
2. A report on completed or on-going projects to compile local checklists of photo collections, photographers, etc.
3. Arrangement and Description of photograph collections as a preservation concern.
4. Types of collecting institutions, their similarities and differences.
5. A demonstration by a maker of daguerreotypes.
6. Electronic imaging--state of the art, "truth in imaging," how archivists will care for materials.
7. A session on authority files.
8. Newsfilm--appraisal and other issues (could this also include newspaper stills archives?).
9. Negative duplication (NEDCC study, project reports).
10. Report(s) on scholarship related to the history of photography or to photographs as research materials.

## MARC VM ROUNDTABLE NEWS

### *MARC VM and Graphic Materials*

It has been six years since Elisabeth Betz Parker's *Graphic Materials (GM)* appeared as a descriptive cataloging tool. This manual is still being requested today from the LC Cataloging Distribution Service, and an informal survey of historical still picture records in RLIN's VIM file shows institutions identifying it as their guide in the 040 field. However, LC's Prints and Photographs Division has received little input from the field on how catalogers feel about the manual.

Three questions come to mind:

1. Who is using or not using *GM* in photography cataloging?
2. What has been your reaction to it?
3. Do you think it needs to be revised or updated? How?

This column offers the perfect vehicle for discussion. Please reply to any or all of these questions by February 1, 1989, to Lucinda Keister, Head, Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894. Lucy also may be phoned at (301) 496-5961 or 496-5962, Monday through Friday. She hopes to hear from YOU.

### *Now Available*

The Chicago Historical Society has available *MARC for Archival Visual Materials: A Compendium of Practice* by Linda J. Evans and Maureen O'Brien Will. The publication is intended for those who have collections of archival visual materials that they plan to catalog using the MARC format. It is not a self-teaching manual. See p. 6 for ordering information.

## PHOTOGRAPHY AT 150

### *Sesquicentennial Events*

As a means of keeping track of the hoopla surrounding the sesquicentennial of the announcement of the invention of photography, the Friends of Photography, with the assistance of the National Endowment for the Arts, will be issuing quarterly calendars of events.

If you are planning any activities, lectures, or exhibitions for the celebration, and, possibly, if you wish to be placed on the mailing list, please write directly to David Featherstone, Friends of Photography, 101 The Embarcadero, Suite 210, San Francisco, CA 94105. (415) 391-7500.

### *Rochester's Photographic Historical Society Holds PhotoHistory VII*

For its seventh triennial meeting, the Rochester Historical Photography Society sponsored a three-day gathering at the International Museum of Photography at George Eastman House (IMP/GEH) on historical aspects of the medium. Beginning with a Friday evening reception at IMP/GEH, the conference continued the following day with a variety of talks given by internationally known collectors and historians.

### *The Photographic Experience at Penn State*

The Penn State University, with the hard work of symposium chairmen Heinz K. Henisch and Jay Ruby, sponsored *The Photographic Experience* at its University Park Campus on October 21-2, 1988. As with the PhotoHistory meeting, speakers discussed many varied aspects of the history of the medium and represented a number of different countries and disciplines. On exhibit during the conference was *The Photographic Experience*, curated by Bridget and Heinz Henisch. See p. 6, for catalog information.

*Photography 1900 in Glasgow*

An international symposium on the art of photography at the turn of the century in ten countries will be held April 29 and 30, 1989 at the Glasgow School of Art, Glasgow, Scotland. The preliminary program looks interesting. For those of you interested in more information, contact William Buchanan, Head of Fine Art Studies, Glasgow School of Art, 167 Renfrew Street, Glasgow G3 6RQ, Scotland, UK, (041) 332-9797 ext. 431. FAX: (041) 332-3506.

*The Eye of the Beholder: Lecture Series Sponsored by the Maryland State Archives*

The Maryland Humanities Council, on behalf of the National Endowment for the Humanities, has awarded a grant of \$7,995 to *The Eye of the Beholder*, a series of lectures sponsored by the Maryland State Archives that will examine the career of Maryland photographer Marion E. Warren. The programs will begin in March 1989 and continue through April 1990. Each lecture will focus on one of the many themes captured by Warren during his fifty-year career. For more information, contact Mame E. Warren, Photo Curator, Maryland State Archives, 350 Rowe Blvd., Annapolis, MD 21401, (301) 974-3914/3916.

*Women in Photography: Expanding Connections*

A conference on *Women in Photography: Expanding Connections* will be held at Bryn Mawr College, Bryn Mawr, Pennsylvania, on June 16, 17, and 18, 1989. This will be the second national conference that celebrates the significant role of women in the history of photography.

*Expanding Connections* is designed to present a broad view of women's historic and contemporary participation in all fields of photography. Photographers, historians, archivists, curators, and critics are among those who will contribute to panels on photojournalism, fine art, and commercial photography, as well as publishing and camera technology. A highlight of the conference will be a panel of noted, ground-breaking women photographers including Ruth Bernhard. Other speakers include Judy Dater, Estelle Jussim, and Tee Corinne. There will also be a portfolio-sharing session for both seasoned practitioners and student photographers. For additional information contact Jill Gates Smith or Carol Campbell, Visual Resources Department, Bryn Mawr College, Bryn Mawr, PA 19010, (215) 526-5335.

**OTHER MEETINGS OF INTEREST***North American Print Conference in Austin*

*Prints and Printmaking of Texas* was the title of the 20th North American Print Conference held November 9-12, 1988, in Austin, TX. Seventeen individuals presented papers on a variety of aspects of prints and photographs in Texas history. As with past North American Print Conferences, the papers will be published and become part of the series *Proceedings of the North American Print Conference*. If you'd like to be placed on the mailing list for this annual event, please contact Laurie Baty, 302 Dunkirk Rd., Baltimore, MD 21212.

*Preservation Conference at the National Archives*

The National Archives and Records Administration (NARA) will hold its 4th Annual Preservation Conference in Washington, D.C., on March 1, 1989, from 9:30 a.m. to 5:00 p.m. in the National Archives Building, 5th floor conference room. This year's topic, *Current Trends in the Preservation of Audiovisual Collections*, will feature four separate sessions on video, sound recording, still pictures, and motion picture holdings. The one-day conference will provide basic information for records managers, archivists, librarians, and historical curators on the fundamental issues concerning the preservation of these media. The conference registration fee is \$40 and pre-registration is required. For more information or to register, contact the Conference Director, Preservation Symposium-NSZ, National Archives and Records Administration, Washington, DC 20408, (202) 523-1546.

**COLLECTION SNAPSHOTS***The National Library of Medicine Videodisc Project*

The National Library of Medicine (NLM) recently began a new project to make its entire Prints and Photographs (P&P) Collection of 75,000 images, all relating to medical history, available on videodisc. The NLM's Lister Hill Center awarded the contract to Stokes Slide Services, Inc., Austin, TX, to photograph the collection on 35mm color and black-and-white negative film. The 35mm film will then be edited as continuous roll film, which will then be transferred to one-inch videotape for videodisc mastering.

The production of bibliographic records for each image will be coordinated with the transition that P&P's unstandardized manual catalogue is making to fully automated MARC VM records. The videodisc project has prompted a speedup in that conversion. Prints and Photographs is using an in-house DBase program developed by the Lister Hill Center and a multi-stage catalog record. The records eventually will be available on the PC system, the NLM's MEDLARS system, and RILIN's VIM file.

For more information on this project, contact Lucinda Keister, Head, Prints and Photos Collection, History of Medicine Division, National Library of Medicine, Bethesda, MD 20894, (301) 496-5961 or 496-5962.

*Optical Disc for Canadian Centre for Caricature*

The National Archives of Canada and Canadian CAD/CAM of Ottawa have recently signed a contract to develop an optical disc system for the Canadian Centre for Caricature. The Centre, part of the National Archives' Documentary Art and Photography Division, will use the system to provide automated reference service to its collection of 20,000 original editorial cartoons. The PC-based system uses a high-resolution photodigitizing camera for image capture onto standard 5 1/4" WORM (Write Once Read Many) optical discs. The project, which began in October 1988, is expected to be completed by August 1989. For further details, contact Gerald Stone, Documentary Art and Photography Division, National Archives of Canada, 395 Wellington Street, Ottawa, Ontario K1A 0N3 Canada, (613) 996-7790.

## WHAT'S ON

**Anaheim Museum:** *Anaheim—A Pictorial View.*

**Chicago Historical Society:** *O'Hare - Airport On the Prairie: Photographs by Robert Burley.* Through February 6, 1989.

**IMP/GEH,** opening in January, 1989: *The Art of Persuasion, a History of Advertising Photography; Masterpieces of Photographic Art; Professional Visions: Photographs from the Archives of the American Society of Magazine Photographers; and Gems of Technology.*

**Museum of Science and Industry, Chicago:** *Eyes of Time: Photojournalism in America.* Through January 1989.

**National Museum of American History:** *Imperishable Beauty: Pictures Printed in Collotype.* Through February 1989.

**Stanford Museum:** *Frank Lobdell—Etchings and Aquatints.*

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

#### NHPRC Historical Photograph Guidelines

The newly revised *Guidelines for Historical Photographs* projects is available from the National Historical Publications and Records Commission. The February 1 deadline for photo projects is quickly approaching. If you haven't yet received your revised guidelines, contact the Commission at NHPRC-NPR, National Archives Building, Washington, DC 20408, (202) 523-5386 to request that the guidelines be sent to you.

#### New *Archivaria* Editor A Visual Person

Peter Robertson recently assumed the general editorship of *Archivaria*, the journal of the Association of Canadian Archivists (ACA). Robertson is a photo archivist with the National Archives of Canada. Go Pete!

#### Request for Information

In an effort to begin some lists of microfiche, videodisc, checklist, and union lists of visual materials projects, we are asking you, our dear readers, to send to me, Laurie Baty, any information you have on projects you've recently completed, or are currently working on. I will endeavor to print these lists in a future issue of *Views*; my address appears elsewhere in this issue.

#### Who Belongs to the Visual Materials Section?

Want to (or need to) know who else in SAA is a member of the VM Section? Check page 142 of the *SAA Directory*. There are 135+ of us listed.

#### CHECKList Project at the National Archives of Canada

The Photography Acquisition & Research Section, Documentary Art & Photography Division, National Archives of Canada, has undertaken a database project, CHECKList, to input all name and address information available in nineteenth-century Canadian directories. Using Dorothy E. Ryder's "Checklist of Canadian Directories, 1790-1950," published by the National Library of Canada in 1979,

archivists are scouring the alphabetical, business, and street listings for the names of photographers and studios. CDS/ISIS is being used for inputting the information which will later be transferred to MINISIS. CHECKList is not intended to be a biographical database, but rather a short-cut through the gazetteers and directories. For information about the project, contact Joan M. Schwartz, Acting Chief, Photography Acquisition & Research, Documentary Art & Photography, National Archives of Canada, 395 Wellington St., Ottawa, K1A 0N3, Canada (613) 966-7777.

#### Eastman House Update

The International Museum of Photography at George Eastman House officially closed on November 7 to begin moving its collections to its new Study Center. Plans currently call for the center to open in January, 1989. The entire museum will reopen in October of that year. For more information, contact Barbara Hall, IMP/GEH, 900 East Ave., Rochester, NY 14607, (716) 271-3361.

## MOVEMENTS AFOOT AND AFIELD

### I. Toward A North American Society for the History of Photography

There is at present an active effort to establish a North American Society for the History of Photography (NASHP), along the lines of the European Society for the History of Photography (ESHP). The idea that has been mooted several times in the past acknowledges the need for a scholarly association devoted to historical photographs and the history of photography on this side of the Atlantic. At this time, concerns over the care, collection, and interpretation of historical photographs fall to a wide variety of disciplines involving a diverse lot of keepers and users. Some vehicle for sharing our concerns and enthusiasm is required.

At ORACLE, the Polaroid-sponsored "think-tank" for photography collection directors/curators which took place near Ottawa in September, a group of eighteen delegates—among them Roy Flukinger (UTX at Austin), David Harris (Canadian Centre for Architecture), Judith Keller (Getty), Stephen Ostrow (LC), Marni Sandweiss (Amon Carter), Joan Schwartz (NAC), Will Stapp (NPG/Smithsonian), and Larry Viskochil (Chicago Historical Society)—met to discuss the creation of such a society. The following general concerns and long-term and short-term goals were identified:

#### General Concerns

It was generally agreed that:

1. There is a need for a North American Society for the History of Photography;
2. That the "history of photography" be broadly defined; contemporary/historical should not be an either/or split; the society should treat historical and contemporary issues/concerns as complimentary areas of interest;
3. There is much work currently being pursued relating to the history of photography in different kinds of institutions, and that there is little exchange of information despite parallel activities;
4. William Allen's mailing list (University of Arkansas) [Ed. note: see next article] demonstrated an interest in a cohesive group with both fine art and documentary interests;
5. Logically it would be appropriate to base the society in an institution with a major interest in the history of

photography; the institution would support a database, a mailing list, and secretarial/clerical help; in such an institution, the society could be tied to different professional communities, e.g., American studies, anthropology, popular culture, art history, etc.;

6. It was expected that, with the plethora of conferences each year, a conference on the history of photography would appeal to a membership directly involved in some aspect of the history of photography, but it was agreed that links with other professional communities, both institutional (i.e., museums, archives, galleries) and academic (i.e., art history, popular culture, anthropology, etc.) would be desirable.

#### Long-term Goals

It was agreed that there was a demonstrated need for

1. An organization with a viable, ongoing, open membership;
2. A broad definition of history of photography, and
3. A geographical perspective on North America that extends south to the Panama Canal;
4. A conference on a regular basis for the presentation of
5. Substantive scholarly papers that would then be collected as published *Proceedings*;
6. An on-going means of communication which might be served by a newsletter, or a literature index similar to that of the European Society for the History of Photography.
7. A means of promoting original research and scholarship in the history of photography, and
8. Liaison with other research and professional communities and organizations.

#### Short-term goals

In order to achieve the long-term goals, an Ad Hoc Committee for the establishment of a North American Society for the History of Photography was formed and set the following short-term goals:

1. A meeting, to be held in 1989, with an invitation list established by the Ad Hoc Committee, to help define the society, clarify its mandate and goals, and help get it "off the ground."
2. Proposals to host such a meeting and/or to support such a society would be made to several institutions.
3. On-going contact among the members of the Ad Hoc Committee.

Two weeks later, Joan Schwartz and Larry Viskochil introduced the idea of an NASHP to the Visual Materials Section at the SAA meeting in Atlanta where there was an overwhelming positive response. Further interest was expressed at the PhotoHistory VII meeting at IMP/GEH in Rochester (October 14-16) and at *The Photographic Experience* symposium at Penn State (October 21-22).

It is anticipated that an organizational meeting will take place to discuss the purpose and activities of the society, and that by next year's SAA meeting in St. Louis, we will have a new scholarly association to link the photo-historical community. After 150 years of photography, would it be high time?

A mailing list of anyone interested in the future of a NASHP is being created. If you have any suggestions or concerns or wish to have your name added to the list, please send a business card or a note to Joan M. Schwartz, Acting Chief, Photography Acquisition & Research, Documentary Art &

Photography, National Archives of Canada, 395 Wellington St., Ottawa K1A 0N3; (613) 996-7777.

## II. HISTORY OF PHOTOGRAPHY GROUP

The History of Photography Group (HPG), organized in October 1986, is an informal gathering of photography historians. The principal purpose of the HPG is the compilation of a directory of names and areas of research and also topics that members would like to see addressed in history of photography sessions at professional meetings. The directory of the HPG is intended to provide photography historians with a convenient resource for contacting fellow historians with shared interests in the field. There is no charge for the directory and those listed will receive copies of the directory as it is updated. Individuals wishing to be added to the directory should send the following information: name, mailing address, telephone, institutional affiliation, area of photo-historical research or interest, "Is there a particular topic that you would like to see organized into a session at some art, art history, or photography professional meeting? If so, give a title or brief description." to: William Allen, HPG, c/o College of Fine Arts, Arkansas State University, P.O. Box 1200, State University, AR 72467.

### IN PRINT: *On the Daguerreotype*

*Union Cases. A Collector's Guide to the Art of America's First Plastics.* Clifford & Michele Krainik, Carl Walvoord. Falls Church, VA: Krainik Gallery. \$85 (\$3 s&h). Krainik Gallery, Drawer 6206, Falls Church, VA 22046.

*Intimate Images.* James Borcoman. Ottawa: National Gallery of Canada, 1988. CDN \$4.95. ISBN 0-88884-580-4. Also issued in French as *Images Intimes*.

*The Daguerreotype, A Sesquicentennial Celebration*, edited by John Wood. Iowa City: University of Iowa Press. Available June 1989. \$50 (\$2 s&h; \$.50 each additional book). University of Iowa Press, Publications Order Dept., GSB, University of Iowa, Iowa City, IA 52242.

### IN PRINT: *Other Visual Materials*

*Architectural Records in the San Francisco Bay Area. A Guide to Research.* Waverly Lowell. New York: Garland Publishing, 1988. \$47. Garland Publishing, Inc., Dept. NAP, 136 Madison Ave., New York, NY 10016.

*Archival Moving Image Materials: A Cataloging Manual.* Library of Congress. \$15. Library of Congress, Customer Services Section, Cataloging Distribution Service, Washington, DC 20541; (202) 287-6100.

*Beyond the Printed Word. Newsreel and Broadcast Reporting in Canada.* Ottawa: National Archives of Canada, 1988. \$5 Canada, \$6 abroad. Canadian Government Publishing Centre, Supply and Services Canada, Ottawa, K1A 0S9. CAT SA 2-176/1988; ISBN 0-660-53992-6.

*Imperishable Beauty: Pictures Printed in Collotype.* Helena E. Wright. Washington: National Museum of American History. \$5 post-paid. Division of Graphic Arts, National Museum of American History, Smithsonian Institution, Washington, DC 20560, (202) 357-2877.



**MARC for Archival Visual Materials: A Compendium of Practice.** Linda J. Evans and Maureen O'Brien Will. Chicago: Chicago Historical Society, 1988. \$5. Chicago Historical Society, Prints and Photographs Department, Clark Street at North Avenue, Chicago, IL 60614.

**Moving Image Materials: Genre Terms.** Library of Congress. \$20. See *Archival Moving Images*, above, to order.

**The Pencil of Nature.** William Henry Fox Talbot. Facsimile edition with commentary by Larry J. Schaaf. New York: Hans P. Kraus, Jr., Inc. \$800. Hans P. Kraus, Jr., Inc., 238 E. 74th St., New York, NY 10021, (212) 794-2064. Limited to an edition of 250. [Ed. note: it's incredible]

**The Photographic Experience.** Exhibition to celebrate the 150th anniversary of the invention of photography. Heinz K. and Bridget A. Henisch. Penn State: Palmer Museum of Art. \$17. LC 88-61512.

**Whipple and Black: Commercial Photographers in Boston.** Sally Pierce. Boston: Boston Athenaeum, 1987. Soft cover, \$18 (\$1.50 s&h) ISBN 0-934552-50-9; hard cover \$45 (\$2.50 s&h), ISBN 0-934552-49-5; LC 87-72385. Boston Athenaeum, 10 1/2 Beacon St., Boston, MA 02108-3777.

#### A NOTE FROM YOUR EDITOR

With the passing of the chair from Larry Viskochil to Andy Anderson, the editorship of this newsletter passed on from Larry V. to me, Laurie Baty, one of the NHPRC staff. The visual community lost a wonderful source of information and communication with the demise of *Picturescope*. I will endeavor, within our allotted eighteen pages per year of newsletter, to keep you as informed as I can. Please put me on your mailing list for any- and everything that you're doing

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



regarding visual materials. Although I would prefer completed articles, send me what you have--any information will gladly be received. If I don't hear from you, I won't be able to make up a worthwhile newsletter! I'll do my best to have some inflammatory material published so that we can have a *Letters to the Editor* column. Please submit articles, book reviews, discussions of collections, etc., in the following ways:

1. Grammatically correct standard American, Canadian, or British English. (That's a joke).
2. Legibly typed and letter-quality printed articles. At the present time, the optical scanner I use will only read: Courier 10 and 12, Letter Gothic, Pica, Elite, and Prestige Elite. **PLEASE--NO DOTS!**
3. ASCII or WordPerfect files, MS-DOS, 5 1/4" floppies.
4. FAX. Our FAX machine number is (202) 523-4357. Make sure your information is clearly identified as being for me: Laurie A. Baty, NHPRC-NPR.
5. We are not on BITNET. Sorry.

Your comments and suggestions for improvements will always receive a cordial hearing.

**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.

**Editor:** Laurie A. Baty, Grants Analyst, NHPRC-NPR, National Archives Building, Washington, DC 20408. Office: (202) 523-5386. FAX: (202) 523-4357. The next deadline is February 15, 1989. Opinions expressed are those of the authors.