

COMIC RELIEF: THE PROCESSING, PRESERVATION, AND CATALOGING OF EDITORIAL CARTOONS

BY PAM HACKBART-DEAN

ABSTRACT: The editorial cartoons of the Clifford “Baldy” Baldowski Collection consist of over 2,500 individual drawings spanning four decades. Because of the need to manage this special medium, the staff at the Richard B. Russell Library for Political Research and Studies initiated the Editorial Cartoon Description Project (ECDP) for the Baldy cartoons. The plan was to identify, preserve, and catalog at the item-level. Fields in the Minaret database that provide access for item level records are detailed. Also discussed is the background, the planning and implementation, and future developments for this project.

A common hazard for those involved in the world of politics is becoming a target of the scathing brush strokes of editorial cartoonists. Cartoonists’ drawings address wide-ranging social and political issues, capturing in snapshot form important moments in history. While some editorial cartoonists poke fun at power, others use the power of the pen to portray more serious subject matters. In the 1970s, cartoonist Paul Conrad made fun of United States President Richard Nixon over Watergate, whereas in the 1940s, graphic commentator Herbert Block illustrated the evil of Nazism to encourage the United States to enter World War II.

Florence Berryman, a former art critic for the *Washington Evening Star*, described political cartoons as the branch of art in which the transmission of ideas is paramount. She stressed that a political cartoon must make an immediate impact and that “a drawing may be beautifully executed, may have decorative qualities, admirable composition and creative design, all of which will make it good art. But unless it presents an idea, forcefully and convincingly, it is not a good cartoon.”¹

Documentary art proves valuable since it permits one to obtain a connected and systematic view of human development over time. It also promotes debate and disagreements on various subjects that flourish in a democratic society. Finally, individuals studying editorial cartoons will learn what people of earlier periods were doing, suffering, and hoping.² Whether satiric or serious, the drawings of editorial cartoonists provide a compelling medium through which researchers can explore and enhance historical studies.

A crucial part of the collecting policy of the Richard B. Russell Library for Political Research and Studies is to seek out materials that document the twentieth-century political history of Georgia. As part of this policy, editorial cartoons are solicited as prospective collections. The Russell Library is specifically interested in cartoonists' original drawings rather than the published newspaper or magazine versions. To enhance these unique collections, the personal and working files of the graphic commentator are also deemed important acquisitions. Cartoons may hardly seem worth the trouble pursuing, as they are difficult to catalog, preserve, and interpret. Yet they can serve a valuable educational purpose. Today we live with a more visual generation, which views the world through television and by surfing the Internet and image laden magazines and newspapers. Learning about history from photographs and editorial cartoons rather than from actual textual materials may have more meaning to students. Since a visual image presents more than mere words, editorial cartoons provide considerable impact.

At the Russell Library, various exhibits showcase the history as well as the political and social significance of editorial cartoons, while the illustrations are also used to enrich other displays. In addition, television producers and magazine editors want drawings on specific topics or events; educators use the cartoons as teaching tools; and historical researchers benefit from the varying political viewpoints and complex social attitudes reflected in the drawings.

Although the documentary value of cartoons has long been recognized by the archival community, more should be done to acquire or improve availability of these types of collections. For example, The National Archives of Canada has acquired political cartoons since 1906. Its mandate is to collect documentary art of all types. By 1994 the National Archives of Canada held over 58,000 editorial cartoons.³

In 1992, the Congressional Papers Roundtable Task Force on Congressional Documentation recommended that repositories make cartoons available because of their unusual qualities as a research medium. "The collections of editorial writers, columnists, and cartoonists," states the Task Force, "can be strong documentary additions to the history of Congress and the democratic process."⁴ The archival profession appears to be implementing this recommendation, yet there is a dearth of archival literature on the processing and cataloging of graphic materials.⁵ Repositories with smaller numbers of editorial cartoons, that have often obtained them as part of a donor's papers, and that do not normally focus on collecting graphic art, are especially in need of guidelines for care and access to these materials.⁶ In recent years, the Russell Library has been actively seeking editorial cartoon collections, recognizing their research value and their potential for developing innovative outreach programs.

The papers of the late United States Senator Richard B. Russell, Jr. (1897-1971) form the cornerstone collection of the Russell Library. Amid the hundreds of boxes of constituent mail, office files, personal papers, scrapbooks, photographs, and memorabilia appear clusters of editorial cartoons. These were created by various artists who presented them as gifts to Senator Russell. These unexpected treasures cover topics such as civil rights, national defense, and the 1952 presidential campaign. Uncertain how to process these few drawings, the staff treated them as memorabilia, grouping them by subject and describing them individually on index cards.⁷ As other politicians' papers were

acquired, editorial cartoons also turned up among their manuscripts. These were processed in the same manner as those in Senator Russell's collection. The total number of cartoons from all these collections is approximately 200 original drawings. In the early 1980s, the library's collecting policy expanded beyond congressional papers to include the materials of other groups and observers in the political arena. Editorial cartoonists' drawings and papers fell perfectly under this revised policy.

Background of the Project

A conscious effort to obtain cartoonists' materials was made in the late 1980s. In 1991, Gene Basset donated the first collection solely composed of original pen and ink drawings to the Russell Library. Basset, an editorial cartoonist for the *Atlanta Journal* from 1982 to 1992, created illustrations primarily related to Georgia and to Metro-Atlanta politics. Political corruption and inept government inspired many of his spirited drawings. When processing began on this collection, individual drawings were identified by using reference books on Georgia and Atlanta history. Index cards were created for each cartoon and grouped by subject. There was no original order to the collection nor dates located on most illustrations. There are 800 Basset cartoons, and the only access to these drawings is by a single subject card. Some of Basset's cartoons have since been used to enhance magazine and newspaper articles on Georgia politics.

The Russell Library's most recent cartoon collection was received in 1994 from Clifford "Baldy" Baldowski, editorial cartoonist for the *Augusta Courier* from 1946 to 1950 and the *Atlanta Constitution* from 1950 to 1982. To date, the library holds 2,400 Baldy originals. His cartoons relate to local and state politics, and to national and international issues. "When I was doing research on Georgia cartoonists in the early 1980s, several current and former officeholders testified to Baldowski's influence and his fairness," notes Ernest C. Hynds, Professor of Journalism at the University of Georgia. "It seems clear that he affected the political careers of state and local politicians and helped determine the passage or defeat of various legislative proposals. Moreover, his pointed humor helped bring Georgians through some difficult times."⁸ Baldy gained a reputation for tackling such topics as social unrest, nuclear anxiety, antiwar sentiment, and epochal changes in his native South.

During the turbulent decades of the 1950s and 1960s, Baldy created numerous cartoons related to civil rights and mob violence. A moderate Southerner, he sought to depict the plight of the reasonable Southerner who, like himself, stood aghast between two extremes—those who would rather close down schools and deprive their children of an education than integrate and those who were the cause pumpers who always ended up at fundraising rallies.⁹ His theme during this time was of the old South in agonizing self-appraisal.

Unlike Baldy, Georgia's congressional delegation opposed civil rights advances and stridently fought to prevent legislation introduced into the United States Congress from becoming law.¹⁰ It is important for researchers delving into the events surrounding the civil rights movement to be exposed to documents revealing both sides of the issue. With the passing of time, scholars and participants in historical events tend to burnish the rough edges of memory, to narrow the parameters of the moods and emotions

contemporaries felt at the moment of crisis. Cartoons such as Baldy's help prevent such an after-the-fact shrinkage of the historical experience. One look at a cartoon, such as a drawing of a Federal Bureau of Investigation agent kneeling to pick up his "Mississippi Evidence" while a group of Ku Klux Klansmen hover over him, conjures up old feelings afresh (see figure 1). Baldy's editorial cartoons and the congressional collections at the Russell Library are juxtaposed nicely. One has a better sense of the past thanks to documents such as these.

Figure 1: "Mississippi Evidence"



Until recently, however, these novel comments on political conflicts, social situations, and cultural events have been underutilized by researchers. In reviewing patron use of the editorial cartoons, it became clear to the project staff that researchers needed numerous access points to retrieve specific drawings more easily.

Originally, the cartoons were described individually on index cards, and the cards were grouped by subject. Chronological organization was not an option, as the majority of cartoons were undated and arrived at the library in random order. The option of matching the drawings with the printed version located in the newspaper was not pursued due to the small number of staff available and the amount of time this search would require. However, subject groupings create difficulties in cross-referencing events and individuals depicted in the drawings. Several hazards exist in cataloging by subject. Opinions on what should be the broad subject categories can change over time, and what categories should be chosen can prove problematic, since there may be more than one subject portrayed in a cartoon. To avoid these hazards and still provide item-level description, the staff decided to assign a serial control number to each cartoon in the "Baldy" collection and to proceed straight to description and indexing. The descriptions would eventually be compiled into an electronic database using Minaret, a collections management software program.

Editorial Cartoon Description Project

In 1994, the Russell Library initiated the Editorial Cartoon Description Project (ECDP) to provide item-level access in an electronic database to a selected group of original pen and ink drawings. When processing staff reviewed some of the cartoon collections, it was apparent that both improved access and preservation measures were required. As part of this review process, the collections were examined for their historical significance, scope and content, patterns of research use, and their potential for future applications. They decided that the Clifford "Baldy" Baldowski Editorial Cartoon Collection (1946–1982) was the most logical group of satirical drawings with which to initiate the project.¹¹

The ECDP began as a group effort to solve the problem of item-level access to editorial cartoons. Since each cartoon can depict several individuals, events, or geographic locations, it is difficult to group these images by one topic. Therefore, item-level descriptions detail each distinct individual, event, or location to be discussed in order for researchers to possess the highest possible number of access points. Preferably, these access points would be in a flexible and searchable electronic database.

After initially reviewing the first 1,600 editorial cartoons donated by Baldowski, the project staff, consisting of the processing archivist, the assistant processing archivist, and the technical archivist, decided to focus on three crucial areas—identification, preservation, and cataloging. Stages were developed to provide a framework for the workflow of the project. The first stage was to identify the drawings around a general subject heading. Next, individual cartoons were assigned a serial control number, given a brief physical description including dimensions of the illustration, and furnished with proper housing. While a cataloging form was being refined, the editorial cartoons were

researched and described in more depth. The final step was to create catalog records, input data into Minaret, and produce a finding aid.

The major push to process the Baldy cartoons began in November 1994 and lasted through December 1995. There have been 1,200 cartoons cataloged at this point. Once the initial project was completed, Baldowski continued to deliver batches of drawings to the library. From September 1995 to the present, the ECDP has been maintained, but with less intensity.

Identification

The time expended on identifying the content of the Baldy cartoons was a key element in the success of the ECDP. Describing the editorial cartoons took, on average, 15 to 30 minutes per drawing. As of March 1997, all 2,500 Baldy cartoons had been briefly identified and given a unique number. The processing archivists attempted to depict, in detail, the individuals and events satirized in the illustrations, but left the subjective interpretation of the cartoons to the researcher. An arsenal of reference books aided in recognizing people, places, and situations. Encyclopedias, dictionaries, general text books, biographies, and microfilmed copies of newspapers the cartoons appeared in proved helpful. The processing archivists' background in twentieth-century United States history played a major role in many successful identifications. Once the archivists became familiar with the range of Baldy's cartoons, changes in his artistic style and types of pen, ink, and paper employed provided useful signposts for recognizing the general periods of the drawings.

Several factors created difficulties during the identification phase. Baldy produced an editorial cartoon seven days a week over four decades, originally for the *Augusta Courier*, and later for the *Atlanta Constitution*. Many of his illustrations lacked captions and dates. Often targets of Baldy's pen were local or isolated subjects, flaring up and dying down in a brief time. These obscurities hindered the identification process. In the most ambiguous cases, Baldowski himself was contacted to help situate the cartoon. It was impractical for the project staff to hunt through back issues of the newspapers to pinpoint exact cartoons. This type of in-depth search was not deemed a priority due to staff time stretched between the ECDP and other duties.¹²

Preservation

Preservation activities have been an essential part of this project from its inception. Staff contacted other institutions that collect cartoons and discussed their preservation practices for this special medium. Understanding how other institutions housed their drawings assisted in the decision on how to best care for this collection.

The John F. Kennedy Library photographs its cartoons, making reprints available to researchers. The staff then place the original cartoons into window mats of 100 percent rag museum board and store them flat. The mats are all cut the same size so storage pressures will be equal for all originals. The National Archives' Clifford Berryman Cartoon Collection of drawings has also been photographed. These drawings are

individually housed in lignin-free folders and then stored in oversized containers. Those cartoons that are damaged have been mended and placed in polyester sleeves.

The University of Virginia microfilmed the Fred O. Seibel Editorial Cartoonist's Research Collection, which includes approximately 5,600 individual cartoons. Finally, the State Historical Society of Wisconsin currently houses its cartoon collections in oversized, lignin-free boxes. The cartoons are not individually sleeved or foldered, but the staff are making plans to do this in the near future.¹³

One of the major problems encountered with this type of collection was the size of the cartoons. Most of Baldy's cartoons are oversized, 33 x 40 cm, so it was decided that each cartoon would be housed in an individual, lignin-free folder. Cartoons would then be stored flat in oversized storage containers. All folders were cut to the same size as the interior dimension of the box to prevent them from moving about, becoming misplaced, or being damaged as they shifted to and fro.¹⁴

Another issue observed was that while many of these drawings appeared stable, they were often made of "fugitive" media. The variety of paper and the ink used may necessitate review by an expert paper conservator at some point in the future. Providing proper storage and environmental controls, such as a stabilized temperature and humidity, will assist in prolonging the life of cartoon media by retarding the deterioration of the paper.

Other preservation activities included provisions for additional support for any physically weakened cartoons. A piece of alkaline buffered board was placed within the folder as secondary support to keep fragile or damaged items from bending during handling and to keep materials rigid during storage. These damaged cartoons were also placed in polyester sleeves for their protection.¹⁵ None of Baldy's cartoons are on additional supports.

The preservation microfilming of the Baldy collection has begun. Microfilming these endangered items will provide improved access for this collection, which is more frequently requested by researchers, and will prevent further deterioration caused by use of the original materials. Advantages of preservation microfilming include reducing or eventually eliminating use of originals, granting access to researchers outside the institution, and assuring that a film duplicate of the collection is available long after the paper images have deteriorated.¹⁶ Thus, the long-term availability of the reformatted collection is assured.

Beginning in the spring of 1998, the microfilmed copies of the Baldy Cartoons will be scanned. The microfilmed copy will be used as the preservation copy while the digitized version will become the access copy. These digitized copies will be linked to the cataloged record and eventually entered on the library's Web site.

In terms of longevity, Paul Conway states in his 1994 article, "Digitizing Preservation," that "[s]ome manufacturers are now claiming a life expectancy in excess of 100 years for certain kinds of optical disks... If preservation microfilm is properly developed, stored, and handled, it will survive intact for more than 300 years."¹⁷ When digital imaging has been standardized and has an extended life span, microfilm can be changed to the new format.

Cataloging

Once again staff contacted other institutions with similar collections about their cataloging practices for this special medium. It became apparent that cartoon collections were being cataloged at both the collection and item levels by many institutions.

The Ohio State University Cartoon Research Library creates collection level records of political cartoon collections. They also have paper finding aids available for each collection. These are basically chronological inventory lists of dates and captions. They are currently in the process of developing a database for the political cartoons, similar to the project they completed for item-level access to special collections.¹⁸

The National Archives of Canada's Canadian Centre for Caricature describes all collections at two levels: collection and item level. The researcher first finds the collection-level description and, then, can search on an item level. The description/title fields are available for searching, but not all fields in their database have been indexed.¹⁹ The Canadian Centre has also developed an optical disc imaging system for their graphic records.²⁰

At Baylor University Special Collections, an individual index was created for their collection of over 30,000 cartoons. Without the benefit of a database, the cartoons, which had no original order, were sorted by subject, people, and place, and were cross-referenced as much as possible. However, because the index is arranged by subject, person, or place, it has proven useful to researchers looking for cartoons on particular subjects.²¹

Syracuse University has paper finding aids which include dates and captions of each cartoon. All collections are described at the collection level only and are available on RLIN (Research Libraries Information Network).²²

For editorial cartoons, researchers need dates, captions, and various other access points. Otherwise, researchers will have to conduct tedious searches to locate an image that they are seeking and that may be available at more than one subject entry point. Collection-level cataloging cannot provide item-level access to specific images. Detailed access to these drawings via an electronic database allows researchers to locate images they are searching for.

As the project staff began developing a cataloging system for the Baldowski editorial cartoons, it became evident that no specific guidelines existed for this medium. They consulted *Archives, Personal Papers and Manuscripts* (APPM), the *Anglo-American Cataloging Rules* (AACR2), and *Graphics Materials*, and pulled information on cataloging standards from some of the more pertinent sections. For example, standardized name and subject access points were chosen from the Library of Congress Name Authority and Library of Congress Subject Headings then formulated using APPM and AACR2 standards. It was a simple matter to enter a collection-level record of the cartoons in RLIN and OCLC (On-line Computer Library Center) using existing procedures at the library. Difficulties arose when efforts were made to catalog at the item level.

In 1994 the Russell Library selected the Minaret collections management program to automate its manuscript holdings. Several aspects of this software best fit the needs of the library. Minaret is menu driven and contains forms for data entry and display.

Some of the fields were selected because these records were going to be used in-house or eventually over the Internet. Such fields included the 852 field (location) to provide detailed information on the locale of the material being described. Another field, the linking field (580), provides information that this record is part of the Clifford Baldowski Editorial Cartoon Collection. The 773 field (host item entry), used in conjunction with the 580 field, contains the record control number of the parent record.

A series of descriptive fields was created from which access points and subject headings emanated. The main entry/creator field (100) indicates name and life dates of the creator of the collection and furnishes a primary access point. Similarly, the summary field (520) covers significant people, events, and places depicted in the drawings. A description summary of the Baldy drawing, "Your Play, Harry," reads: "A sweating President Harry Truman playing cards with John L. Lewis (a labor leader). A card noting Taft-Hartley is falling out of Truman's sleeve and a card with 'nation's welfare' is on the table."

Four subject fields were selected to provide key access points to the editorial cartoons. These include: personal name, corporate name, topical term, and geographic name. Personal name (600) may be used to describe individuals portrayed in an illustration, such as Harry Truman and John L. Lewis. The corporate name (610) lists corporate bodies with a specific appellation. Topical term field (650) considers the most telling events illustrated in the cartoon, such as trade union law and legislation. The final subject field, geographic name (651), covers geographic locations.

Other fields selected to catalog these individual cartoons are to provide researchers more information on each cartoon. For example, the terms governing use and reproduction field (540) contains information regarding copyright and preservation concerns. The general note field (500) indicates the place of publication and its date. Since all of Baldy's cartoons were published in the *Augusta Courier* or the *Atlanta Constitution*, this is deemed an essential field.

The title field (245) is devised from the caption. With the Baldy cartoons, there are only captions, such as the title of the cartoon in figure 3: "Your Play, Harry." The physical description field (300) identifies the extent of number of prints, unit type (items), and dimensions. Also, the physical medium field (340) denotes information for an item that has special conservation or storage needs. For example, the physical material applied to the surface of the cartoon is ink.

To ensure authority control of this collection and others that will be cataloged in the future, an in-house thesaurus, drawn from LCNA and LCSH when possible, of names, personal and corporate, as well as subject and geographic locations was developed. All the fields are completed on a form sheet, entered by a student worker into Minaret, then reviewed and verified by the technical archivist.

The ECDP cataloging form, with its chosen fields, has proven a valuable tool in identifying and describing each Baldy cartoon. The project staff are aware, however, of the potential problems associated with interpretation and judgment on the part of the cataloger. While cataloging has established rules and standards, it is not a completely objective science. In addition, it is difficult to catalog an editorial cartoon, which is an image created to sway public opinion. So to describe the drawing is to make something impartial that is meant to be subjective. Certainly this is a challenge for any cataloger.

Figure 3: "Your Play, Harry"

08/23/97 09:50:28	Russell Library OCLC style AMC form	Pg: 1
OCLC: AM-13	Rec stat: n	Entrd: 970823 Used: 19970823
Type: t	Bib lvl: d	Lang: eng Source: d
Repr:	Enc lvl:	Ctry: Dat tp: s
Desc: a	Mod rec:	Dates: 1949,
035 #aCHB-01		
040 #aGU #cGU #eapppm		
100 1 #aBaldowski, Clifford, H., #d1917-		
245 00 #aYour play, Harry, #f1949.		
300 #a1 #fitem #c29x30 cm.		
340 #cPen and ink.		
520 8 #aThe Clifford Baldowski cartoon depicts a sweating Harry S. Truman playing cards with John L. Lewis (labor leader). A card noting "Taft-Hartley" is falling out of Truman's sleeve and a card with "nation's welfare" is on the table.		
500 #aCartoon later published in the Augusta Courier, 1949.		
580 #aForms part of the Clifford H. Baldowski Editorial Cartoon Collection.		
540 #aCopyright held by Clifford H. Baldowski. Contact repository for terms regarding reproduction and use.		
530 #aAlso available on microfilm.		
600 10 #aLewis, John Llewellyn, #d1880-1969.		
600 10 #aTruman, Harry S., #d1884-1972.		
610 10 #aUnited States. #tLabor Management Relations Act, 1947.		
650 0 #aTrade-unions #xLaw and legislation.		
655 7 #aEditorial cartoon.		
773 1 #w(CSTRLIN)GAGP95-A132		
851 #aRichard B. Russell Library for Political Research and Studies, The University of Georgia Libraries, Athens, Georgia, 30602-1641.		
900 #a1997/08/23 #m1997/08/23		

By Rudy 1944
"Your Play, Harry!..."

As Angie Chapple-Sokol notes in her recent article, "Indexing Editorial Cartoons," "[t]he indexer must assign terms to the image which will describe the components of that image (e.g., political figures, symbols, etc.) and the subject of the image (e.g., Bosnia, Clinton) without providing an actual interpretation (e.g., Colin Powell would make a good President)."²⁴ The cataloging summary field does furnish a basic description of a cartoon to give researchers an idea of its contents. The best way to avoid the pitfalls of subjective interpretation by the cataloger, however, is to provide an actual visual image of the editorial cartoon for the researcher. This will give the researcher the opportunity to understand the image itself and not be hampered by the cataloger's interpretation. By the spring of 1998, patrons of the Russell Library will have ready

access to the computer description of an editorial cartoon linked to a digital image of the cartoon itself via the image function (856 field) or the catalog record.

Plans for the Future

Plans are currently under way to have the cataloged record with the digitized image made available through the library's Web site. Copyright issues are still under consideration. One scenario involves merging a watermark containing a copyright statement with each scanned image. It will be difficult to separate the copyright statement and the image without losing the clarity of the original image. This will insure that researchers contact the institution to request copyright permission for a cartoon in order to obtain a clean copy of the original. At this point, the editorial cartoonist maintains copyright on this collection. This will be done on all images that go out from the Web site.

Another plan includes a retrospective cataloging project for the Gene Basset cartoons. Editorial cartoons previously found among political papers will also have an item-level record created for them in the electronic database. Physically, these cartoons will remain a part of their original collections. Photographs and maps are being cataloged using Minaret in a similar fashion. As other graphic materials are acquired, they will be treated like the satirical drawings involved in the ECDP. All other manuscript collections at the Russell Library are also being added into the Minaret database.

Conclusion

The success of the ECDP was its facility to provide item-and-subject-level access to each drawing in the Baldy collection. Researchers can now tap into information about the overall cartoon collections at the Russell Library and find specific illustrations through the in-house Minaret catalog. The editorial cartoons are now available to researchers at the Russell Library on a terminal located in the research room. It is also feasible that the cartoons will have a broader application in the future by way of the Internet. This will provide access to the drawings formerly attainable only through very general subject headings on an on-site basis.

As the database continues to grow in scope and size, the library gains an increasingly useful searching device. In the future, staff members hope to produce a guide to each editorial cartoon collection. The process for producing guided text entries will take advantage of Minaret's flexible form and report features.

Since placing the Baldy drawings into the electronic catalog, the library has experienced increased patron use of the editorial cartoons. Historians, political scientists, journalists, and publishers have used the cartoons for book illustrations, as tools for provoking classroom discussion, as documents for historical analysis, and as exhibits. The Editorial Cartoon Description Project has provided additional reference tools that would not otherwise have been developed. Both archives staff and, in turn, patrons, now have easy access to individual cartoons at a variety of entry points, saving time and increasing the usefulness of the materials. These satirical sketches of historical moments open up a new world of documents for researchers to explore.

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NOTES

1. Linda Mullins, *The Teddy Bear Men: Theodore Roosevelt & Clifford Berryman* (Cumberland, Md.: Hobby House Press, Inc., 1987), 143.
2. *Ibid.*, 144.
3. Jim Burant, electronic letter to author, 17 January 1996.
4. *The Documentation of Congress* (Washington, D.C.: United States Senate Historical Office, 1992), 11.
5. One of the few works to address the issue of graphic materials in archives is Elisabeth W. Betz, *Graphic Materials: Rules for Describing Original Items and Historical Collections* (Washington, D.C.: Library of Congress, 1982). The parameters defined in AACR2 and *Graphic Materials* lack sufficient examples for making cataloging cartoon drawings easy, but at least *Graphic Materials* provides more flexibility for description. In cataloging visual materials, the *Art and Architecture Thesaurus* allows one access point, the form genre field (655). This field is more applicable to a collection containing a variety of visual materials, such as photos, maps, and blueprints. In cases where editorial cartoons are the sole items being cataloged, the form genre field is unsuitable.
6. Cartoons are collected as part of politician's papers, cartoonists' papers, publishers' archives, and visual format collections. Some centers concentrate more specifically on collecting cartoons, e.g., The Cartoon, Graphic, and Photographic Arts Research Library at The Ohio State University, the Canadian Centre for Caricature at the National Archives of Canada, and the Library of Congress.
7. Original cartoons at the Jimmy Carter Library are treated as memorabilia and held by the museum staff, who have assigned each drawing an identification number and preserve them according to the museum's standard practice. Patrons have access to a photocopy file of cartoons, which is available in the library's vertical file. Martin Elzy, letter to author, 17 January 1996.
8. Jean Cleveland, "Baldowski's editorial cartoons exhibit at the U.Ga Library," *Athens Banner-Herald* (9 April 1995), 20.
9. "Voice from the Middle," *Time* (11 May 1959): 60.
10. The Russell Library holds many collections on these national legislators, including E. L. Forrester, Henderson L. Lanham, John Leonard Pilcher, Prince H. Preston, Richard B. Russell, Jr., Robert Grier Stephens, and Herman E. Talmadge.
11. In 1987 the Russell Library conducted an "outreach survey." It revealed the need to appeal to various departments at The University of Georgia regarding research use. Departments of Art, Education, English, History, Journalism, and Political Science came up as areas to target. The Baldy Collection is versatile enough to attract patrons from all these departments.
12. In 1995, the National Archives Center for Legislative Archives received the Clifford Berryman editorial cartoons. Berryman was the front-page cartoonist for the *Evening Star*, a local Washington, D.C. paper. Unlike smaller repositories, the Center has the resources to identify these cartoons on a more detailed level. Volunteers and student assistants are going through back issues of the *Evening Star*, locating the individual Berryman drawings, and dating them. The processing staff is then providing interpretations of the drawings based on the events located on the front page of the newspaper.
13. The author wishes to thank the John F. Kennedy Presidential Library, the National Archives Center for Legislative Archives, the University of Virginia, and the State Historical Society of Wisconsin for their correspondence regarding their preservation practices.
14. Mary Lynn Ritzenthaler, *Preserving Archives and Manuscripts* (Chicago: Society of American Archivists, 1994), 89.
15. *Ibid.*

16. Nancy E. Elkington, ed. *RLG Archives Microfilming Manual* (Mountain View, Calif.: The Research Libraries Group, Inc., 1994), 4.
17. Paul Conway, "Digitizing Preservation," *Library Journal* 119 (1994), 44.
18. Lucy Shelton Caswell, letter to author, 29 January 1996. For more information regarding their previous project, read Lucy Shelton Caswell, "Item Level Access to Special Collections: A Prototype for an Integrated Automated Index," *Journal of Library Administration* 15 (1991), 101-120.
19. Burant, electronic letter to author.
20. Gerald Stone and Philip Sylvain, "ArchiVISTA: A New Horizon in Providing Access to Visual Records of the National Archives of Canada," *Library Trends* 38 (Spring 1990), 737-750.
21. Ben Rogers, electronic letter to author, 7 July 1997.
22. The author wishes to thank the Ohio State University Cartoon, Graphic and Photographic Art Research Library, the National Archives of Canada, Baylor University, and Syracuse University for information they provided on their cataloging practices for editorial cartoons.
23. GALIN is the University of Georgia's on-line cataloging system.
24. Angie Chapple-Sokol, "Indexing Editorial Cartoons," *Special Libraries* 87 (Winter 1996), 24.