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## VRAB Volume 11, Issue 3, 1984

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# VRAB Volume 11, Issue 3, 1984

## **Abstract**

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  - Slide Market News
  - Miscellaneous

## **Keywords**

survey, reviews, Mughal painting, negatives, slide labels, fungus, preservation, masking tape, bibliography, automation

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    - Photograph Collections: Helene Roberts - Harvard University
    - Photographic Journals: Kathy Snyder
    - Profiles: Margaret Webster - Cornell University
    - SECAC Correspondent: Christina Updike - James Madison University
    - Slide Market News: Norine Cashman - Brown University

# INTERNATIONAL BULLETIN

for Photographic Documentation of the  
**VISUAL ARTS**

*Journal of the Visual Resources Association*

*Vol. 11 No. 3 Fall 1984*

**VRA**



*Portrait of a Prince, India, Mughal, c. 1650*

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**Editor:** Joy Alexander, University of Michigan  
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**Ask the Photographer:** Patrick Young, University of Michigan  
**Collections Outside Art History Departments:** Carla Freeman, New York State College of Ceramics  
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# ASSOCIATION NEWS

## Conferences

### MACAA VR PROGRAM

OCTOBER 24, 25, 26, 1984

Cleveland Institute of Art, Cleveland, Ohio

VR Program Coordinator: Anita A. Peeters, Wichita State University

#### VR-PROGRAM SCHEDULE (subject to change)

Wednesday, October 24

*Afternoon* (approximately 1:00-4:30 PM)

Nancy DeLaurier, Curator, Art and Art History Dept., University of Missouri-Kansas City, "Groundwork for Automation"

Karl Cole, Curator, Rosenthal Art Slides, Chicago, Illinois  
Moderator, Roundtable discussion on Automation

*Evening*

Group dinner

Thursday, October 25

*Morning* (approximately 9:00-Noon)

Susan High Sanville, Marketing Representative, OCLC, Dublin, Ohio  
"LS/200: Integrated Library System"

*Afternoon* (approximately 1:30-4:30 PM)

Marybeth Koos, Slide Curator, Department of Art, Northern Illinois University, Dekalb, Illinois.  
Panel Discussion Topic: "Standardization of Subject Headings and Common Terms"

*Evening*

"Evening on University Circle"

Private opening and reception at the Cleveland Museum of Art

Cleveland Symphony (a block of tickets is being held for MACAA)

Friday, October 26

*Morning* (approximately 9:00-Noon)

VR Business meeting

Tour of Slide Collection at the Cleveland Institute of Art, Michelle Fowler, Audio-Visual Dept.

Tour of Slide Collection at the Cleveland Museum of Art, Sara Jane Pearman, Slide Librarian

*Lunch Hour*

Group lunch—Cleveland Museum of Art

*Accommodations:* Stouffer's Inn on the Square.

Rates are as follows:

\$58.00 single

\$68.00 double

\$55.00 per room for 4 students

#### Registration Fees:

Registration for VRA members until September 25 is \$40.00

Registration for VRA members after September 25 is \$50.00

Student membership \$5.00 (if not a member of the VRA)

Registration for students until September 25 is \$5.00

Registration for students after September 25 is \$10.00

#### Transportation:

Stouffer's Inn on the Square is in Public Square.

If you are traveling by air, you can take a Rapid Transit Train (Eastbound) from the airport to Stouffer's Inn.

For more information, contact Anita Peeters, Department of Art History, Wichita State University, Box 67, Wichita, KS 67218.

### VISUAL RESOURCE CURATORS: REMINDER OF FALL SECAC MEETING

The Visual Resource Curators (VRC) Group of the Southeastern College Art Conference (SECAC) is planning two sessions at the 1984 annual meeting to be held at Virginia Commonwealth University in Richmond, Virginia on October 18-20. "Visual Resource Topics Problems" is the theme for the first session which will be held Thursday afternoon, October 18.

The second VRC session will be an informal "Round Table Discussion/Workshop", to be held Friday afternoon, October 19. Professional standards for visual resource curators in the Southeast, and the establishment of a VRC information network are two topics that will be discussed.

The conference will be held at the Holiday Inn adjacent to the VCU campus. Many events are currently in the planning stages, including a "Get Acquainted" VRC reception as well as a tour of the VCU slide library facility. Additional activities will include numerous studio and art history sessions, receptions at the Virginia Museum and the Best Products Headquarters, openings at local galleries, and an exhibition by OFF CENTER, the 1983 SECAC Artist Exhibition Grant recipient.

For more information, contact Christina B. Updike, Art Slide Curator, Art Department, James Madison University, Harrisonburg, Virginia 22807 (office phone 703-433-6588).

### ARLIS/NA ANNUAL MEETING

Schedule for February 1985 in Los Angeles

Tentative list of sessions:

*Business Meeting:* A two-hour session of business, reports, and discussions of upcoming visual resources occasional papers.

*Conference Session:* "Videodiscs and Art" will address the varied uses for which videodiscs are employed, such as storing information and art images. Moderator: Janice Sorkow, Boston Museum of Fine Arts.

*Workshop:* A half-day workshop on "Implementing Standards in Visual Resource Collections" will summarize several areas in which standardization is having a major impact (e.g. authority control, descriptive cataloguing formats, and subject classification). It will explore the nature of some intellectual and practical problems of standardization, and demonstrate innovative solutions to these problems; allowing participants to have direct experience with the processes involved in a visual resource collection. The workshop, for which a fee will be charged, will consist of a discussion session with six featured participants and a "hands-on" session which will allow for direct use of computer

equipment. Session Organizer: James Bower, J. Paul Getty Center for the History of Art and the Humanities.

More detailed information on these and other ARLIS/NA sessions will be available in the fall. The ARLIS/NA conference dates are Friday, February 8 to Thursday, February 14, 1985. The workshop has been scheduled for the afternoon of Thursday, February 14 in order that CAA and VRA participants may also attend.

Nancy Kirkpatrick  
Art Institute of Chicago

## Notes from the President

### Professional Survey 1984: Progress Report

I am pleased to report that approximately 150 completed questionnaires have been returned to Gail Kana Anderson. The information is now being tabulated and the results will be published in the next issue of the *Bulletin*. This is by no means an easy task and we are grateful to Gail Anderson for volunteering to tabulate and analyze the results. My thanks also to the committee members who composed the questionnaire: Karl Cole, Rosenthal Art Slides; Nandy DeLaurier, University of Missouri-Kansas City; Mary Lampe, Amon Carter Museum; Brenda MacEachern, University of Western Ontario; Deborah Tinsley, Kansas City Art Institute; and Evelyn White, California Institute of the Arts. And my sincere thanks to those of you who spent the time filling in the blanks in order to provide us with this much needed data.

### 1985 VRA Annual Meeting and Program in Los Angeles

The specific time and place of our annual business meeting will be given in the next issue of the *Bulletin*; for the present, be sure to mark your calendar (in pencil) for Friday, 15 February 1985 in Los Angeles. In addition to our business meeting, we will be offering a program including papers and discussions on a variety of topics, such as micro-computers in visual resources collections, and photography and art historical research. Helene Roberts, Curator of Visual Collections, Fogg Art Museum, Harvard University, is working on the photography and art historical research panel and from her preliminary outline, it looks quite promising. Her list of speakers is indeed impressive: Robert A. Weinstein, Huntington Library; Amy Stark, Center for Creative Photography; Jeanne Marty, J. Paul Getty Center for the History of Art and Humanities; and Eleanor Fink, National Museum of American Art. A group excursion to the Huntington Library in San Marino may also be possible.

Our activities in Los Angeles will be planned so that our members will be able to participate in ARLIS/NA programs and workshops, if desired, without scheduling conflicts. One of the post-conference workshops being planned by ARLIS/NA, on standardization in visual resources collections, is previewed elsewhere in this issue. In the winter issue we will provide a complete listing of all ARLIS/NA and CAA events of special interest to us beginning with the ARLIS conference February 8-14, 1985, and ending with the CAA convention the following week. There is still time to become involved in our program — in planning, participating, or helping out during the conference. Please call or write to me, or to Suzanne Babineau-Simenuer, Institute of Fine Arts, 1 East 78th Street, New York, NY 10021, for more information.

### A New Editor for the Photography Collections Column

We are pleased to welcome Helene Roberts, Curator of Visual Collections, Fogg Art Museum, into our "family" of column editors for the *Bulletin*. I am sure that Ms. Roberts would welcome any ideas, contributions, or suggestions you may have for topics in this important area of visual resources.

Christine L. Sundt, VRA President  
20 West 31st Avenue  
Eugene, OR 97405-3326  
(503) 485-1420

## COLLECTIONS

### Photograph Collections

Visual collections contain many old and interesting-looking photographs which cannot be fully identified. Some may have a number, the name of the subject photographed and even some initials or a logogram. Often a whole series of photographs have the same format and can be grouped together as produced by the same photographer or agency. If the numbers and subjects can be matched with the catalogues produced by the various photographers, the whole series can be identified. These catalogues, however, are rare. Libraries have not often collected them, and visual collections have often discarded them as they became out of date.

We are trying to form a collection of these old catalogues, or photocopies of them, in the hope that we will be able to identify fully the older photographs in our collection and to exchange photocopies of the catalogues with other collections for the same purpose.

Below is a brief list of catalogues relating to photographers based in the Near East and the Orient. The dates are not known, but the number of pages in each catalogue is indicated. In the next issue of the *Bulletin* I hope to provide a list of catalogues from European photographers. Please write to me if you wish to participate in any exchanges.

*Bonfils*, Beirut.

The Orient. 52 pp.

*Johnson and Hoffmann*, Calcutta.

Views of India. 69 pp.

Supplementary List. 36 pp.

*Lehnert and Landrock*, Cairo.

No. 1. Tut-Ankh-Amun. 9 pp.

No. 2. Egyptian Museum, Cairo. 13 pp.

No. 3. Ancient Egypt. 4 pp.

No. 4. Islamic period in Egypt. 2 pp.

No. 5. Ethnographic Portraits of Egypt. 1 p.

No. 6. Palestine and Syria. 3 pp.

No. 7. North Africa. 3 pp.

*Sebah*, Constantinople.

Egypt and Nubia. 19 pp.

*Sebah and Joaillier*, Constantinople.

(A). 56 pp.

(B). 70 pp.



As the new editor of the "Photograph Collections" column, I would like to invite suggestions for future columns.

Helene E. Roberts  
Curator of Visual Collections  
Fine Arts Library  
Fogg Art Museum  
Harvard University  
Cambridge, MA 02138

## Profile

### Institut für Kunstgeschichte der Universität Wien

The old lantern slide collection at the Institut für Kunstgeschichte at the University of Vienna reflects the history of the "Viennese School of Art History" from the tenure of Max Dvorak through that of Hans Sedlmayr. In spite of its deteriorating condition, this collection is kept as a documentary resource. Lantern slides were produced until 1964, and number approximately 35,000 to 40,000. Although we attempt to eliminate all obsolete slides, the weight and physical accommodation of this collection present continual problems. We are presently not in the position to provide modern storage for the collection.

Organization and accommodation became critical problems with the rapid growth of the 35mm (2" x 2") slides which the Institute began to collect during the 1950's. We recently exceeded 165,000 slides. Although this may not be remarkable by American standards, it is a rather large European collection. An average of 6,000 slides are added annually. Most of these are photographed from books in the Institute's photographic laboratory. For color slides, we use Ektachrome 50; for black and white slides, Eastman 5302. Private donations are rare. A lack of funds has resulted in a cautious acquisition policy.

We abandoned the practice of manually binding with cover glass in the 1970's, in favor of Perrotcolor mounts. The former method (unsurpassed in reliability) became too cumbersome. Moreover, growing difficulties with automatic projectors compelled us to change. Our slides are stored in specially constructed wooden cabinets. The slide room, which is also used for conferences and other purposes, is unbearably hot in the summer and freezing cold in the winter. However, this is more distressing to the human occupants, since the slides are obviously better insulated in their wooden homes!

Color cards mark chronological and geographical subdivisions. The late Professor Hahnloser introduced a classification system of numbers and letters. This simple solution was inadequate to meet the demands of a large collection; therefore, only the lantern slides will remain classified in this manner. The small slides now follow a new numerical system that allows greater differentiation. If you need a specific slide, you usually must search through a group of 10 to 30 slides. Most of our faculty accept this as an opportunity to gather additional information and an aid to musing about seminar topics. However, to help those who are in a hurry or who are not well acquainted with the system, there is both an index of artists and of manuscripts. Additional indexing has been postponed until we are able to install a text processing system.

The collection covers all fields which we need or may need in the future. The principal subject areas collected are:

1. Auxiliary Sciences (techniques, history, maps, forgeries . . . and everything you are not able to place elsewhere—including small special sets for specific purposes)

2. Prehistoric
3. Ancient Orient
4. Ancient Egypt
5. Greek and Roman Art
6. Early Christian Art
7. Byzantine Art (including the Balkans, Russia, etc.)
8. Islamic and Asian Art (India, China, Japan)
9. Africa, America (Pre-Columbian; rather thinly represented)
10. Painting (with Drawings, Graphics, and Photography)
11. Sculpture (with Applied Arts)
12. Architecture

The latter three categories are divided from the seventh century onward into five subcategories: medieval (Carolingian, Romanesque, Gothic); renaissance and mannerism; baroque; 19th century (historicism, c. 1780-1918); and modern.

The primary function of the slide collection is to support teaching. It is an open reference collection for the academic staff. It also serves students for seminar presentations, although they are not allowed to use it for slide reviews or examination preparation. Whenever possible we permit faculty members from other departments and from other Viennese universities and academies to make limited use of the collection. Special arrangements exist with the Institute of European Studies—an institution of American university students. Borrowing by anyone who is not a member of the staff is controlled by a printed circulation sheet on which all the necessary information is entered. Due to the pressures of an expanding faculty and increased course offerings, we have been forced to become more restrictive.

The faculty now consists of four professors, one associate professor, two assistant professors, and about 30 assistants, lecturers, and other university teachers including museum curators and student assistants. An assistant or an assistant professor is assigned administrative duties as there is no slide curator. Of course, this work occupies only a portion of his time. I began to work in the slide library in 1966 as a student assistant; without this extensive experience I would not be able to effectively manage the collection.

Most of the work is done by a half-time student assistant (comparable to a graduate student) whose yearly contract, which we are now in the process of changing, may be renewed three times. Our present slide collection assistant is Friedrich B. Polleross, a Ph.D. candidate. A clerical employee does the mounting in addition to the rest of the departmental work. We have a substantial backlog of slides which await mounting, which means that the art historians must regularly lend a helping hand. Two photographers provide us with slides and photographs.

One might say that the primitive age of slide collection management has not ended in Vienna. We hope that the long-needed slide curator will become a reality within two years.

Dr. Walter Krause, Dozent Director  
Slide Collection  
Institut für Kunstgeschichte

Column Editor: Margaret Webster  
Cornell University



## REVIEWS

### Photographic Journals

Leighton, Howard B. "The Lantern Slide and Art History." *History of Photography: an International Quarterly*, (April-June 1984): 107-118.

For those curators whose collections began with and continue to house lantern slides, Leighton's article will be interesting and informative. He traces the development and use of the lantern slide from its creation in 1846 to its demise in the 1940's

O'Connor, Thom. "Do Amateurs Really Need New Professional Kodachrome 64?" *Popular Photography* (April 1984): 46ff.

Kodachrome 64, a film often used by slide and photograph curators, has been made available in a professional version. Kodak has sought to provide a high degree of "consistency in speed and color balance" with this professional film. First tests indicate that Kodak has effectively eliminated any color cast from Pro Kodachrome 64, the flesh-tones are clean and other colors appear "lively and realistic." The grain, sharpness and speed remains similar to regular Kodachrome 64. For those requiring roll-to-roll color consistency Professional Kodachrome 64 is an answer. Kodak also will soon be marketing a professional version of Kodachrome 25. A reminder — professional films require refrigeration.

Hershenson, Martin. "Super Speed Slide Wars!" *Modern Photography* (July 1984): 54ff.

Schwalberg, Bob. "Battle of the Chrome Speed Champ." *Popular Photography* (July 1984): 56-59.

New superspeed slide films continue to be introduced into the marketplace. The latest films of this genre, Fujichrome 1600 Professional D and Ektachrome P800/1600, are compared in the two articles cited above. Hershenson's review in *Modern Photography*, however, offers the potential user more information about the peculiarities and capabilities of each film. Unlike other Fuji slide films, Fujichrome 1600 requires special "PZ" processing, which will be available in the U.S. through their Anaheim, California lab. This new process "claims to suppress fog" and yields "superior transparencies." The Ektachrome is an E-6 process and like the Fuji film can be pushed to 3200 although a slight increase in contrast results. Color reproduction for the films at 1600 varies. Fujichrome produces flesh tones with an orange color cast, bright deep colors, and low shadow detail. Ektachrome's skin tones are warmer and though the other colors are accurate they are less intense than Fuji's. Compared to their 400 ISO counterparts, these films exhibit increased graininess, an extremely important consideration when producing transparencies for art history courses. Why use Fujichrome 1600 or Ektachrome P800/1600 if the results are not as accurate or sharp as slower speed films? The only reason — to capture an image that could be not obtained using other films.

Schwalberg, Bob. "First Look — New Ektachrome 100." *Popular Photography* (August 1984): 50-53.

Kodak Ektachrome 64 is being replaced by a faster Ektachrome 100. Ektachrome 64 will continue to be available in 110 and 126 <https://online.vraweb.org/vrab/vol11/iss3/1>

20-shot cartridges as well as in the Kodak Professional 35mm, 120 rolls, and sheet film sizes. The new Ektachrome 100 is "indistinguishable from Ektachrome 64 in the optical characteristics of graininess and definition." More importantly the bluish cast, characteristic of Ektachrome 64, has been effectively eliminated. Nevertheless, the move to a faster film has resulted in one disadvantage — higher contrast.

Kathy Snyder

## TECHNICAL INFORMATION

### Asian Slide and Photograph Collections

Mughal painting in India is catalogued in the same general way as Rajput painting, discussed in the preceding issue of the *Bulletin*. All manuscripts, as well as albums, are arranged alphabetically by title. The category for single paintings is subdivided by subject matter, as shown in our previous column. The three categories of Genre (the letter "L" in our system), Battle Scenes ("O"), and Paradises ("V") have been added to accommodate scenes found in Mughal art.

In the classification of "Type," which includes the formats of manuscripts, albums, and single paintings, another category termed Mixed Format (8) has been added with the needs of Mughal art in mind. It is meant to separate unique stylistic groups of all formats under special headings. The category includes the following divisions:

- 82 Indo-Persian
- 84 Oudh
- 85 Provincial-Popular (Sub-Imperial)
- 86 19th century

Manuscripts or albums are listed by title alphabetically, and yet there are instances when several versions of the same manuscript are extant. In those cases we added a fourth line to our catalogue number to indicate location. In the case of the Akbarnama, for example, the third and fourth lines would read:

2AKB	18r	2 (mss.).	AKB (title), 18r (page)
LBM		London,	British Museum
			or
LVA		London,	Victoria and Albert Museum

This system keeps the various versions separated according to location.

The twenty-four categories under Subject Matter are symbolized by letters of the alphabet. Any of these sections, such as Animals (B) or Nature (C), can be subdivided by century. We added the letter "E" for the 16th century, "F" for the 17th, and "G" for the eighteenth. Thus, 6BE would be a single painting (6), of animal subject matter (B), from the 16th century (E) and 6BF would be the same, but from the 17th century. Further divisions

within this category by type, or whatever else, can be added with another letter. Thus 6BEC might stand for felines in general, or domesticated animals, or whatever subdivisions one might find useful. The same applies for hunting scenes, court scenes, and others.

For the large category of Portraits (A), there is no subdivision by century. Rather, portraits of all known subjects are listed alphabetically. A strict adherence to the alphabet is not followed in our catalogue number, however. Jahangir might be listed as 6AJG, instead of 6AJA. That allows for six different names beginning with *Ja* to come before Jahangir, and nineteen names to come afterward.

For portraits of unknown people, the following schema is used:

- 6AZT anonymous male subjects
- 6AZV anonymous female subjects
- 6AZW anonymous group portraits
- 6AZY anonymous children

The letter "Z" brings the anonymous subject matter to the back of the sequence. Any name beginning with "Z" would then have to be catalogued between 6AZA and 6AZS. If the cataloguer wanted to keep all 16th century anonymous portraits together, numbers from 1-300 could be designated for that purpose, 300-600 for the 17th century, and 600-900 for the 18th century, for example.

In the next column, further aspects of the cataloguing of Indian painting will be discussed.

Eleanor Mannikka  
University of Michigan

## Ask the Photographer

### BLACK AND WHITE NEGATIVES FROM SLIDES

I am frequently asked to make black and white photographs from slides for our print study gallery. In this article I would like to discuss two different methods of making black and white negatives from slides.

If you already have your own slide duplicating equipment it is an easy procedure to make 35mm black and white internegatives. Slides that are held in a glass mount should be removed and placed in a temporary plastic or cardboard mount. The slide should be perfectly clean and free of any dust particles that would otherwise show up as black specks on the finished print.

It is important to use a slow speed film in order to keep the increase in grain to a minimum, since you will have the grain structure from the original slide and the grain of the film you are using to make the internegative in your final product. An increase in grain tends to reduce image sharpness. Kodak Panatomic X, Ilford Pan F, and Agfapan 25 are good choices for this process.

My own personal preference for this type of work is Ilford Pan F as it has a slightly lower contrast than the other films. The duplication of film always increases the contrast and is something you must work against in order to produce an acceptable print from a slide. This contrast can be reduced by modifying the film's exposure index and adjusting the development time during processing. I would recommend increasing the film's exposure by 1/3 to 1/2 stop and then reducing the development of the film by twenty-five percent. This reciprocal adjustment should produce a negative with a long tonal scale free of any "blocking" in the highlight or shadow areas. Any further adjustment of contrast can

be made by using a lower grade (contrast) photographic paper when making the enlargement from the negative.

A 35mm internegative from a slide is adequate for making 5" x 7" prints. If you have slide duplicating equipment with a good lens, it is an easy, quick, and fairly inexpensive system to use, particularly when producing a large quantity of negatives from slides.

If you need to make 8" x 10" enlargements, however, I would recommend making a large format negative from the slide — 4" x 5" sheet film if you have an enlarger that will accept 4" x 5" film, or 8" x 10" sheet film for making a contact print from the negative.

The original slide should again be removed from a glass mount and carefully cleaned. The slide is then placed in an enlarger for projection onto sheet film. A sheet film holder can be butted up to your enlarging easel to help prevent any movement when taking out the dark slide clip to expose the film. On one side of the film holder, insert a sheet of white paper to simplify composing and focus. Next turn the holder over, shut off all the lights, remove the dark slide clip and expose the sheet of film.

I have been using Agfapan 25 film, which is available in 4" x 5" and 8" x 10" formats. Your exposures and developing times may not be the same but as a point of reference my exposure of a slide is four seconds with the lens stopped down to f/16. I have adjusted the exposure and development times to reduce contrast using D-76 chemistry mixed 1 to 1 at 70 degrees for five minutes.

A 4" x 5" negative is capable of producing an excellent 8" x 10" enlargement assuming the original slide was made with a fine grain film and was well exposed and properly focused. The larger format films are more expensive than 35mm and the process is more time consuming, particularly when making a large number of internegatives from slides. The equipment you have available, the amount of time and money you are able to invest, and your requirements for producing 5" x 7" or 8" x 10" prints will determine what system you will use for making black and white negatives from slides.

Patrick Young  
University of Michigan

## Classification and Cataloguing

The need for a workshop on Classification and Cataloguing was obvious. The difficult process of setting up the diverse systems in preparation for the workshop proved that this area had been too long neglected. If nothing else, we thought perhaps we could make a start toward gathering and disseminating information, and optimistically, toward efforts at some coordination. Ursula Stammler and Deborah Tinsley, in charge of special sessions on architecture and decorative arts, were particularly concerned with the lack of organization in those two fields. Workshop participants agreed that the areas that needed the most attention were preparation for automation, and non-standard media such as decorative arts, contemporary art, and didactic material. We hope that there will be some follow-up workshops in these problem areas.

Workshop leaders Virginia Larson, Mary Meihak, Kathleen Hardin, Ursula Stammler, and Deborah Tinsley concluded that a definitive guide would be impossible at this time. A regular column in the *Bulletin*, addressing a series of specific topics, would be more useful.

The *Bulletin* has offered occasional articles dealing with individual classification or cataloguing problems, and now includes a regular column dealing with the organization of Asian materials. I would like to add a column to investigate broader-

based cataloguing issues. Would readers like to see columns devoted to the major classification systems (Fogg, Santa Cruz, Minnesota, Metropolitan Museum)? What specific problem areas concern you most? I welcome readers to send their questions and comments to me, and I will incorporate that material in future columns.

For the winter issue I have asked Ursula Stammler to be a guest columnist. Ms. Stammler would like to hear from others who have developed systems for handling the non-historical materials in their architectural collections. Building construction (materials, techniques, structural systems), building technology (heating, cooling, plumbing), architectural theory, barrier-free design, alternate energy (theory and application), urban design and planning, and landscape architecture are some of the topics that require special attention. Please send any contributions for the winter issue to Ursula Stammler, School of Architecture and Urban Design, University of Kansas, Lawrence, KS 66045.

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## Computer News

### PC-FILE III—A PROGRAM FOR SLIDE LABELS...AND MORE

PC-FILE III, described by its author Jim Button as a general purpose "Data Base Manager," is truly a remarkable program that has improved consistently with each revision. In comparing the present version (1.0) with PC-FILE 9.0, one of Button's earlier versions that I have used, I find that the new program has been improved beyond my expectations—from the very powerful and surprisingly easy-to-use data manager which it still is (for storing and retrieving information from records comprised of defined and delineated fields) to an effective slide label and catalogue card generator as well. Slide labels are now very easy to produce because of the incorporation of a new tabbing feature into the printer output format program. Furthermore, in printing the labels, the program handles single as well as multiple column label stock (in tractor or friction feed printers) by printing the data in columnar fashion across the sheet.

PC-FILE III is written for the IBM-PC but it also runs on a number of "MS-DOS" computers listed below:

Cameleon  
Canon AS100  
Columbia 1600-4  
Compaq  
Corona  
Eagle 1630  
IBM-XT, PC-jr  
Tandy 2000

From available reports, it does not run on the Heath/Zenith, TI Professional, and Wang computers.

The program requires a minimum of 96K in RAM Memory; DOS 1.1, DOS 2.0, or DOS 2.1; one disk drive; and 160K of disk storage. It will run more efficiently, however, with additional memory and disk storage (for this, at least 128K of memory and 320K disk storage are recommended). Even with minimum RAM memory, PC-FILE III can sort any size database up to 10,000

records. In the author's own words, "Memory is now only a performance factor, not a requirement for the larger sorts." The number of possible records in the database is, however, dependent on the length of the record and available disk space.

PC-FILE III can be used with either a 40- or an 80-character-wide display (CRT). The program provides rapid access to the information in the database from many different points of reference. You can do simple as well as sophisticated searches (FIND or DISPlay) with techniques that will: 1) search through the full field to locate a word, word fragment, or phrase (i.e. the word "ribbon" from the title "Man with Black Ribbons"); 2) look for sound-related words: Wright, Rite, Right; or Anderson, Andersen, Andresen; or 3) do comparative searches, such as locate all works dated between 1632 and 1638 (field:year, greater than 1632 and less than 1638).

PC-FILE III will SORT data in almost any sequence and either display the results on a CRT screen or send it to another disk or to a printer. You can PRINT all or some of a record in whatever format you require (a list, a label, or a card) and with a dot-matrix printer, move from normal size print to condensed print (approximately 17.5 pitch) with a simple keystroke command from the keyboard.

You can create new databases from existing ones, add new fields, delete others, rearrange field positions, and lengthen or shorten fields, if desired. Or you can merge similarly defined databases; for example, you can combine work done on different PC's into a single "master" database.

PC-FILE III can be used with other programs (spreadsheet and word processing) and files from other systems can be brought into the PC-FILE III format.

Another new feature allows the user to create "secure" files in an encrypted format which can be "unlocked" only with the correct security code.

Getting started with PC-FILE III is almost as easy as turning on the computer. The program has been written for ease of use so that anyone, even someone with little or no previous computer experience, can understand and learn to use PC-FILE III quickly and painlessly. All you need to know about PC-FILE III is contained in the 34-page manual that is included on the diskette. It is one of the most informative and intelligently written manuals that I have used to date. It is free of jargon, though rich in useful examples and suggestions.

Once a database is defined, its data fields named, and field lengths assigned, the next step is to begin ADDing records to the database. Since the program is menu-driven, the user will be prompted from a selection list shown on the screen. A single keystroke response is usually all that is required. If it is necessary to repeat information from one record to another, a "ditto" character can be used to carry the entry over to the next record. This is certainly a valuable feature for the time that is saved and for the accuracy that is gained by not having to re-key information. The program is "forgiving" in that if you make an incorrect move or a typing error, you are given another chance to try to get things right; at the same time the program is tough—it is NOT easy to lose data (unless, of course, you want to DELETE something). MODifications to data records can be accomplished quickly and easily once the record is located either by entering a primary field keyword or the database record number.

For those of you who are interested in knowing more of the maximums and minimums of PC-FILE III, I offer the following:

- Maximum Field length—65 (25 if a 40 character display is used or if more than 21 fields in the database)
- Maximum Field Name length—12
- Maximum Fields per Database (80-character display)—41
- Maximum Fields per Database (40-character display)—21



Maximum Record length—1,430  
 Maximum Number of Sort Control Fields—10  
 Maximum Number of Compares for print record selection—10

PC-FILE III is one of the programs that is part of the "User Supported Software" concept (sometimes called public-domain software, shareware, freeware, and anything else implying that the author encourages copying and distribution so that others can freely evaluate the program). Payment for the program is quite typically voluntary—in this case \$45.00—which is to be paid directly to the author, Jim Button, Buttonware, P.O. Box 5786, Bellevue, WA 98006. If you are a registered, contributing user (you have paid your \$45.00 to Jim Button) you will be notified whenever a new version of PC-FILE III becomes available. Updates usually cost \$10.00. To secure a copy of PC-FILE III, try contacting your local PC-users group or one of the public-domain software distributors (see "Public Domain & User Supported Software for the IBM-PC" in the *Bulletin*, Vol. 11, No. 2, p. 7, or "The Public Library" in *Softalk for the IBM Personal Computer*, July 1984, Vol. 3, p. 103, for names and addresses; for PC-user groups, look for "Club News" in *PC, the Independent Guide to IBM Personal Computers*). If all else fails and you cannot locate a copy of PC-FILE III in your area, send me a formatted 5 1/4" double-sided diskette along with a stamped and addressed mailer and I will provide you with a copy.

PC-FILE III should not be overlooked because it is something other than commercially distributed software. Although lacking the consumer-oriented binder with plastic pockets and matching slipcase, it is an outstanding program and, in my opinion, well worth a \$45.00 investment to become a registered user.

A final note: PC-FILE III can be used for much more than slide records. It is excellent program for bibliographic data, subject heading lists, classification codes, inventory records, personnel data, mailing lists, and just about anything else that lends itself to a list or a label.

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## Conservation

### FUNGUS IN GLASS-MOUNTED SLIDES: A FOLLOW-UP REPORT

When I last wrote about the problem of fungus in glass-mounted slides in the *Bulletin* (September 1982, p. 9; see also Supplement, December 1982, pp. S7-S10), I indicated that I would write a follow-up report in this column at a later date. Since this report is somewhat later than I had initially planned it to be, a summary of the events that led to this study may be in order.

For years we have blamed fungus for any number of strange reactions — blotches, spots, and branching patterns — that occur inside glass-mounted slides. From what we knew at the time about micro-organic growth on film as described in the literature, we had every reason to think that our problems were due to fungi. If for no other reason, the problem should have been fungus-related because it seemed we had absolutely the most ideal conditions for growing cultures in our storage areas: high humidity, warm temperatures, less than sterile environments, and nourishment for

the organism — the film's gelatin-coated emulsion. Based on these factors, and with specimens in hand that vividly showed growth activity and suspicious-looking patterns, the conclusion was simple: our collections were plagued with a fungus.

Because I was finding a variety of reactions and growth formations within glass mounts in our collection, I began to look more carefully for specific types and patterns in gathering my samples. I had been told that if the genus and species of the fungus could be indentified, it would be easier to remedy the problem.

My study led me to Dr. Harold H. Burdsall, Jr., a botanist specializing in mycology at the Center for Forest Mycology Research at the Forest Products Laboratory of the United States Department of Agriculture in Madison, Wisconsin. With his help, I was able to begin my analysis of these supposedly fungus-affected slides. In addition to the samples gathered from the collection at the University of Wisconsin, then under my supervision, I received numerous slides from colleagues all over the country who graciously responded to my request in this journal. Once the study was underway, it was revealed to me that a chemical contaminant and not a fungus was responsible for the "growth" structures on most of the slides. A few of the slides were affected by bonafide fungal cells but in all cases where these were identified, the organism was no longer viable and therefore could not be cultivated to determine its type.

In the few cases where a fungal structure was actually identified within a glass mount, several factors were noted:

The growth usually started in the area where masking tape had been affixed to the film. The fungus used the taped edges as their substrate, according to Dr. Burdsall. Thus, it appears that the film emulsion was not being used as their nutrient source. Black paper tape which requires moistening for adhesion seemed to be largely responsible for providing the stimulus for the micro-organic growth.

Fungus occurred in mounts that did not restrict oxygen and other gases from passing through the binder. This group included samples mounted in Perrotcolor, Gepe, and glass plates bound with paper tape.

The fungus was found on the film rather than on the glass.

The contaminated slides did not seem to affect others stored in close proximity.

The environment within the mount including the glass, masking materials, and film was contaminated with foreign matter such as dust particles, filaments, and oily residues.

The slide had been in storage for some time.

What was gained from this study was an understanding of the difference between actual micro-organic growth in glass-mounted slides and crystalline structures that were caused by chemical residues. The problem that was thought to be a fungus was actually caused by a chemical reaction and, without question, is easier to correct and control.

When a fungus was actually isolated, it was found to be incapable of further growth, suggesting that at some point its lifeline had been severed. My research into fungus survival tolerances revealed that most fungi have a maximum heat tolerance of no greater than 58 degrees C. (about 137 degrees F.). Consequently, the at-gate temperature of a projected slide, usually somewhere between 145 and 170 degrees F., would preclude the survival of any fungal material. I learned also that fungi require oxygen for development. Therefore, a binding system that inhibits the inflow of oxygen, such as the one I have described earlier in this

journal (September and December, 1981), could inhibit cell growth.

My research into what comprises the chemical residues found on the glass or film will be the topic of a future column. Since I am still eager to find fungus samples that can be isolated for cultivation, I welcome any examples you can spare. Please restrict your slides to those in glass mounts (any type). As usual, your questions, comments, and suggestions are also welcome.

### THE SILVER MASKING TAPE PROBLEM: A READER OFFERS A SOLUTION

In response to my comments in last quarter's column, devoted to the proposed discontinuation of several 3M tapes that many of us have been using for masking slides, I have received some encouraging information. Sharon P. Sherrill, Assistant Slide Curator, Department of Art, Duke University, Durham, NC (telephone 919-684-2224), has located a source for another splicing sensing tape. The W.H. Brady Co., 727 West Glendale Avenue, P.O. Box 571 Milwaukee, WI 53201 (phone 414-332-8100) makes a tape that comes close to both 3M's MT 82357 and #65. This is Brady tape B-841, which is described as an aluminum foil polyester film laminate with a pressure sensitive, high cohesion synthetic adhesive. It is a matte aluminum tape, which, like the 3M tapes, was designed for splicing audio tapes rather than masking slides. Ms. Sherrill also provided me with price quotes: \$3.71 for any amount under 100 rolls and \$3.13 for 100 to 500 rolls. She has worked with this tape and has found that it meets her slide masking requirements fairly well. It is slightly thicker and tougher than the 3M MT 82357 she is now using, but otherwise she finds it "comparable." Incidentally, Ms. Sherrill disagrees with the remarks I quoted from a colleague's letter in the Summer issue regarding MT 82357 ("its edges are not as clean as #65. . . the binders' fingers got sticky from handling it.") She has found MT 82357 to be an extremely fine product with clean edges and sufficient but not excessive tack. I suspect the reported problems with this tape may be due to a "bad batch" which, I am sure, we have all encountered at least once. I apologize for the unflattering words used in describing this product. My thanks to Sharon Sherrill for helping us keep the record straight.

If anyone has additional information regarding tape products suitable for masking and binding slides, please let me hear from you. I would also welcome a report from anyone else who has been using the Brady tape described above. Please provide the name and address of your source, quantity purchased and price paid, and any comments regarding availability, product quality, and durability, if possible. We are grateful for your assistance and interest.

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## Photographic Conservation Bibliography

A basic knowledge of the development of photography is essential for understanding photographic conservation literature since much of it is geared towards early photographs of the 19th century. Because of this prerequisite, I have included an appendix with a few basic sources for the history and identification of these

Some limits to the scope of this bibliography were necessary for brevity's sake. The conservation of microfilm and motion picture film is not included. Careful processing techniques are important for preservation, but articles dealing with this are highly technical ones, by and for photographers rather than curators, collectors, or librarians. By the same token, articles on restoration processes, which should be undertaken only by a professional in any case, are of less interest to those people dealing with the everyday care of photographs. To make this bibliography useful to that group, in which I number myself, I have excluded sources which deal exclusively with restoration processes. The bibliography concentrates instead, on those aspects of conservation which anyone can implement although the degree of success is, of course, dependent on budget, staffing, etc...

Conservation, as opposed to restoration, involves the prevention of deterioration rather than its repair. This is essentially the same for both historical and contemporary photographs. Environmental factors are the most important considerations. The air in the collection should be free of pollutants. Photographs should be stored in temperatures no higher than 70 degrees F. Above all, relative humidity should be between 40% and 50%. Without these basic conditions, any other efforts are futile.

Storage decisions are based in part on the use of the collection. Flat storage circumvents any need for mounting the photographs, but it takes up more space than vertical storage and slows both access and refiling. Therefore it is not appropriate for study collections. Dry mounting allows for vertical storage and eliminates any need to touch even the edges of the photographs, an important point since fingerprints can damage the emulsion. On the other hand, the boards themselves can be damaged, and if restoration is needed, the photographs must be removed from the mount, a risky process. In either vertical or flat storage, the containers should *not* be made of wood. Wood gives off harmful gases as it decomposes, and it attracts and holds moisture.

Finally, storage conditions can be made archival, adding to the life of the images. In this case, everything in contact with the photographs must be of archival quality. Labels, mount boards or hinges, dividers, and individual files or envelopes must be acid-free. While these are ideal conditions, they may not be feasible for all collections, primarily due to the expense. In some cases, it may not be appropriate, as in a study collection where most of the photographs are not particularly valuable.

Information on photographic conservation is published in a wide variety of sources. Photography journals and those art historical journals which deal with conservation matters are indexed in *Art Index*, *Art Bibliographies Modern*, and *Repertoire d'art et d'archeologie*. Equally important are the sources listed by the authors of various articles and bibliographies. Many of these references are to sources in library conservation which invariably include good articles and chapters on photographic conservation. It seems that librarians have been active and attentive stewards of our photographic heritage. Now that museums are more actively collecting photographs, their conservators may become more prolific authors. Certainly, Rochester, New York, the home of both the Rochester Institute of Technology and the Eastman Kodak Company, will remain a Mecca for those seeking information on photography and its conservation.

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Tina Goldstein  
University of Michigan

## FOR YOUR INFORMATION

### Museum Exhibitions

In our column in the Summer *Bulletin*, the entry for the Museum of Modern Art in New York was listed incorrectly under the Museum of Fine Arts, Boston. In the event that any of our readers may wish to contact those museums with regard to the exhibits, the correct information is as follows: the only exhibit listed for the Boston Museum was the *Modern Art of the Print*. Two exhibits appeared at MOMA: *Three Americans: Photographs by Robert Adams, Jim Goldberg, and Joel Sternfeld*, and *An International Survey of Recent Painting and Sculpture*. We apologize for any confusion that may have been caused.

## UNITED STATES

**Art Institute of Chicago**

*A Day in the Country: Impressionism and the French Landscape*

23 October 1984 through 6 January 1985

*Horst Janssen Drawings and Etchings*

17 November through 29 December 1984

*Winslow Homer: The Croquet Game*

8 December 1984 through 3 February 1985

**California Palace of the Legion of Honor, San Francisco**

*Cubist Prints and Cubist Books*  
through 30 December 1984

*Venice: The American View 1860-1920*

20 October 1984 through 20 January 1985

**Cleveland Museum of Art**

*Odilon Redon: Dream Creatures and Anemones*  
through 14 October 1984

*Transformations in Japanese Printmaking 1800-1980*  
25 September through 30 December 1984

*Dreadful Fire! Burning of the Houses of Parliament*

The first exhibition to include most of the works that J.M.W. Turner created after the 1834 fire that destroyed the British Houses of Parliament.

26 September through 4 November 1984

*Bernardo Cavallino of Naples, 1616-1656*

14 November through 30 December 1984

**M.H. DeYoung Memorial Museum, San Francisco**

*Aymara Weaving: Ceremonial Textiles of Colonial and 19th Century Bolivia*

through 28 October 1984

*Prayer Rugs from the Near East and Central Asia*

24 November 1984 through 25 February 1985

**Kimbell Art Museum, Fort Worth, Texas**

*Weavers, Merchants and Kings: The Inscribed Rugs of Armenia*  
6 October through 30 December 1984

*The Literati Vision: Wu School Painting and Calligraphy*

1 December 1984 through 27 January 1985

**Los Angeles County Museum of Art**

*The Wolper Picassos*

Approximately thirty sculptures, ceramics, and paintings by Picasso from the collection of David L. Wolper, a producer of documentary film and television programs.

11 October 1984 through 13 January 1985

*John Pfahl: Power Places*

Twenty-five color photographs of power plants, seen as necessary modern structures in picturesque settings.

25 October through 30 December 1984

*Auspicious Spirits: Korean Folk Paintings and Related Objects*

8 November 1984 through 6 January 1985

*Max Beckman Retrospective*

6 December 1984 through 3 February 1985

**Metropolitan Museum of Art, New York**

*Te Maori: Maori Art from New Zealand Collections*  
through 6 January 1985

*The Etchings of James McNeill Whistler and The Lithographs of James McNeill Whistler*  
through 11 November 1984

*The Kronos Collection: Indian and Southeast Asian Art*  
through 3 March 1985

*Van Gogh in Arles*

18 October through 30 December 1984

*Andre Kertesz: Of Paris and New York*

A major retrospective of the work of this twentieth century photographer.

12 December 1984 through 21 February 1985

**Museum of Fine Arts, Boston**

*The Modern Art of the Print: Selections from the Collection of Lois and Michael Torf*  
through 14 October 1984

*Edgar Degas: The Painter as Printmaker*

14 November 1984 through 13 January 1985

**The Museum of Modern Art, New York**

*"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*

late September 1984 through mid-January 1985

*Irving Penn Retrospective*

29 September through 27 November 1984

*Alvar Aalto Furniture and Interiors*

27 September through 27 November 1984

**Nelson-Atkins Museum of Art, Kansas City, Missouri**

*Toulouse-Lautrec Prints and Drawings*

27 October through 9 December 1984

*An Open Land: Photos of the Mid-West 1852-1982*

27 October through 2 December 1984

**San Francisco Museum of Modern Art**

*Robert Fichter: Photographs and Other Questions, 1962-1982*  
through 14 October 1984

*Diego Rivera: The Cubist Years*

27 September through 11 November 1984

*Faurest Davis*

Fifty black and white photographs by a close friend of Edward Weston and Frederick Sommer.

28 September through 11 November 1984

## CANADA

**Art Gallery of Ontario, Toronto**

*Masterpiece Exhibition Series: Terbrugghen's "Repentent Magdalen"*

22 September through 18 November 1984

*Selected Photographs from Private Collections: Toronto*

13 October through 2 December 1984

*The Etchings of James McNeill Whistler*

24 November 1984 through 13 January 1985

**Musee des beaux-arts, Montreal***Nam June Paik*

Video works by this Korean-born American artist, known as the "father of video art."  
through 21 October 1984

*Faces and Places: 19th and 20th Century Photographs from the Collection of a Montreal Artist*

11 October through 25 November 1984

*Italy: A Country Shaped by Man*

A presentation of the history of Italy through exhibitions of photographs, decorative arts, and other objects and a multi-image audio-visual show.

14 December 1984 through 27 January 1985

**National Gallery of Canada, Ottawa***Photography and Architecture 1839-1939*

through 11 November 1984

**EUROPE****FRANCE****Musee national d'art moderne, Paris***The Drawings of Chagall*

through 8 October 1984

*Kandinsky*

1 November 1984 through 28 January 1985

*Homage to Daniel-Henry Kahnweiler*

150 works by artists introduced by art dealer Kahnweiler at the beginning of the 20th century.

15 November 1984 through 28 January 1985

**GERMANY****Bavarian State Picture Collection, Munich***Early Romantic Landscapes of Caspar David Friedrich*

13 September through 28 October 1984

**Hamburger Kunsthalle***George Cruikshank: The World as a Comic Play*

through 7 October 1984

*Willem Grimm: Drawings*

through 7 October 1984

**Nationalgalerie, Berlin***Architecture and Philosophy: The Adventure of Ideas in the Twentieth Century*

through 18 November 1984

*Luciano Bartolini*

6 October through 11 November 1984

*Johannes Gruzke—Sketchbooks*

15 November through 30 December 1984

**GREAT BRITAIN****British Museum, London***Japanese Paintings and Drawings—17th-19th Centuries*

through 6 January 1985

*The Print in Germany 1880-1933*

through 6 January 1985

*The Golden Age of Anglo-Saxon Art*

9 November 1984 through 10 March 1985

*The Lotus and the Dragon: Chinese Ornament 400-1400 A.D.*

29 November 1984 through 2 June 1985

**National Gallery, London***Danish Painting in the Golden Age*

through 20 November 1984

**Tate Gallery, London***Mary Martin (1907-1969)*

An exhibition of the mature works of this English abstract artist.

30 October through 25 November 1984

*George Stubbs (1724-1806)*

Work of 18th century British painter who is known for his well-ordered compositions based on meticulous observation from life.

18 October 1984 through 6 January 1985

**HOLLAND****Rijksmuseum, Amsterdam***William the Silent: The Freedom of Conscience*

Tapestries, paintings, prints, drawings, manuscripts, and rare books that reflect the ideas that helped to shape William the Silent's policy of reconciliation between Catholics and Protestants in the sixteenth century.

28 September through 9 December 1984

*Leonardo da Vinci: Drawings for the Last Supper*

22 December 1984 through 3 March 1985

**Stedelijk Museum, Amsterdam***Video Installations*

through 8 October 1984

*Francisco Clemente: Drawings*

28 September through 19 November 1984

*La Grande Parade*

Exhibition to mark the retirement of director De Wilde, devoted to the work of the principal painters of the last 45 years, including Picasso, Matisse, Leger, Braque, Mondrian, Beckmann, Bonnard, and Miro as well as contemporary painters.

15 December 1984 through 14 April 1985

**SPAIN****Prado, Madrid**

The Prado is in the process of renovation, and therefore exact dates for exhibitions are not available. The following exhibitions are planned to take place between October 1984 and December 1985:

*Raphael in Spain and his Influence on Spanish Painting**Neapolitan Painting of the Seventeenth Century**The Centenary of Juan de Carreno***JAPAN****Kyoto National Museum of Modern Art***Jewelry of the World: Today's Trends*

through 7 October 1984



**National Museum of Art, Osaka**

*One Hundred Years of the Art of Photography*  
6 October through 4 December 1984

**National Museum of Western Art, Tokyo**

*Exhibition from Vienna, Kunsthistorisches Museum*  
through 4 November 1984

**Tokyo National Museum of Modern Art**

*Constructivism and the Art of Geometric Abstraction*  
through 11 November 1984

*Symbol and Metaphor* (temporary title)  
23 November 1984 through 20 January 1985

Susan Taylor  
University of Michigan

of professionalism and most importantly, the development of a network of contacts with curators from a variety of places throughout the United States and Canada.

Giovanna Jackson  
California State University - Chico

**WORKSHOP ON CLASSIFICATION AND CATALOGING  
OF ART SLIDE AND PHOTOGRAPHIC COLLECTIONS:  
GROUNDWORK FOR AUTOMATION**

Directed by Ms. Nancy DeLaurier, University of Missouri-Kansas City, June 24-29, 1984

Report by: Cindy Lenox  
School of Architecture  
New Jersey Institute of Technology

Astrid R. Otey  
School of Fine Arts  
Miami University (Ohio)

Christine Hinkler  
School of Architecture  
University of Arkansas

## Professional News

### BASIC TRAINING WORKSHOP REPORT

The eighth Annual Workshop in Basic Training for Art Architecture Slide Curators held in June at the University of Texas at Austin was well organized and run with unflagging energy and enthusiasm by Nancy Schuller, Christine Sundt and Susan Hoover. The intensive week-long series of lectures, demonstrations and lab sessions was enhanced for the participants by the willingness of the workshop directors to discuss and often solve individual problems.

Each of the five days was devoted to a different aspect of slide curatorship. Monday morning's topic was "Acquisitions and Collection Development." Discussion included methods of evaluating a slide, developing acquisition policies and various "house-keeping" files, sources for slides, and copyright considerations. The afternoon sessions dealt with the topic "Conservation and Maintenance" and included discussion of the proper environment for slides in the areas of mounting, storage and projector use. On Tuesday, the subject was "Technical Aspects of Slide Production," which included presentations on film types as well as on the problems of copy, gallery and architectural photography and lab sessions on binding, copy work and architectural photography. The session on architectural photography was conducted impressively by Debbe Sharpe, staff photographer for the Architecture Library. Wednesday's topic was "Organization and Retrieval" including an overview of classification and cataloguing, discussion of the decisions necessary to maintain consistency, the major classification schemes, and automation. Chris Sundt discussed both structured and unstructured databases and demonstrated the use of Datafax information management system. Thursday was devoted to "Special Equipment & Facilities Planning" and tours of the School of Architecture Slide Collection and the Human Resources Center Photography Collection. Friday sessions concentrated on "Administration and Management" and included discussion of the formulation and use of needs assessments, budgets, and annual reports; personnel management; sources of money, grants and grant writing; different types of statistics and ways of collecting and using them as a basis for informed decision making. Saturday morning was reserved for individual conferences.

The curators who participated in this workshop felt they gained valuable knowledge of both technical and managerial skills, a sense

This week-long workshop provided an extensive look at the principles and issues involved in the classification of art slides. We dealt with four major cataloging systems, and discussed the special problems encountered in adapting systems to the needs of collections and users.

The daily format consisted of lectures and discussions in the morning and lab sessions in the afternoon. Ms. DeLaurier presented both the Metropolitan Museum of Art and the Fogg systems, and she detailed the adaptation of the Fogg that is in use at the University of Missouri-Kansas City. Ms. Virginia Larson and Ms. Mary Meihack presented the University of Minnesota system and Ms. Kathleen Hardin led the presentation of the Santa Cruz scheme.

Each of these systems is different from the others in basic ways. One of these variations is in the level of coding used in cataloguing slides. The Metropolitan system is a natural language system with no coding. The Minnesota system uses abbreviations taken from natural language. The Fogg system uses alpha-numeric coding to condense information into a somewhat defined space. The Santa Cruz system, designed for computer application, uses alpha-numeric coding, with carefully defined data fields.

Consistency and order are the primary purposes of classification. This is accomplished through hierarchic division of subject matter and the establishment of parallel structures within divisions. The systems studied also varied in the choice and sequence of major divisions. These may be determined by chronology, geographic location, or medium (or art form). Subsequent divisions are often by artists' names or subject area. The general outlines of these systems are as follows:

*Metropolitan Museum of Art:*

Major culture (e.g. Western Civilization)  
Art form  
Country  
Period  
Artist  
Present location (city and collection)

*Minnesota:*

- Major culture
- Period (where applicable)
- Geographic area
- Art form
- Artist or subject (depending on area)
- Title

*University of Missouri-Kansas City/Fogg:*

- Art form
- Major culture
- Country (in geographic groupings)
- Artist or Site
- Subject
- Title of work

(In addition, major historical periods are identified with color codes.)

*Santa Cruz:*

- Major culture
- Country (in groupings by continent)
- Art form
- Style (where applicable)
- Artist
- Subject
- Title of work

A second requirement of effective classification systems is flexibility. The principle of flexibility, however, often conflicts with that of consistency, and a balance between the two must be reached. Each of the systems studied has been adapted so that logic is maintained within the rules of the system. An area where this becomes especially important is in dealing with Non-Western vs. Western art. In each of these systems, a different organization is used for Non-Western art, being consistent with the Western organization in as many areas as possible, but addressing the cataloguing needs of the Non-Western areas.

Another area which calls for flexibility is in the organization of 20th Century artists and architects. In some systems, such as the University of Missouri-Kansas City/Fogg, 20th Century art is placed in a single grouping without regard to nationality. This avoids the problem of placing artists in one country when they may have lived and worked in several places. However, this leads to another problem: finding artists and architects of one country becomes a more difficult task. Also, the resulting classification structures are no longer parallel, making automation more difficult.

Each system offers the ability to manipulate its own conventions when logic dictates. For example, although the Santa Cruz system maintains a consistent, defined classification structure throughout its divisions, it has been modified so that 19th and 20th Century slides are filed by artist's names rather than the country of artists' birth, as they are for earlier works. Some natural language systems artificially assign "A" to classes that should logically come ahead of all others and "Z" to those that should come at the end. For example, the Minnesota System has a section at the end called "XYZ."

Consistency is important to all collections but it is of particular importance to those that are automated. The Santa Cruz system is well designed from the standpoint of the requirements of automation. Each field in the descriptive label is defined in terms of content and length, so, for example, the structure for sculpture is parallel to that of ceramics. Thus, it is quite easy to specify a search within this system.

It is not necessary to use coding in automating a classification system. Computer applications can be fitted to natural language as long as the terminology is well understood and agreed upon. Coding, however, has the advantage over even abbreviations (such as the use of "P" for prehistoric and "A" for ancient) because it helps to put classes in the desired order. Otherwise, the system must be instructed to place "P" before "A" in certain instances (the prehistoric period comes before the ancient). Also, it is sometimes simpler and more economical to store and manipulate a code rather than natural language.

Special problem areas for classification and cataloguing were considered in group workshops coordinated by curators with expertise in these areas. The session on architecture was led by Ms. Ursula Stammer, School of Architecture, University of Kansas, decorative arts and crafts was led by Ms. Deborah Tinsley, Kansas City Art Institute, Non-Western art (Oriental, African, Oceanic, North American Indian, and Pre-Columbian) was led by Ms. DeLaurier, and the treatment of manuscripts by Ms. Kathleen Hardin, Santa Cruz.

Architecture collections present many special problems. For example, a classification system based on historical development may not be adequate. Users might wish to select images on the basis of technical or societal aspects. The Santa Cruz System has been adapted by several schools that have computer technology. However, this system does not offer the specific divisions and vocabulary necessary for architecture. The subject terms must, therefore, be developed by the user, and this requires great skill. One adaptation of the system has been made for a civil engineering collection, and the School of Architecture at Florida A & M University (Ms. Leigh Gates, Curator) has also made good progress in adapting the Santa Cruz Classification System for use in architecture.

The classification system of the School of Architecture, University of Maryland (Ms. Elizabeth Alley, Curator) serves as another prototype in cataloguing. Slides in the main collection are organized by the geographic location of the building. This collection is supplemented by subject collections that are cross-referenced through a "type" file and an "architects" file.

The cataloguing system of the Princeton University School of Architecture is another model of architectural slide classification. An alphabetical coding system is used for cataloging. Eventually, computerized records with descriptive information will supplement the cataloguing system.

The general consensus of the group was that there is little movement toward standardization in the classification of art and architecture slides. No individual system could accommodate every collection. Further, each established collection has an investment in its particular system. A critical area of need in architecture, and perhaps in other areas as well, however, is for the development and standardization of subject terminology. It is hoped that the Art and Architecture Thesaurus (AAT) will contribute in this area and we eagerly await its availability.

The final topic of discussion involved guidelines for transition to an automated system or to an otherwise more effective classification and cataloguing system. One has to be realistic about the benefits and costs of a change. It may be better to keep the part of a system that does work effectively and to make necessary changes within it. Then the users of the collection would not have an entirely new system to learn. Changes should be thoroughly thought out, and users such as faculty members should be consulted. It may also be wise to test the conversion in one part of the collection before a total change is carried through.

There was much sharing at the workshop—of ideas on handling specific problems, documentation and reference aids, and on the



use of specific products and procedures. The week was enjoyable and stimulating. We are grateful for Ms. DeLaurier's hospitality and expertise as well as that of the other coordinators. We believe that we came away with greater confidence in our ability to meet the needs of our collections, and more prepared for automation.

#### UPDATE ON THE 1984 PROFESSIONAL STATUS SURVEY

The results of this survey will be published in the winter *Bulletin*. If you were away when the survey arrived or still have it sitting on your desk, take a moment to fill it out and send it in. We will extend the deadline to one week after you receive the fall *Bulletin*.

Some interesting information is emerging from the 150 surveys we have already received. For instance, we are learning about regional and national trends in salaries, a wide range of job descriptions, the advancement of computerization in visual resources collections, and the problems and concerns we all share. Your participation will make an important contribution to the effectiveness of this survey.

Deborah Tinsley.

#### IMPORTANT MEMBERSHIP/SUBSCRIPTION DUES INFORMATION

Beginning with the current year, subscriptions/memberships are being handled on an annual basis. Unless you note otherwise on your membership application, we will consider any dues received before December to be for 1984 and will send all back issues for that year (volume 11).

Dues for 1985 will be payable beginning in December. The form for payment of 1985 dues will be available in the winter issue of the *Bulletin*. It will facilitate bookkeeping tremendously if you would use a *current* subscription/membership form or publications form when sending checks for either publications and/or membership dues. If these are not available, please indicate on a separate piece of paper and on your check what you are paying for.

#### SECAC

Christina B. Updike, Art Slide Curator at James Madison University, Harrisonburg, Virginia, has recently been elected to serve a three-year term on the SECAC (Southeastern College Art Conference) Board of Directors. Christina has been active in SECAC since 1977 when she founded the Visual Resources Curators group in SECAC. Her service on the Board of Directors will begin at the 1984 annual meeting to be held at Virginia Commonwealth University in Richmond, Virginia from October 18 to 20. Her VRC group is sponsoring two sessions and a reception at the annual meeting, and all visual resource curators are invited to attend.

<https://online.vraweb.org/vrab/vol11/iss3/1>

#### PROPOSED DIRECTORY FOR SLIDE CLASSIFICATION SCHEMES

Problems that arise in cataloguing and classification can often be solved through an exchange of information with someone else using the same or a similar scheme as yours. This summer's participants in the Basic Training Workshop for Slide Curators, in Austin, made the suggestion that a directory which lists classification schemes would be a very useful tool. With this goal in mind, I am willing to produce such a directory if our readers are willing to provide the information.

In addition to completing the directory form below, please send photocopies of slide labels from your collection for the following great masterworks:

1. Saqqara. *Step Pyramid of King Zoser*. General View.
2. Michelangelo. *Moses*. 1513-15. Full View.
3. Vermeer. *The Letter*. 1666. Full View.

Or, if yours is an architecture collection, please send label examples of the following:

1. Saqqara. *Step Pyramid of King Zoser*. General View.
2. Florence. *Cathedral*. West Facade.
3. Utrecht. *Schroder House*. 1924. Gerrit Rietveld.  
General View.

If neither of these applies to your collection, but you would like to be included in the directory, please send three label examples which represent applications of the scheme used in your collection.

Along with the photocopies of the slide labels, please send the form below complete with the requested information to:

Nancy S. Schuller  
2709 Trail of the Madrones  
Austin, TX 78746

Deadline: October 15, 1984.

#### DIRECTORY OF SLIDE CLASSIFICATION SCHEMES

Name of Curator \_\_\_\_\_  
Name of Collection \_\_\_\_\_  
Name of Institution \_\_\_\_\_  
Name of Department/School \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone number \_\_\_\_\_  
Classification scheme used \_\_\_\_\_  
Further description if necessary \_\_\_\_\_

Primary divisor: (circle one) Medium/Chronological  
Geographical-Cultural

Type of notation: (circle one) Numeric/Alpha-numeric/  
Natural language

Collection description: Size \_\_\_\_\_

Emphasis (circle one) Art/Architecture General/Specialized

If specialized, please describe area(s) of specialization:  
\_\_\_\_\_  
\_\_\_\_\_

Other remarks: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## POSITIONS OPEN

*Museum of Fine Arts, Houston, Slide Librarian.* Major responsibilities include: Building basic art history slide collection; filling requests for slides from faculty and curators; organizing and processing slides. Qualifications: Art History degree; previous employment in slide collection. Salary: \$15,000 plus benefits. Send resume as soon as possible to: Personnel Office, Museum of Fine Arts, P.O. Box 6826, Houston, TX 77265.

*New Jersey Institute of Technology, Assistant Supervisor, Architectural Information Center.* Assist in the operation and continued development of the Information Center for the School of Architecture. Coordinate slide production including copy stand photography and architectural slide cataloguing. Participate in collection development. Aid students and faculty in using both print and audio-visual resources. Includes some typing and record keeping. Bachelors degree, preferably in art, art history, or related area. Experience in photography and/or a slide or photographic collection required. Salary commensurate with experience. Send resume to Personnel Office, New Jersey Institute of Technology, 323 High Street, Newark, NJ, 07102.

*The University of Oregon, Slide Curator, Architecture and Allied Arts Library.* This is a .8FTE professional position. Please direct inquiries to Thomas A. Stave, Personnel Librarian, University of Oregon Library, Eugene, OR 97403. An Equal Opportunity/Affirmative Action Employer.

*San Jose State University, Slide Curator II.* Fall 1984. M.A. in History of Art with foreign language competency preferred. Equivalent two years experience in curatorial or professional library work and/or two years teaching History of Art at post-secondary level a plus. Capable of working with faculty and students, operating facility of about 150,000 slides, audio-visual and photographic equipment, and typing. Salary \$19,308 - \$23,220 annually. Include letter of application, resume, three references. Affirmative Action Equal Opportunity Employer. Dr. William Gaugler, Associate Chairman, Department of Art, San Jose State University, San Jose, CA 95192-0089.

*Tulane University, Slide Curator.* Department of Art. Development, supervision and maintenance of the slide facility and collection. Specific duties include training and supervision of work staff, acquisition and cataloguing of new slides, operation and maintenance of all photographic and audio-visual equipment, formulation of annual budget, and general assistance for users of slide collection. M.A. in Art History preferred; slide library experience and basic knowledge of major foreign languages required. Salary \$11,000-\$12,500. Deadline: ASAP. Send resume and letters of recommendation to: John Clemmer, Department of Art, Tulane University, New Orleans, LA 70118.

## Slide Market News

*Ars Nova Medienverlag:* A-1090 Vienna, Schlagergasse 5 14, Austria. Two new sets are ready for sale, both accompanied by commentary in English. AHN-13, "History of Modern Architecture, 1920-1969," consists of 100 slides for \$125.00. AHN-14, "Modern Architecture, 1970-1984," is comprised of 120 slides for \$155.00.

*Art Resource (Scala):* 65 Bleecker Street, New York, NY 10012. Effective April 15, 1984, prices were raised to \$1.00 per slide (in sets). All Scala sets are now printed in Eastmancolor #5384 low-fade film. Individual slides are no longer available. Orders are

usually filled in 4 to 6 weeks. Inquiries about the contents of sets are welcomed by Joanne Greenbaum at 212-505-8700.

*Bibliothèque publique d'information, service iconographique:* Centre Georges Pompidou, 75191 Paris, France. A 24-slide set entitled "Places d'Europe" was sent to me and to Nancy DeLaurier for review. Public spaces from the Acropolis in Athens to the modern Place d'Occitanie in Montpellier are represented. The quality of the slides is above average, with the exception of a few poor choices of view (a picnicking couple in the foreground of the Royal Crescent at Bath!). Identifying information is rather sparse but adequate. The conception of the set is ambitious, however, and the images chosen are important and useful additions to any collection of architecture slides. Price: 70 francs.

*Bodleian Library:* Publications Officer, Clarendon Building, Oxford, England. 1301 single slides are listed in the Series B catalogue. Most are of medieval manuscripts, but the following are included as well: early printed books, bindings, maps, and items from the John Johnson Collection of Printed Ephemera. When ordering, specify Kodak low-fade film. Price per slide is 60p. Note that many of these slides are not available in Series A (filmstrips). A classified list of Series B, indexed by subject and shelfmark, is in preparation; it will be considerably easier to use than the current list.

*DeMarco, Nicholas:* Box 148, Vassar College, Poughkeepsie, NY 12601. A list has been prepared outlining the subjects covered. Mr. DeMarco, Slide Curator at Vassar College, has traveled widely in Europe, photographing architecture, sculpture, and painting. Ancient to modern works are included. Kodak duplicates of the slides may be purchased. Slides of the Ara Pacis and Pergamon Altar purchased by Brown University several years ago were of excellent quality.

*Exedra Books:* P.O. Box 10235, Fort Dearborn Sta., Chicago, IL 60610. A set of 60 color slides of Palladio's buildings, imported from the Centro Internazionale de Studi de Architettura "Andrea Palladio," is available for \$50.00 plus \$3.00 postage.

*Film & Bild:* F. Heinze-von Hippel, Charlottenburger Chaussee 5155, D-1000 Berlin 20, Federal Republic of Germany. Slides of paintings in the Gemaeldegalerie of the Staatliche Museen Preussischer Kulturbesitz can be ordered directly from this company. A single-page list plus addendum is available on request. A selection of 14 slides recently ordered by Brown University was deemed to be slightly inferior in quality to Blauel slides. (Blauel no longer stocks slides of items in Berlin.)

*Hartill Art Associates:* 181 St. James Street, London, Ontario N6A 1W7, Canada. Quebec City was photographed in April; 200 slides of 17th - 20th century buildings are available. Photography undertaken during the summer will document Aachen, Trier, Mainz, Speyer, Worms, and Canterbury (stained glass). Cataloguing of these slides will be completed by the end of 1984.

*Landslides:* c/o Alex MacLean, 77 Conant Road, Lincoln, MA 01773. New two-part set on Disney World EPCOT is available on five-day approval. Each part (20 slides) may be purchased separately for \$50.00, or both for \$90.00. Mr. MacLean is currently assembling small sets from his archive of 70,000 aerial slides; he welcomes suggestions of subjects for sets.

*Merseyside County Council, Art Galleries Dept.:* Publications Officer, Walker Art Gallery, William Brown Street, Liverpool L3 8EL, England. Twenty-nine slides of paintings in the Walker Art Gallery, Sudley Art Gallery, and Lady Lever Art Gallery are offered at the price of 1 pound each, bound in glassed GePe mounts. The list includes artist's name, artist's dates, title of work, and date of work.

*Miniature Gallery:* 60 Rushett Close, Long Ditton, Surrey KT7 OUT, England. Art Slide News #62 is devoted to slides of works in

the Stedelijk Museum, Amsterdam, produced by the museum, available individually at \$.74. The next issue will include the Pre-Raphaelite exhibition (London) and the Orientalists exhibition (London and Washington). Miniature Gallery is also marketing a set of 24 slides of the Bonnard exhibition, made in Paris, priced 8 pounds (\$12.00) plus postage.

*Murvin, H.L., AIA:* 500 Vernon Street, Oakland, CA 94610. About 1200 color slides of Mesoamerican and South American subjects are offered, including Pre-Columbian architecture, art, and artifacts: indigenous architecture; markets and people; and Amazon tribes. Price for institutions: \$2.25 per duplicate slide. Catalogue \$3.95, deductible from first purchase.

*Slide Presentation (Stephen Sharge):* 175 Fifth Avenue, New York, NY 10010. The statement by Helen Chillman of Yale University endorsing the 8-volume set "Architecture, Interiors, and Furniture, 2800 B.C. - 1975" is being used in a current brochure without her permission and against her wishes. Her comment was solicited for one-time use at a CAA exhibit some years ago. I would like to hear from anyone who has had recent experience purchasing from this company, which during the last several months has aggressively attempted to sell its sets to me at Brown and to Mark Braunstein at the Rhode Island School of Design. Has anyone else noticed that the architecture slides are shot from printed reproductions?

*TAP Service, Ministry of Culture & Science, Republic of Greece:* 57 Panepistimiou Street, GR. 105 64 Athens. Sixty-eight 6-slide sets of museum objects and archaeological sites in Athens, Olympia, Delphi, Mystras, Hosios Loukas, Sounion, Rhodes, and Thessaloniki are available at Drs. 100 per set.

*Tate Gallery:* Publications Department, Millbank, London SW1P 4RG, England. A new 18-page catalogue issued in February, 1984, lists several hundred slides of paintings and sculpture at the Tate. Price per slide is 30p. Quality of a recent order, especially the new production of duplicate slides, was superb. Inconvenient, however, is the inconsistent printing of the duplicates: some have the emulsion on the front, others on the back. Information provided in the catalogue and on the slide consists of artist, title, and date.

*Trinity College Slide Exchange:* c/o Trudy Buxton Jacoby, Austin Arts Center, Hartford, CT 16106. A preliminary list of available slides includes buildings in Connecticut, Colorado, Massachusetts, New York, Rhode Island, and Vermont. These duplicate slides are being offered as a non-profit service to teachers of architectural history. Price: \$1.50 each, prepaid.

*World Microfilms Publications:* 62 Queen's Grove, London NW8 6ER, England. A two-part tape slide set has been announced, featuring (1) St. Paul's Cathedral and (2) the Sheldonian Theatre, Oxford, and Trinity College, Cambridge. Each part includes 38 slides and a half-hour cassette recording of a lecture by Prof. K. Downes of Reading University. The price for the series is 100 pounds (\$175.00). Transcripts can be ordered for an additional 5 pounds (\$10.00) each.

## Miscellaneous

**FOR SALE** — One of the most important photographic archives of art. The archive, which is nearly 50 years old, contains 70,000 black and white photographs of paintings, drawings, sculpture, and prints by 4,400 artists. Included are 2,000 photographs of artists. For inquiries, write to: *International Bulletin for Photographic Documentation of the Visual Arts*, Department of the History of Art, Tappan Hall, The University of Michigan, Ann Arbor, MI 48109.

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(\*This Guide is also included as a chapter in the Guide to Management for Visual Resources Collections)

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