

June 2016

## VRAB Volume 3, Issue 4, 1976

Follow this and additional works at: <https://online.vraweb.org/vrab>



Part of the [History of Art, Architecture, and Archaeology Commons](#)

---

### Recommended Citation

(2016) "VRAB Volume 3, Issue 4, 1976," *VRA Bulletin*:Vol. 03: Iss. 4, Article 1.

Available at: <https://online.vraweb.org/vrab/vol03/iss4/1>

This Feature Articles is brought to you for free and open access by VRA Online. It has been accepted for inclusion in VRA Bulletin by an authorized editor of VRA Online.

---

## VRAB Volume 3, Issue 4, 1976

### **Abstract**

"The *NEW* Newsletter".

This issue includes reports about the fifth MA-CAA Visual Resources gathering held at the Annual MA-CAA Conference at the University of Nebraska, Lincoln, October 28-30, centered on the theme, "Professional Awareness". Also addressed are solutions to common color-retention problems in slides, some organizational history, and a discussion of the visual resources job market.

### **Keywords**

slides, photographs, visual resources, Mid-America College art Association, Conferences

### **Author Bio & Acknowledgements**

**Nancy DeLaurier,**

Editor, Art & Art History, University of Missouri

Editor *Slide Buyers Guide*

**Nancy Schuller,**

Department of Art Slide Collection, The University of Texas at Austin

# MID-AMERICA

## COLLEGE ART ASSOCIATION

### Slides and Photographs

## Newsletter

## Winter 1976

#### THE NEW NEWSLETTER

The MA-CAA newsletter is subsidized by the MA-CAA Board, and sent free of charge to slide people in the MA-CAA region, and MA-CAA members elsewhere. However, so many requests have been received from people outside the region that we felt we should make the newsletter available on a subscription basis for these other people. The non-MA-CAA subscription rate is now \$2.00 per year, for 4 issues, payable in January & February only, all subscriptions beginning with the March issue. This sample December edition is the only one to be sent without charge outside the MA-CAA region. The MA-CAA region covers the entire central section of the U.S. between the mountain ranges; the border states (inclusive) are: Michigan, Ohio, Kentucky, Tennessee, Arkansas, Louisiana, Arizona, Colorado, Wyoming, & Montana.

Along with distribution expansion, we are expanding the editorial concept of the newsletter. Informative articles are welcomed, and if accepted will be printed. Columns will be included representing the service committees established at the 1976 Conference. Contributions to the columns should be sent to the committee chairperson concerned, two weeks before the following deadlines. The deadlines for articles and other contributions to be received are as follows:

- Feb 7 for the March issue
- May 7 for the June issue
- Aug 7 for the September issue
- Nov 7 for the December issue

Contributions should be double-space typed on 8 1/2 x 11" paper, and sent to the editor.

Subscriptions are payable to Mid-America College Art Assoc., and should be sent to the editor. Institutional subscriptions must be prepaid, no invoicing will be done. Foreign subscriptions add \$4.00 per year for air mail only; surface mail no extra charge.

A new mailing list was added for this Winter edition only, including many in the MA-CAA region. If you are in the MA-CAA region, this is your first newsletter, and you want to continue receiving it, simply send a note to the editor, and you will be put on the permanent mailing list without charge.

If someone else in your institution is responsible for art slides and/or photographs, please pass the newsletter on to them, and ask them please to send their name as recipient.

Editor: Nancy DeLaurier  
Art & Art History  
University of Missouri, Kansas City  
Kansas City, Mo. 64110

## CONFERENCE REPORT

The fifth MA-CAA Visual Resources gathering was held this year with the Annual MA-CAA Conference at the University of Nebraska, Lincoln, October 28-30, with Rosemary Kuehn, Slide Curator, as our hostess.

This year's theme was "Professional Awareness," and our activities focused on four main areas of concern to slide and photograph curators.

FACILITIES: Thursday morning's session focused on problems and considerations a curator must take into account in planning new slide facilities, renovating old ones, and finding and buying storage and viewing equipment for new or present facilities. Mary Ann Traylor, Kansas University, Lawrence, who is in the process of planning new facilities, led the session, with Nancy Schuller, Univ. of Texas, Austin, and Gillian Scott, Carleton Univ., Ottawa, offering valuable guidelines and advice gleaned from past moves. Jane Goldberg, Univ. of Illinois, Champaign-Urbana, gave information on the current market in storage cabinets, light tables, etc. Much useful information on facilities and products was also offered from the floor. For those who were not present at last year's meeting, Gillian Scott again presented the material she has collected on slide binders and binding methods.

COLLECTIONS: Thursday Afternoon offered two simultaneous sessions. One, dealing with the problems of small academic slide collections was led by Julia Hainline, Western Illinois Univ., Macomb, who presented basic steps in organizing a small collection, and by Pat Hagan, Kansas State Univ., Manhattan, who offered suggestions for time and money saving procedures. Nancy DeLaurier, Univ. of Missouri, Kansas City, presented guidelines for building up a small slide collection by means of careful purchases from reliable commercial sources, while Pat presented the second option, photographing slides from books.

In the second session, curators from sizeable collections were benefitting from the special expertise of Barbara Murek, Asst. Curator of the Photographic Archives of the National Gallery of Art, Wash. D.C., who gave us a brief introduction to the collection's history, organization, and plans for the future, as well as much practical advice on the procedures and supplies unique to photo-archive collections. Chester Cowan, Univ. of Oklahoma, Norman, then presented a comparison of the various systems for classifying African tribal populations, illustrating the difficulties the slide curator faces in determining standard forms for African slide classification, and offering suggestions as to which systems are best suited to African art. Nancy Schuller, Univ. of Texas, Austin, dealt with the problems of classifying manuscript slides in large collections, outlining the various approaches used in many major collections, but concentrating on the simplified, museum location number arrangement and the extensive cross-referencing she has done to accompany this arrangement.

After dispersing at 3:00p.m. so that our members could attend the MA-CAA convocation lecture by Barbara Rose, we re-convened Thursday evening for our Annual Business Meeting, and then broke into small informal interest discussions and a continuation of the Wednesday Night Cash Bar in the Visual Resources Hospitality Suite.



PROFESSIONAL AWARENESS I: CURRENT STATUS REPORTS:

Friday's sessions marked a new venture for the MA-CAA Slide and Photograph Curators Group - an entire day devoted to the discussion of our status as slide and photograph professionals; and to mobilizing ourselves, as an organization, toward achieving on a broad level specialized training for, communications between, and recognition of slides and photograph curators as specialists who should and do bring to their work a high degree of expertise.

After a no-illusions testimonial session of the job market for slide curators this past year, led by Rosemary Kuehn, Univ. of Nebraska, Lincoln, which jarred even those of us in well-established positions, Ann Detwiler, Univ. of Michigan, Dearborn, gave a detailed report on the lack of specific training and assistance now available for the new or prospective slide curator, with the one bright exception of Nancy DeLaurier's semester course and summer workshop at the Univ. of Missouri, Kansas City.

It was at this point that the troops began to rally. Five taskforces were established to begin immediate work on problems of professionalism which are of concern to all slide curators.

CONSULTANTS SERVICE. Julia Hainline, West-Ill. Univ., Coordinator. This taskforce will work toward establishing a listing of retired slide curators who would be interested in offering the benefits of their many years of experience to departments or museums with collections in need of sound guidance and advice.

JOB PLACEMENT. Nancy Schuller, Univ. of Texas, Austin, Co-ordinator. This taskforce will undertake to compile guidelines for both prospective slide curators and prospective slide curator employers, noting in particular which questions should be asked both parties. This will include examples of what the applicant for a slide curatorial position should be aware of, particularly job classification and benefits, and what the employer should be looking for in terms of the qualifications which are particularly necessary for good slide curatorship.

TRAINING. Ann Detwiler, Univ. of Michigan, Dearborn, Coordinator. This taskforce will keep abreast of and circulate information on the status of specific training for slide curatorship as it develops. It will also help experienced slide curators in setting up additional courses, workshop sessions, and internships to supplement those few now available.

DIRECTORY OF VISUAL RESOURCES PERSONNEL. Eileen Fry, Univ. of Indiana, Bloomington, Co-ordinator. This taskforce hopes to publish periodically an up-to-date listing of all members of our profession currently active in either MA-CAA, ARLIS, or CAA, the three main organizations serving slide curators and other Visual Resources personnel. This will be in contrast to the proposed ARLIS Directory, which will concentrate on collections, and will not be updated regularly.

SLIDE LITERATURE. Susan Hoover, Univ. of Texas, Austin, Co-ordinator. This taskforce will conduct regular scanning of library and audio-visual literature and publish notices of articles of interests to slide and photograph curators in the MA-CAA Newsletter.

PROFESSIONAL AWARENESS II: REVISION OF THE MA-CAA KIT PROJECT

The Friday afternoon session on revising the MA-CAA Information Kits marked a major advance for our organization. The MA-CAA kits, up till now, have been individual efforts at providing information which is badly needed by anyone involved with slide collection management. As was pointed out in a brief summary of current slide literature presented by Eileen Fry, Univ. of Indiana, Bloomington, this information is not readily available in either library, audio-visual, or photographic publications. But many of the kits are now out-dated, and all of them are marked by the informal, in-house appearance that our economic capabilities dictated. What happened at the Friday session was a complete restructuring of the kits into five unified, comprehensive GUIDES which will be the responsibility of well-organized committees, with production deadlines, and which will work within a uniform format, so that the final product will be professional in both content and appearance. The Guides, and the committees responsible for their production are:

Editor: Zelda Richardson, Univ. of New Mexico

1. Slide Equipment:

Coordinator: Gillian Scott, Carleton College, Ottawa

Mounting: Gillian Scott

Labels & typewriters: Eileen Fry, Indiana Univ. Bloomington

Accessories: Barbara Honig, Univ. of Houston

Storage Cabinets & bases: Jane Goldberg, Univ. of Ill. Champaign-Urbana

Light tables: Dave Lewis, Herron School of Art, Indianapolis

Viewers: Hélène Boivin-St.-Ongé, Univ. of Ottawa, Ottawa, Ontario

2. Management

Co-ordinator: Nancy Schuller, Univ. of Texas, Austin

assistant: Nancy Kirkpatrick, York Univ., Ontario

Planning for physical facilities: Nancy Schuller, Univ. of Texas, Austin

Circulation & control: Zelda Richardson, Univ. of New Mexico, Albuquerque

Nicole Brousseau, York Univ., Ontario

Administrative procedures: Janet Meneley, Univ. of Texas, Arlington

Budgets - Alice Holcomb, North Ill, Univ., DeKalb

Annual reports: Margaret Ashton, Univ. of Guelph, Guelph, Ontario

Collections without a curator: Ann Detwiler, Univ. of Michigan,  
Dearborn

3. Classification & cataloging:

Coordinator: Allie Evans, Southern Ill. Univ. Edwardsville

References: Eileen Fry, Indiana Univ., Bloomington

Basic systems: Dave Lewis, Herron School of Art, Indianapolis

Special systems: Chester Cowan, Univ. of Oklahoma, Norman

4. Photo archives

Coordinator: Barbara Murek, Nat'l. Gall. of Art, Wash. D.C.

assistant: Susan Tamulonis, Wake Forest Univ., Winston-Salem N.C.

5. Copy - photography & duplication

Coordinator: Rosemary Kuehn, Univ. of Nebraska, Lincoln

US Copyright law: Chester Cowan, Univ. of Oklahoma, Norman

Canadian Copyright law: Brenda Messer, Univ. of West. Ontario, London

All guide coordinators are to include the following when applicable:

- Table of contents
- Introduction to the problems of the area (in each section)
- List & examples, with evaluations from survey
- Quantities available
- Manufacturers & addresses, and their suggested prices
- National distributors
- Bibliography

Grant Investigator: Ann Detwiler  
Production: Chester Cowan

Anyone wishing to contribute information or assistance to any of these guides, please contact the appropriate guide coordinator.

Following the Evening dinner break, Committee members formed small groups to discuss survey questions and to formulate plans of action.

The conference closed Saturday morning, following the Visual Resources Breakfast, amidst a strong sense of commitment on the part of everyone to make the coming year a milestone in the growth of our organization.

Eileen Fry

Chairperson, 1976, Co-Ordinator, 1977

Indiana University, Bloomington.

#### BUSINESS MEETING

Eileen Fry, University of Indiana, Bloomington, was elected to her second term as chairman. Chairman-elect (for 1978) is Nancy Schuller, University of Texas, Austin. Nancy DeLaurier, UMKC, was re-elected Treasurer and Editor of the Newsletter. Wendy Knight of the Minneapolis Art Institute is to be the Program Chairman for the 1977 meeting which will be in Minneapolis. Wendy appointed a committee to assist her in planning the program and making the various arrangements.

#### NEWSLETTER "PROBLEMS" COLUMN

Several people at the Conference suggested the idea of a "Dear Abby" column for slide management problems, as so many problems are common to most of us. The editor will suggest solutions, or refer to more knowledgeable authorities.

## KITS

As the Guides to replace the kits are projected as a year-long program, we plan to continue the old kits in the interim. An exception will be made with the discontinuation of the classification kit, as the demand was too great, the waiting list became impossibly long as borrowers failed to return it in the allotted time. The slide mounting kit may also be discontinued for the same reason. Brief summaries of both kits are planned as substitutes until the new Guides are published.

New "kit": the excellent article by Mr. A.G. Tull of the British Royal Photographic Society on "The Glass-Mounted Slide", in which he offers thoroughly-tested solutions to the problems of moisture, mildew, dirt, & Newton rings in slides. Mr. Tull has graciously allowed us to make re-prints of his article, the proceeds going as a contribution to the Colour Group of the R.P.S. For this article we ask 50¢.

Other old kits available @ 25¢ each are:

- Circulation policies for slide collections
- Reference materials for slide curators
- A-V equipment (projectors, etc.)
- Copy - photography
- Salaries & budgets
- Storage units for slides
- Micro-type typewriters

These can be obtained from Zelda Richardson, Fine Arts Slide Library, U. of New Mexico, Albuquerque 87131

Another new kit: Oriental, African, Pre-Columbian, American Indian, and Oceanic selected systems:

Cowen, Chester R., Editor, REPORT OF THE RESEARCH COMMITTEE ON SPECIAL CLASSIFICATION SYSTEMS FOR VISUAL MATERIALS OF THE THIRD WORLD PEOPLES: 1974-5 PART I, iii, 117 pp.

Microfische edition \$5.00 per copy

Xerox copy \$6.50 per copy

Make checks payable to:

THE UNIVERSITY OF OKLAHOMA

Send remittance to:

Attn: Mrs. Helena Tucker  
The School of Art  
520 Parrington Oval  
The University of Oklahoma  
Norman, Oklahoma 73019

SLIDE MARKET NEWS (a running addenda sheet for the 1976 Slide Buyers Guide)

University Prints new address: 21 East St., Winchester, Mass. 01890

Philadelphia Museum: Slide sales discontinued

Silex, (c/cid 4 dpch 502, Madrid 1, Spain) has a new catalog, in English, with specific details of works listed. Prices given in U.S. \$, average 20¢ each

Art Slides of India & Nepal, (Thomas Donaldson, 3266 Redwood, Cleveland Heights, Ohio 44118) new lists, and prices increased to \$1.00 per slide in sets.

John Pile/Savoy Slides (25 Bethune St. N.Y., N.Y. 10014) has new slides of modern & medieval European architecture @ \$1.65 each.

Miniature Gallery (60 Rushett Close, Long Ditton, Surrey KT7 OUT, England) announces a small price increase for their Scala slide sets on Monographs of Great artists now @ \$39.45 (for sets of 80, 96, or 114 slides); other prices remain about the same (\$25.00 for the 88 - slide sets of European Church architecture).

New issues now available:

17th c. Dutch & Flemish painting in the Wallace Collection, (on Agfa film) @ 75¢ per slide

Prices are announced for the new Special Issue sets:

- ✓ Italian Gothic Sculpture, 90 slides, including details, @ \$72. on Agfa film:
- ✓ The Constable exhibition, 35 slides, including details, @ \$30.
- The Millet exhibition, 28 slides, @ \$23.

Special Issue Sets still available: ✓ French 19th c. Painting;  
✓ The Age of Neo-Classicism

Scala, via Chiantigiana, 56, 50011 Antella (Firenze) Italy: "Italian 18th c. painting," new set of 120 slides and 8 pages of text for \$22.00 until Jan. 22, 1977 when the price will go up to about \$29.50.

Johnson Architectural Images (formerly Johnson's Farm) Box 5481, Hilldale Station, Madison, Wisc. 53705 (new address): new catalog of slides, including some new offerings.

New Sources: Mrs. Kenneth K. Krausche, 1250 Dorchester Drive, Apt. 202, Alexandria, La. 71301: 6 Slide lecture sets on Egypt, including one on Coptic Egypt; Greece & Crete; Lebanon, Syria & the Holy Land; & Dubrovnik, Yugoslavia. The sets range in price from \$60. for 39 slides to \$500. for 210 slides, including lectures & bibliographies.

Mike Stevens Constructivist Slides, from New Circle Public, branch of Art Research Center (922 E. 48th St., K.C. Mo. 64110) price 75¢ each; also exhibition catalogs

Slide Buyers Guide, new 1976 edition, slide sources listed & described, many evaluated, and a subject index: available for \$5.00 pre-paid to College Art Assoc. 16 E. 52, N.Y., N.Y. 10022.

Nancy DeLaurier  
Editor, Slide Buyers Guide



## PINK SLIDES EXPLAINED AND SOME SOLUTIONS EXPLORED

Interesting patterns of color retention emerged last year in compiling the evaluation for the 1976 SLIDE BUYERS GUIDE. Pink slides seemed to be a peculiarity only of the slides printed from negatives, and on further digging, only of slides printed on Eastmancolor film. Age was a significant factor, as slides four years old or younger seldom appeared to show fading, but in the fifth year the cyan (blue) dye began to fade, and each succeeding year showed increased pinkness. Why did this happen, and more important for us, why did the slide producers continue to distribute such color-fugitive slides?

Letters to slide producers and Eastman Kodak brought only evasive answers. Studying photographic books and journal articles helped me understand the general problems involved, but offered no concrete answers to this problem. One article on the subject described careless processing as the cause (this can still be a significant factor), but did not convince me that it could result in such a regular pattern of deterioration in all the slides produced on this one film.

Meanwhile another researcher a thousand miles away and with a different approach had found the real answer! Isabel Barrett Lowry, in her attempts to find the best film for production of slides in the Dunlap Society project, had penetrated Kodak's defense and found that Eastmancolor Motion Picture Print film (the full name) was never intended for slides, and the color was never expected to last longer than the four to five year physical life-expectancy of film used in movie projectors. Slide suppliers had found that this film was cheap to buy, easy to mass-produce and initially excellent in color and value. They did not originally know its poor color stability, and in view of its ease of production, and quality capabilities have been reluctant to change when this fact was discovered in recent years. It is the only film usable in certain circumstances, and sometimes the best film to reproduce accurately certain colors.

Some concerned slide producers, though, have recently been experimenting with alternate films, and have in the last year initiated changes, even though the expense is greater. Kodak's Ektacolor slide print film #5028, for instance, costs seven times the price of Eastmancolor, but a producer who has changed to it has only increased prices ten percent. A British supplier has begun to produce some sets on Agfa film, and is experimenting with Kodachrome films, both very stable.

Mrs. Lowry obtained from Kodak's dye stability department information giving color retention expectations for Kodak films used in slide duplication. These figures are for "dark storage at room temperature", pertinent to our needs because that is where our slides spend most of their time. As we had found from our evaluations for the SLIDE BUYERS GUIDE, Kodachrome films have the greatest dark stability, plus fifty years. Ektachrome X is next with a dark stability of ten to twenty years; however, I know of no slides produced commercially on this film. Ektachrome slide duplicate film #5038, used by a major U.S. producer, has a storage stability of five to ten years. A print film especially for slides, Ektacolor #5028 is also expected to last in the dark five to ten years. As mentioned, a major U.S. producer has recently changed over to the #5028 from the Eastmancolor film, a hopeful improvement if the dyes last closer to ten years than five. At the bottom of the list is Eastmancolor #5381, the motion picture print film, at only five years stability, even without projection.

Kodak's figures for projector light stability are in almost reverse order to their "dark storage" figures. However, in practice, I find this inaccurate. Old Kodachrome slides used over and over in lectures and exams every semester for at least 17 years show no apparent deterioration, while many slides on Eastmancolor film seem to deteriorate even faster under projector use.

The question remains: as slide buyers on limited budgets, what should we buy in view of these revelations? And what should we look to in the future for improvement? On the first question, if there is a choice, it would seem to be a decision between expensive long-lasting slides or cheaper short-lived ones, assuming the subject and initial quality are the same. Arithmetically, we come out about even: a \$2.50 original Kodachrome will last fifty years, and a 75¢ Eastmancolor slide, replaced every five years will also give fifty years of service for \$2.50.

There is also hope in new films. Kodak promises that their new E-6 process films are improved, and that Ektachrome #5071, its new E-6 slide duplicating film will have a dark stability of 20 years. This film should be on the market now. Cibachrome, the new Swiss wonder, is slated to last indefinitely, and a slide film may be on the way. Meanwhile we will watch for more slide suppliers who will take the trouble and risk required to produce slides excellent in both quality and durability with better films.

---Nancy DeLaurier  
Editor, SLIDE BUYERS GUIDE

#### HOW WE CAME TO BE, AND WHERE WE ARE GOING

Mid-America Slide & Photograph curators, and some teachers and graduate students who work with slides, first gathered to meet as part of the Mid-America College Art Association annual conference in November of 1972 at Notre Dame, Indiana. We had workshops, and formed an embryonic organization. The MA-CAA Board of Directors seemed interested in our presence and supportive of our group from the beginning, granting us \$100. each year for our work, mainly the newsletter. This year they almost tripled that amount as a strong support of our innovative activities and services.

With the MA-CAA conference each year, we met in 1973 at the U. of New Mexico, Albuquerque, wher the "kit" project began; 1974 at N.I.U. in DeKalb, Illinois; 1975 at UMKC, Kansas City, Mo.; and this year in Lincoln where from gradual growth we finally developed a vitally functioning esprit de corps and organization.

The 1977 Conference (always around Nov. 1) will be at Minneapolis, with responsive plans already underway. For a far view, the 1978 Conference will be at Wayne State U. in Detroit, and 1979 at Arizona State in Tempe.

Usually a core group of about 30 people attend all of our sessions, with others coming in for special topic sections. Conference attendance requires MA-CAA membership & dues, totalling \$10. to \$20.00. Membership, registration, accomodation and Conference information come in the September Newsletter.

## PROFESSIONALISM

A major hurdle for professionalism was achieved on October 16 when the CAA Board of Directors approved "in principle" the Visual Resources Professional Status Statement, pending its sanction by the ARLIS/NA Standards Committee, so both boards can then approve the Statement as a joint resolution. Nancy DeLaurier attended the CAA board meeting in New York to represent Visual Resource curators, and is expected to meet with the ARLIS/NA committee at their January session in Los Angeles. After approval in its final form, the Statement will be published in this newsletter and available for Visual Resources curators to use in requests for professional upgrading. A meeting will be held at Los Angeles in the Visual Resources hospitality room, Wednesday, February 2 at 4:00 to plan the next steps in developing professionalism.

WHAT'S CURRENT IN THE VISUAL RESOURCES JOB MARKET

It is intended that this column will appear in each newsletter with information relevant to those interviewing or seeking interviews in the area of Visual Resources. We will, in addition, include information pertinent to interviewing. When finally approved, the Professional Status Statement will appear in the newsletter and plans are to make it available to potential employers.

If you wish to list a position available or to be listed, please send information to:

Nancy Schuller  
 Department of Art  
 Slide Collection  
 The University of Texas at Austin  
 Austin, Texas 78712

If you have recently accepted a position in Visual Resources or have hired someone in the area, we will gladly include this data too.

## SMALL ITEMS:

The U. of Kentucky Architecture library has a sizable collection of valuable architectural postcards, and seeks suggestions on how to handle them. Will anyone with successful experience in this situation offer their help to Wanda Dole, Librarian, Hunter M. Adams Library, College of Architecture, U. of Kentucky, Lexington, Ky. 40506.

BEST OFFER: Fruitwood finish Remington/Rand wood slide cases in excellent condition. Some have 72 slide storage drawers (57" x 39" x 17") and some have 60 slide storage drawers (62" x 32" x 17"). Each case has a top, base, and two sliding reference shelves. Each drawer holds 200 slides. For further information, contact: Rosann Auchstetter, Head, Ryerson Slide Library, Art Institute of Chicago, Chicago, Illinois 60603 Tel. 312-443-3672.