

VRA Bulletin

Volume 11
Issue 2 *Volume 11, Issue 2*

Article 1

6-1-1984

VRAB Volume 11, Issue 2, 1984

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VRAB Volume 11, Issue 2, 1984

Abstract

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 - Museum Exhibitions
 - Professional News
 - Miscellaneous

Keywords

conferences, finances, slides, binding, supplies, software, computers, computerisation, Rajput painting, color correction

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INTERNATIONAL BULLETIN

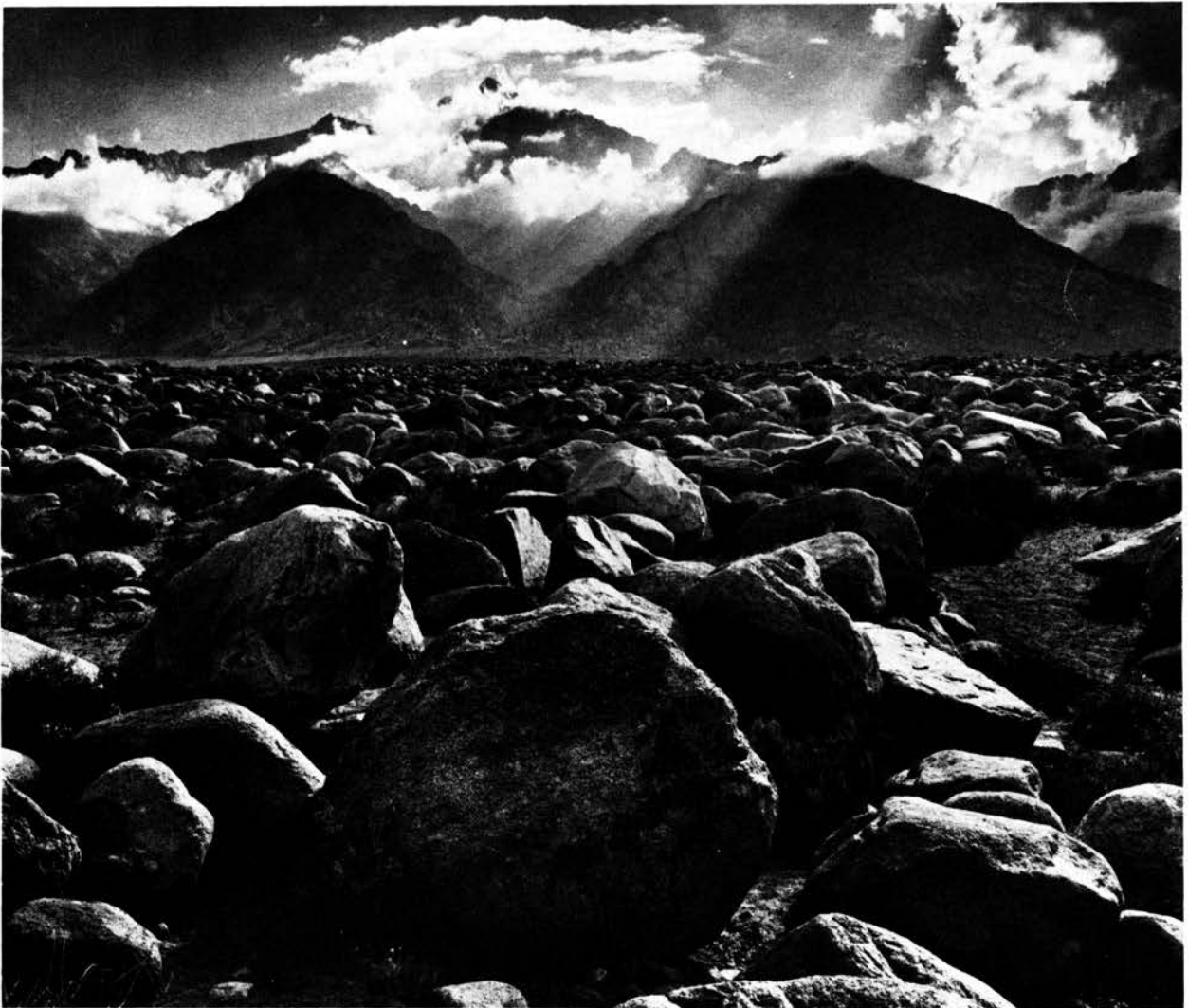
for Photographic Documentation of the

VISUAL ARTS

Journal of the Visual Resources Association

Vol. 11 No. 2 Summer 1984

VRA



Mt. Williamson, Sierra Nevada, from Manzanar, California, Ansel Adams, American, 1902-1984

in memoriam

INTERNATIONAL BULLETIN FOR PHOTOGRAPHIC DOCUMENTATION OF THE VISUAL ARTS is published in March, June, September, and December. Subscription is included with the \$10.00 annual membership fee to the Visual Resources Association. News items and articles are welcome, and should be sent to Joy Alexander, Slide and Photograph Collection, History of Art, 107 Tappan Hall, The University of Michigan, Ann Arbor, MI 48109. Deadline for the fall issue is August 15, 1984. Please submit all articles and correspondence double spaced, typed, on 8 1/2 by 11 inch paper. To ensure conformity, all contributors should consult the *Chicago Manual of Style*. Articles requiring extensive editing will be returned to the author for approval.

Editor: Joy Alexander, University of Michigan
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Cover: Courtesy The University of Michigan Museum of Art, gift of Harry H. Lunn, Jr.

Circulation: 541

ISSN no. L097-8020
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OCLC 6125705

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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: A map of the Cleveland area is enclosed for
drivers.

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 on the
Square.

Finalized plans for the VR program will appear in the Fall *Bulletin*.

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 South-
eastern 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. Papers and
presentations might include such topics as classification of difficult
subjects, computerization in the slide library, operations policies,
administration problems, slide production films, and slide preser-
vation. Please send a rough outline of your 15-20 minute
presentation to the session chairwoman: Christina B. Updike, Art
Slide Curator, Art Department, James Madison University,
Harrisonburg, Virginia 22807 (office phone 703-433-6588). Please
send the outline as early as possible to help facilitate planning. Any
VRC topic or problem will be considered.

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 South-
east, and the establishment of a VRC information network are two
topics that will be discussed. Submit other topics for group
discussion to the session leader: Joan L. Muller, Director of the
School of the Arts Library, Virginia Commonwealth University,
325 North Harrison Street, Richmond, Virginia 23284.

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.

Full details of the conference program and preregistration
material will be available by late August. If you would like to
receive this material or have any questions about the VRC Group,
contact the VRC Group chairman, Christina B. Updike, at the
address listed above.

VRA Financial Report

ASSETS

\$7,000.00	Transferred from UMKC	\$1,964.00 balance from 1982 \$3,500.00 accounting error from 1981 & 1982 \$15,316.00 income increment for 1983.
\$ 982.25	Income from guides distributed from Univ. New Mexico in 1983.	
\$ 527.90	Income 12/12-12/31/83 fr. 1983 subscriptions, back issues, guides, & postage.	
\$ 12.55	Interest from bank account	
\$ 166.41	Donations (C.S.)	
\$ 488.23	On hand in U.M.K.C. account	
<u>\$9,177.34</u>	TOTAL ASSETS	

EXPENSES

\$2,584.54	Gen'l. administ. exp. to incl.: \$ 207.02	Sundt: stationary, forms, membership flyers, etc. DeLaurier: Flyer (Haeseler), letters (C.A.A. mtg.), Fed. Res. Bk., Phila., flyers, M.A.C.A.A. mailing, M.A.C.A.A. dues, S.B.G mailing bags.
	\$2,377.52	
\$3,795.53	Int'l. Bull. vol. 10. #'s 1-4 & S.B.G: \$1,595.53	U.M.K.C. expenses for vol. 10 #1: reprints, stationary, supplies, postage, printing, updates, etc. from U.M.K.C. to U.M. for vol. 10 #'s 2-4 Int'l. Bull. (U.M. spent only \$2099.69 leaving a balance of \$100.31 to carry over to 1984.)
	\$2,200.00	
\$1,366.02	Guides expenses at Univ. New Mexico: \$ 907.55 \$ 458.47	printing postage & mailers
<u>\$7,746.09</u>	TOTAL EXPENSES (\$1,431.25 to carry over to 1984)	

Notes from the President

NOMINATING COMMITTEE APPOINTED

The first VRA Nominating Committee has been appointed by the Executive Committee. Comprising the Nominating Committee are Elizabeth Alley, University of Maryland, School of Architecture; Christina Updike, James Madison University; and Nancy Schuller, University of Texas at Austin. The committee has been charged with creating a slate of nominees for the offices of President-Elect, Vice-President, and Secretary. The membership will vote on the slate by ballot which will be sent to all current voting members by September 2, 1984. Should you wish to submit the name of a member who you feel should be considered for one of these offices, you may do so by contacting one of the committee members.

VRA ANNUAL MEETING SCHEDULED FOR FEBRUARY 1985 IN LOS ANGELES

With summer just arriving, it may be difficult to think about what will be happening in February. However, when one realizes all the work that is involved in preparing for a program, it is never too early to begin the process. Likewise, this is probably the time to start negotiating for funding to attend the annual meeting. Since most institutions operate on a July to June fiscal year, making a claim early in the "year" could mean the difference between getting financial support or not. Besides trying for monies allocated to your department or school, you should also be aware that grants for professional development are often available from outside agencies. Check with your institution's grants administrator to find out what is available. Grants and awards often require early application so it is important to investigate possibilities now in order not to miss an important deadline.

In preparing our program, we would like to know how you will be participating in our planned activities. We are still accepting proposals for papers, workshops, discussion groups, tours, special meetings, and the like. If you would like to join us in assembling the "best ever" program, please contact either Suzanne Babineau-Simenuer, Institute of Fine Arts, 1 East 78th Street, New York, NY 10021, (212) 772-5821, or me at the address given below.

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

Notes from the Editor

The offices used by the editorial staff of the *International Bulletin* are being renovated during the summer and fall of 1984. Please be tolerant of any inconveniences you may experience in communicating with the staff.

Joy Ann Alexander

TECHNICAL INFORMATION

Ask the Photographer

CONVERSION OF GLASS LANTERN SLIDES TO 35MM

There may be any number of reasons for duplicating glass lantern slides onto 35mm film. The size, weight, fragility and, in some cases, rarity and value of these slides may be of concern to the slide curators who see them used on a daily basis for art history slide lectures. These bulky relics of the past that may contain valuable or otherwise unavailable information can be converted to 35 mm slide film for everyday use. The lantern slides, if they are indeed valuable, may then be stored for archival safekeeping.

The duplication of lantern slides onto 35mm film can be accomplished with a minimum of photographic equipment. You will need a single lens reflex camera equipped with a macro lens set at a minimum focusing distance of 9.8 inches to provide a reproduction ratio of 1:2. This ratio will easily accommodate the full reproduction of a lantern slide within the 35mm format.

A light source is also necessary to illuminate the lantern slides for duplication. This lighting equipment may vary from a simple sheet of glass with reflected light behind it to a sophisticated and expensive dichroic color head.

Figure 1 illustrates a basic system using normal copy photography equipment for the reduction of lantern slides. A sheet of glass and a piece of white cardboard complete the duplication system.

The white cardboard you select should be highly reflective. For this reason, the glossy surface of foam core board will work better than the matte surface of illustration board. A single strength sheet of glass, approximately 16 x 20 inches in size, should then be elevated about 8 inches above the board. Place the lantern slide on the glass, making certain there are no shadows cast onto the white background from the edges of the glass or the slide itself. If this does occur, you simply need to position the glass higher or lower to eliminate these shadows.

If you have adjustable copystand lights, lower them so they form a 30 degree angle with the table surface. This will increase the amount of light reflecting up from the white cardboard while reducing the amount of light reflecting off the glass of the lantern slide. Even if your lights are in a fixed position, as is the case with the Leitz Repovit, it is still possible to achieve surprisingly good duplicates from the lantern slides. The light reflecting off the glass slide will reduce the image contrast when compared to slides shot from other illumination systems, but results may still be quite acceptable. You may want to experiment with your current lights even if they are not adjustable before taking the time or incurring the expense of setting up a new system.

This simple arrangement will allow you to use either black and white or color transparency film. If you are using color film that has been properly color balanced for normal copy photography work, you should be able to achieve good black and white images without a blue or blue/green color cast. (Use a yellow or a yellow and magenta filtration if there is an obvious coloration to your slides.)

When duplicating lantern slides with this system, you should open your camera one f-stop beyond your normal copy photography exposure setting because of the reduced amount of light reaching the copy film.

You can construct, if you wish, a simple light box that can be used to illuminate lantern slides (Fig. 2). The sides and bottom of

the box are made of 1/2-inch plywood. The top sheet is 3/8 inch plywood with a 3/8-inch sheet of plexiglass set in to diffuse the light. The total dimensions of the box are 9 x 14 x 4 inches. Inside, two 8-inch fluorescent lights are connected to a switch which is mounted on the top of the box. The top sheet of plywood should be fastened with screws rather than nails for changing bulbs or starters or rewiring the switch.

A light box illuminates the glass lantern slides entirely from below. The duplicates that are made with this lighting system are very rich in detail and have excellent image contrast. You may find the time and expense involved in making such a light box a worthwhile investment if you plan to convert a large number of lantern slides to 35mm.

Using a fluorescent bulb as a light source enables you to build a small light box with little or no ventilation. A light box using a tungsten bulb, on the other hand, would have to be much larger for even dispersion of the light and would need a ventilation fan to prevent heat from damaging and/or discoloring the plexiglass. The fluorescent light source does have one disadvantage, however. You must use black and white film for duplicating lantern slides. Balancing color film to the discontinuous spectral output of the fluorescent light would require extensive filtration.

A dichroic color head can also be used as a light source for illuminating 3 1/4 x 4 inch lantern slides (Fig. 3). With this equipment, color duplicating film can be used for the lantern slide conversions, as the color of the light itself can be adjusted easily with dichroic filtration. With this system, filters are placed between the light source and the lantern slide rather than positioned between the slide and the lens. Thus they do not reduce image sharpness as they do when they come between slide and lens.

When photographing lantern slides on 35mm color duplicating film, I have found that a slight adjustment from my usual Ektachrome color filter pack produces excellent results. This adjustment generally consists of a slight reduction in yellow and cyan — approximately 5 color units of each.

The dichroic color head is obviously an expensive light source for duplicating lantern slides onto 35mm film. I offer it as a suggestion only if you are already in possession of such a unit or have a compelling reason to use color film for your 35mm duplicates.

Patrick Young
University of Michigan

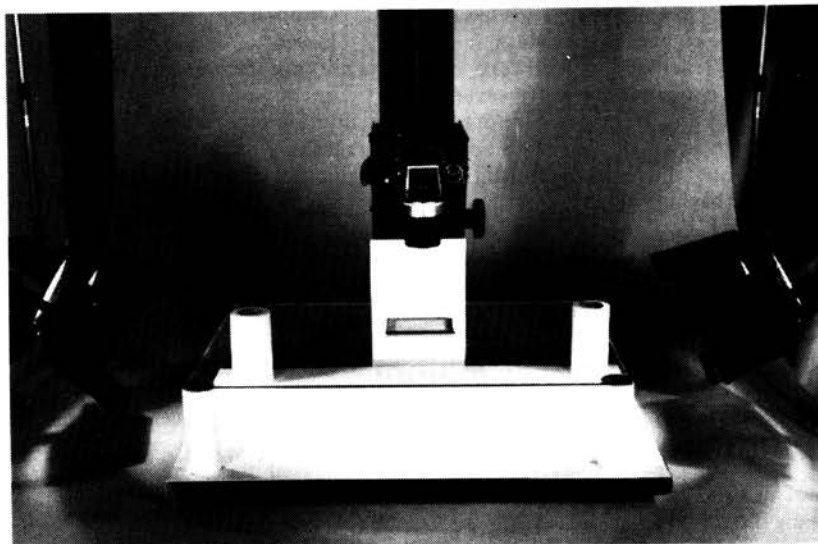


FIG. 1

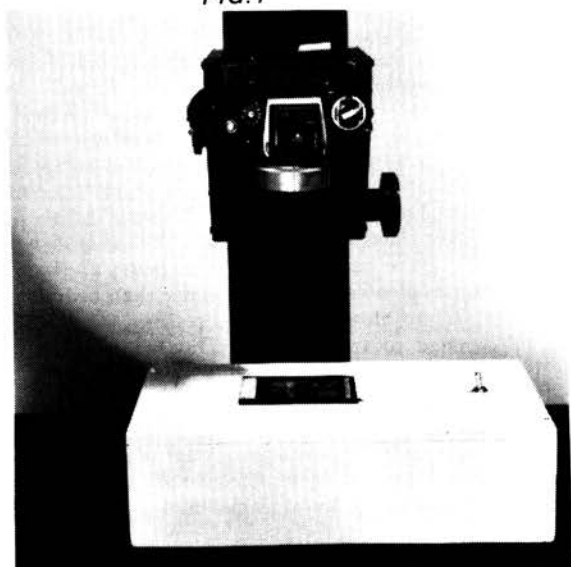


FIG. 2



FIG. 3

Conservation

PROBLEMS WITH DISCONTINUED BINDING SUPPLIES

Recently I reported that I had finally located a dealer willing to sell 3M's #65 splicing/sensing tape (7/32" x 100") to individuals on a single-roll basis for the same low price (\$3.00 per roll) that institutions were being charged. When I submitted this report to our editor, the information was still correct. However, before the printing ink on the final copy was completely dry, the situation had changed and, to our dismay, availability rather than terms became the more important issue.

It was at this time I was informed that the #65 tape which we have been using with great success for masking slides had been earmarked by 3M for discontinuation. Light Impressions, Inc., in Rochester, N.Y., still has a good supply, but I have been hearing from users around the country that they have been experiencing difficulty in getting the tape. A call to my local 3M rep confirmed our fears — it was time to start the search for a suitable substitute.

My local rep suggested two other tape products in the Magnetic Audio-Video Division for consideration: #51 and #MT 82357 (or 3M #8225). I was sent samples of the #51 tape which I put to task only to find that while it is usable, it is not as good as #65. #51 has a highly reflective metallic surface. While comparable in width, it is thinner than #65 (1/2 mil vs. 1.0 mil). Because it is a finer tape, it comes affixed to a backing material for easier handling. However, because it is thinner, it tears more readily and, therefore, cannot be stretched like the #65 tape. It is sold in small rolls in a self-dispenser package which keeps the tape under plastic until it is needed. When a piece is pulled out, the backing material is stripped off, all in one operation.

While I, personally, am not familiar with the #MT 82357 tape, I am told by one of our colleagues that its edges are not as clean as #65, probably because its adhesive has more tackiness. In fact, one of the complaints is that the binders' fingers got sticky from handling it. Its surface is described as "softer and more easily scratched." #MT 82357 is about 50% thicker than #65 (making it about 2 mils vs. 1 mil) due to a heavier coating of adhesive on a thicker aluminum foil base. In terms of price, however, it is about the same as the #65.

Some bad news also accompanied this information. Both the #51 and the #MT 82357 are being discontinued as well. While we may be lucky in locating a supply of one or the other, this obviously is only a temporary solution to our problem.

Somewhat distraught, I was finally put in touch with an executive in the Industrial Tapes Division at 3M in St. Paul. After outlining our slide masking tape requirements for him, I asked him what 3M would need to reverse its decision about the #65 tape. He replied that volume of sales determined whether or not a product is continued and, therefore, if 3M had some idea as to this product's demand or potential, they might be persuaded to reconsider their decision. We also discussed the possibility that a different marketing strategy might help the product to become more successful in the market place.

In order to know if the product warrants such action, 3M wants to hear from you — all of you current and potential #65 tape users. Therefore, I have drafted a letter, printed below, which I ask you to retype or rewrite on your institution's stationery, filling in the blanks where indicated. I feel that #65 tape could enjoy greater sales if it were not as difficult to locate and purchase. Furthermore, if it were transferred to the Industrial Tapes Division and made available along with the other photographic products already in this line, it is quite likely that it could soon become established as a preferred item, filling the need for a proper "masking" tape that has not been met by any of the other Industrial Tapes products. I urge you, therefore, to take the time to write to 3M. Send your letter to

Mr. Jeff Piper, Industrial Tapes Division, 3M Company, Building 220-8E, 3M Center, St. Paul, MN 55144.

Dear Mr. Piper:

At the suggestion of Christine Sundt, Conservation columnist for the *International Bulletin for Photographic Documentation of the Visual Arts*, I am writing to register my interest in 3M's #65 tape. I would like to see 3M continue manufacturing and distributing this tape (which we have been using for _____ years). Our annual usage is _____ rolls/cartons (48 rolls per carton) which we are now buying from _____ for \$_____ per roll, \$_____ per carton. OR...We are currently not using #65 because (1) we have been unable to locate a 3M distributor in our area; (2) we would prefer to purchase it in smaller quantities rather than by the carton as required by our local 3M agent; or (3) it is too expensive; we prefer _____, instead. However, were we able, we would like to begin using it. I estimate that we would buy _____ rolls/ cartons per year. I would also like to see this tape sold on an over-the-counter basis since I am asked regularly to recommend a good slide masking tape. Currently I know of no product better than 65 being sold in photographic/camera shops. Thank you for your assistance in this matter. Please let me know what 3M's decision is regarding the #65 tape. Sincerely yours...

If you find your time too precious to write such a letter, you may express your opinion by phone. Mr. Piper's number in St. Paul is 612-733-0064. I suggest that you speak with him directly so that you are sure the message will be received.

In the course of my conversation with Mr. Piper, I learned about yet another tape among 3M's products that might be suitable for our masking needs. This is tape #YR 8437, described as a 2 mil metallic polyester film that comes in 1/4" or 1/2" widths and is currently being sold in 72-yard rolls (there is a chance that a 36-yard roll will also be available soon). The tape is coated with a low-outgassing adhesive which means that the adhesive retains its integrity and does not emit significant amounts of gas when used under extreme temperature conditions. In other words, what we may have is an archival masking tape — something which we definitely need in the market place. A sample roll is being sent to me and I hope that by the time the next copy deadline rolls around, I will have had a chance to do some testing in order to provide you with a report on this new product. If anyone among you has already used this tape, or another like it, I would appreciate hearing from you. Along the same lines, if you would like to have a look at a sample of the 65 tape, let me know by phone or mail.

Another of our slide binding supplies that has fallen into the dreaded realm of discontinued items is the Leitz cover glass for 2 x 2-inch slides. However, as far as I know, Kodak still carries 2 x 2-inch glass plates (Cat. No. 141 3020) sold in packages of 50 plates.

This is described in the literature as "thin", 0.030 inch. Another source for glass is Fedchenko Enterprises, Inc., maker of Emde glass. This company offers a "No-Ring" slide glass (7/7-NR) which is essentially an anti-Newton ring glass. Emde sells plain glass as well. Yet another source for 2 x 2-inch glass plates is the Erie Color Slide Club, Inc., P. O. Box 672, Erie, PA 16512. They sell Erieflex Cover Glass which is claimed to be as transparent as the finest optical glass, but less than half as heavy as glass. It has from 6 to 17 times greater impact resistance than ordinary glass; and when subject to blows beyond its resistance, it reduces the hazard of damage to transparencies by breaking into large, relatively dull-edged pieces. It was used experimentally for 6 years before being put on the market.

Finally, I am pleased to report that I have received the first shipment of the so-called "Madison Bindrite" slide binding rig. My stock at this time is just about depleted, so if you are interested in acquiring one please let me know immediately. I am not sure how long I will be able to make these available. We are charging \$20.00 per binding rig which includes all postage and handling costs. Prepayment is required on all orders.

In the next issue, I hope to include more information about the 3M tape products mentioned above. In addition, I will present a summary of my findings to date on the fungus/chemical problems in glass-bound slides. Until then, I look forward to hearing from you.

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

Computer News

PUBLIC DOMAIN & USER-SUPPORTED SOFTWARE FOR THE IBM-PC

Public domain software, often referred to as "freeware", is available for anyone to use. Unfortunately, it is often difficult to find. In order to help our readers become aware of some of the "freeware" that is available, I have compiled a list of public domain and user-supported software for the IBM-PC. All of the material listed is being distributed by the PC Software Interest Group, 1556 Halford Avenue, Suite #130, Santa Clara, CA 95051 (phone: 408-247-6303). As of January 1984, there were 100 disks in the PC SIG library. A book listing all files on each disk is available from the PC SIG for \$3.00. In order to obtain any of the disks listed below, simply write to the PC Software Interest Group at the address given above. Include \$6.00 per disk and a \$4.00 shipping and handling charge per order. California residents are required to add 6.5% state tax. Foreign orders add 10% or \$10.00, whichever is greater. To order the complete library, just send \$595. The catalogue is free on orders in excess of \$30.00. Prepaid orders of 12 disks or more may select an additional disk free of charge (indicate number) or a free copy of PC-TALK III. Be sure to include your return address.

The programs included in this library come from computer clubs and bulletin boards around the country. Some of the programs request an optional donation; these fall under the category of "user-supported" programs. An author of one of these programs states: "Free distribution of software and voluntary payment for its use eliminates advertising costs and copy protection schemes. Users obtain quality software at reduced cost. They can try it out before buying, and do so at their own pace and in the comfort of their own home or office. The best programs will survive, based purely on their quality and usefulness." Anyone may request a copy of a user-supported program by sending a blank, formatted disk and a postage paid return mailer to the author of the program. A copy of the program, with documentation on the disk will be sent by return mail. The amounts of the suggested optional donations vary. The author of PC-File, Jim Button, P.O. Box 5786, Bellevue, WA 98006, asks for \$35.00. This program, in my opinion, is well worth the price.

Public domain and user-supported software are also available through local computer user groups, usually for the cost of a blank diskette, which is about \$6.00. Purchasers are encouraged to make copies of these diskettes and share them with friends.

SELECTIONS FROM THE PC SIG LIBRARY

#2: Spooler to allow use of computer while printing. Disk cleaning program and instructions for unprotecting a BASIC program. Typewriter emulator. Function key reassignment program.

<https://online.vraweb.org/vrab/vol11/iss2/1>

#4: DBMS, a database program and MODEM7, a modem control program; also CHESS and ELIZA.SURVIVAL, an adventure type game.

#5: PC-FILE 9.0, a popular user supported database program. Includes documentation.

#6: FREE I Ramdisk, Reference guides for BASIC and DOS and several hardware checkout routines. Profiler routine for determining how much time is spent in which part of a BASIC program.

#7: EXPLIST - prints BASIC programs in easy to read format.

#9: SQUISH to compact BASIC programs to reduce space and increase speed. CRK4, a file checksum program. WASH, a disk file maintenance program.

#14: BASMENU, an automatic menu generating program, MENTOR, Visicalc templates for taxes, plotting and home budget. Barchart creation program.

#15: PCMAN, COLORDM, a good example of color graphics and animation written in BASIC.

#16: PC-TALK II Modem communications package with documentation. Also includes a few games.

#18: IQBUILD educational programs -- Reading, math, and language skills. Games.

#25: 25 miscellaneous financial programs, printer utilities.

#26: Book Index utility with Pascal source code.

#28: DISKMODF to examine and modify any sector on the disk. VDEL to selectively delete disk files. Updated SQUISH program. Function key handler.

#29: Set of 15 financial programs. Calculate loan balance, critical paths, curve fitting, mean and standard deviation, income averaging and more.

#31: MVP-FORTH - Mt. View Press Public Domain FORTH language.

#32: Screens for MVP-FORTH. Includes source code for FORTH editor and assembler. Used with MVP-FORTH disk #31.

#33: Modem and printer utilities. GRAFTRAX, a graphics printer dup. SCROLL to scroll specified area of screen. BSR control program. #40: Stock Market analysis programs.

#41: Kermit communications package. Incorporates error correction protocols for use with compatible mainframe systems.

#42: Extensive documentation for Kermit system. 290K bytes.

#46: CLOCK screen forming program. MEMDUMP memory dump program.

HIDEFILE to undelete and unhide files. File download program. Printer parameter setup routines for C-Itoh and Epson printers.

#52: Utilities for cleaning up downloaded programs. Program for packing and unpacking in HEX format for communication of binary files. Several printer and keyboard utilities.

#54: XMODEM with source code. Modifications and tutorial for IBM Asynchronous Communications Program.

#57: Text processing tools - volume 1. TRANSLIT, SORT, FIND, CHANGE and COMPARE. Programs on this disk and #58 were derived from the book 'Software Tools in Pascal.'

#58: Text processing tools - volume 2. FORMAT, DEFINE, MACRO, EDIT.

#59: PEPSON text formatter. Fast screen print routine and a quick reference template generator.

#62: Programs for handling a mailing list, cash accounting and home inventory. PC-Talk II mods.

#67: PC-TALK 2.0 modifications. NONLIN to perform a non-linear least squares fit to data. Simple plotting

program. Label maker.

#68: Wordflex word processor. A user-supported word processing system rivaling those costing many times more.

#69: Designer. A user-supported graphics system to create graphics and animation on color display.

#70: DISKCATaloguing program. Sort and directory manipulation programs. Epson printer demos.

#76: History Education. A series of educational games.

#77: IRD. A communication program by the author of PC-FILE.

#78: PC-WRITE word processor.

#79: Ram Drive, keyboard utilities, demos, mailing list program.

#82: Batch file utilities. Extends the power of batch files, with tutorial.

#86: SCREEN text editor. Works with Microsoft's mouse.

#88: EPISTAT Statistics package.

#89: Tools. Mailmerge, spooler, Wildcard file lister, PC-LIB.

#90: Genealogy package. Keep track of your ancestors.

#92: Music playing and scoring system.

#95: Math Tutor with data files for different grade levels.

#96: The SOURCE introduction - Vol. 1. Disk full of instructions on how to use features on the Source. Saves connect time.

#97: The SOURCE - Vol. 2, with sample of Free BBS Functions.

A final few words... according to the PC SIG brochure, "disks are in 'as is' condition, and no warranty is made as to the usability of any program." Most disks are single-sided DOS 1.1 and 2.0 compatible. PC SIG also solicits any "useful or interesting program(s) running on the IBM-PC." Furthermore, "It is the policy of PC SIG to compensate authors/contributors of programs which become part of the library with complimentary selections from the library."

Now that we know what is available for the IBM-PC, we would like to compile a similar list for Apple. If you have any information that might help, let us know. We will be glad to spread the word among our readers.

Christine L. Sundt, Guest Editor
20 West 31st Avenue
Eugene, OR 97405-3326

DIRECTORY OF COMPUTER USERS

Marybeth Koos and Suzanne Babineau-Simenauer are in the process of compiling a directory of computer users which will appear in the fall issue of the *Bulletin*.

CIRCULATION/MEDIA CHECKOUT SYSTEM

Carol Block, Media Librarian in the Labs for Recorded Instruction, University of Wisconsin-Madison, Van Hise Hall, Madison WI 53706, is working on a circulation/media checkout system using an IBM-PC, "Knowledge Man" database software, and a bar-code reader that employs a light pen. If you would like to know more about this project, contact Carol Block at the above address or phone her at 608-262-1126. Carol has promised to write up a summary description of her system once it is up and running.

Asian Slide and Photograph Collections

CATALOGUING RAJPUT PAINTING

In the slide collection of the Department of the History of Art, University of Michigan, Rajput painting is one of the more well represented areas of Indian art. Rajput miniatures are first identified by geographical regions, and then by format and subject matter or title.

The first and second lines of our cataloguing system would define a slide in this group as Indian, as painting, and as Rajput. The third line next determines location in the following manner:

1H	Ajmer	4M	Jaswan
1N	Amber	4R	Jodhpur
2C	Baghal	5C	Kangra
2E	Bandralta	5H	Kishangarh
2G	Basohli	5N	Kotah
2K	Bhoti	5P	Kotla
2L	Bikaner	5R	Kulu
2P	Bilaspur	6E	Malwa
2U	Bundelkhand	6H	Mandi
2V	Bundi	6K	Mankot
3D	Chamba	6N	Marwar
3G	Datarpur	6R	Mewar
3J	Datia	7F	Nathdwara
3L	Deogarh	7P	Nurpur
3P	Garhwal	7S	Punch
3T	Gujarat	8J	Siba
3W	Guler	8L	Sirmur
4D	Hindur	8N	Sirohi
4H	Jaipur	8R	Suket
4L	Jammu	8V	Uniara

Number Code:

- 1 = A (Ajmer-Amber)
- 2 = B (Baghal-Bundi)
- 3 = C-G (Chamba-Guler)
- 4 = H-J (Hindur-Jodhpur)
- 5 = K-L (Kangra-Kulu)
- 6 = M (Malwa-Mewar)
- 7 = N-R (Nathdwara-Punch)
- 8 = S-Z (Siba-Uniara)

Letter Code:

A-Z = First to last place within each number category

Example: 5: All sites beginning with the letter "K" or "L"
5C: Kangra painting

Next, the type of painting is determined:

- 2... Manuscript
- 3... Album
- 4... Ragamala
- 5... Nayika
- 6... Single painting
- 7... Temple hangings
- 9... Miscellaneous

Example: 5C 6 Kangra, single painting

Next, the initials of the title (usually of a manuscript), or the subject matter is noted. Subjects are divided as follows:

- | | | | |
|---|----------------|---|--------------------|
| A | Portraits | N | Night scenes |
| B | Animals | P | Seasons |
| C | Nature | Q | Erotic |
| D | Hunting scenes | R | Lovers |
| E | Court scenes | S | Hermits |
| F | Bathing scenes | T | Ornamental pages |
| G | Harem scenes | U | Cosmology/Mandalas |
| H | Musical scenes | W | Western subjects |
| J | Dance | X | Deities |
| K | Krishna scenes | Y | Calligraphy |
| M | Well scenes | Z | Miscellaneous |

Because Krishna scenes are so numerous within the category of Rajput painting, they have been further subdivided as follows:

- | | |
|--------------------------|----------------------|
| a...Child | m...Radha |
| 3 Birth scene | 2 Bangle seller |
| 4 Butter thief | 3 In Forest |
| 5 Tied to mortar | 4 Quarrel |
| 6 Crying for moon | 5 Disguise |
| 7 Swinging | n...Victories (over) |
| 8 Migration to Brindaban | 2 Aghasura |
| b...Balarama | 3 Akrura |
| c...Rukmini | 4 Batsasura |
| d...Sudama | 5 Brahma |
| e...Dipavali | 6 Crane Demon |
| f...Paradise | 7 Cyclone Demon |
| g...Cosmic Ocean | 8 Fire |
| h...Fluting | 9 Kaliya |
| j...Cowherd | 10 Kamsa |
| k...Gopis | 11 Mt. Govardhana |
| 2 Bathing | 12 Putana |
| 3 Stealing clothes | |
| 4 Search | |
| 5 Ring dance | |
| 6 Toll | |

Example: 5C 6Ka 3 Kangra, single painting
Krishna scene, child, birth

Multiple examples of the birth scene from Krishna's life, classified under Kangra painting, could be catalogued as:

5C 5Ka 3b, ...3c, ...3d, and through to z

Details of the preceding slides would be catalogued as:

5C 5Ka 3bb, ...3bc, ...3bd, and through to 3bz

In order to simplify our cataloguing system, we have eliminated chronological distinctions, which are not as relevant as differences in subject matter or region; and we have eliminated the three general regional categories of Pahari, Central India, and Rajasthan. These qualifications can be retained on the label, but are not necessary to the numerical cataloguing code.

Eleanor Mannikka
University of Michigan

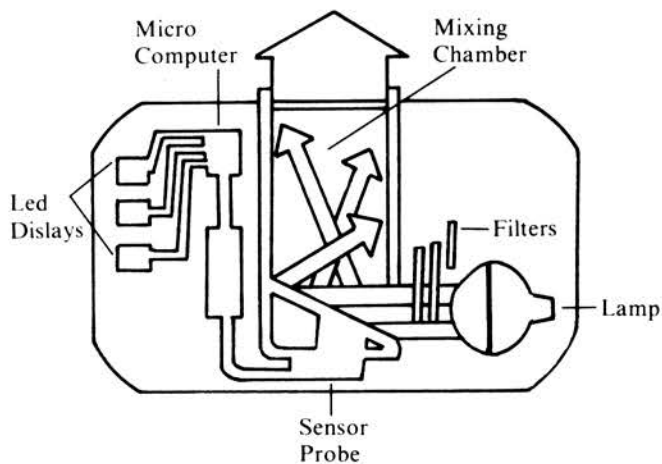
Miscellaneous

A METHOD FOR COLOR CORRECTING SLIDES

Many slide curators have asked for a description of the duplication technique we use to color correct slides at the Art Institute of Chicago. I have asked our photographer, Robert Hashimoto, to write the following brief outline of our system.

Nancy Kirkpatrick

Before beginning the process of slide duplication, we first determine the proper color filtration for each slide to be duplicated, using Kodak color viewing filters. The copying itself is done using a variety of apparatus. The copystand we use is a Leitz Reprovit, which serves both as an ordinary reflection copystand and as a camera stand for duplication. The most valuable device we have is one that is not available on the open market. It is a dichroic color enlarging head, specially adapted by Beseler for slide copying. Instead of projecting its light downward, it projects it upward into the camera lens. (See illustration.) The transparency is placed on the light box that our carpentry staff made to sit on top of the color head and which allows us to copy any format from 35mm to 8 x 10. The light source is infinitely adjustable, allowing us to dial in any color combination desired.



Cross-section of Dichro 45 computerized colorhead which has been specially adjusted to project light upwards for use in slide duplication.

The colored light which passes through the transparency is blended in a mixing chamber inside the color head in order to ensure overall consistency of color. This particular head (Beseler 45 MXII) has a built-in microprocessor providing very precise incremental filtration of color. Although the system may sound unusual to the layperson, it is a method used by most professionals, since it produces the best results in the shortest time.

With a machine like this the possibilities for correction of poor quality color in slides is increased. Most slide librarians have slides in their collections which either were not produced properly in the first place or, due to the deterioration of dyes in older slides, have become increasingly unacceptable. Not many librarians are able to discard slides that are not good. However, few librarians realize the options available to them for the remaking of poor slides.

There is no substitute for high quality originals, however, the best transparencies will provide the best duplicates. The copying of duplicates will produce mediocre results. Every time a slide is copied, sharpness is lost and contrast is gained, and color balance is increasingly altered cross-spectrally. In other words, some colors copy correctly while others, in another part of the spectrum, do not.

If you do not have your own photographer, ask your lab expert for further explanation of color correction. Keep in mind, however, that not all slides can be saved.

Robert Hashimoto
Photographer, Ryerson Slide Library
The Art Institute of Chicago

SELECTIVE REPLACEMENT OF SANDAK SLIDES THROUGH SIMPLE CODING

The replacement of faded Sandak slides can become quite costly for a collection which owns hundreds of them, yet must operate within a small budget. Faced with this problem, the curators of the slide collection at the University of Missouri at St. Louis devised a simple system that allowed them a means to sort out selectively slides in most desperate need of replacement while maintaining the faculty's easy access to these slides.

A simple two-part code was devised to identify the condition of each original slide and of each copy. The letters AA were used to indicate good condition. The letters "A" through "D" were used to indicate both bad condition and the number of copies on hand. "A" meant a bad slide with no additional copy, "B" a bad slide with one copy, and so on. The condition of the copies was indicated by numbers ranging from 1 (excellent) to 5 (poor: total color shifting, mold.)

For example, a Sandak slide of Winslow Homer's *Country School* had a total of fifteen copies. Placing the slides together on the viewer, the curators found that there were only four exact copies; the remaining nine were various details of the painting. In comparing the four exact copies to the Sandak, they found that the Sandak slide was completely faded, and three of the copies had color shifted, while one of them was in good condition. They decided that one good slide was not enough to serve their needs and therefore recorded the pertinent information on forms designed to facilitate ordering replacements. The entry looked like this:

DRAWER Ptg. 19th., USA, Homer, W.

TITLE *Country School*
oil/c
c. 1817

NUMBER PB 226

CODE D 5 5 5 1

(The code translates into the following: one bad Sandak slide has 4 copies. The three marked with fives are in very poor condition (5 5 5) and the one marked with a one (1) is in excellent condition.)

To make tallying easier, the codes were circled, so that they stood out from the rest of the information.

The completed information sheets were kept in groups according to date, country and medium. The curators reviewed each section, placing a red X next to "desperate" cases such as the Homer example above, then distributed the appropriate sheets to

faculty members. They chose among the red X's and initialed the ones they needed most. These slides were ordered. Of 1,330 damaged slides, only 521 had to be replaced. The remaining records of the faded Sandak slides are kept on file for possible future replacement. The simple coding system was a success because it was a concise method of consolidating a vast amount of slide condition information into a few visible numbers and a letter. It aided in tailoring the acquisitions to specific faculty needs while keeping the amount of money spent to a minimum. This system can be applied to other brands of slides as well and has merit even when a limited budget is not a problem.

Rachel Park Applegate and Nancy Follis
University of Missouri, St. Louis

COLLECTIONS

Collections Outside Art History Departments

CREATIVE SLIDE ACQUISITION PROGRAMS

When conventional methods of slide acquisition (purchase and copy photography) are impossible or fail to provide the needed images, how do slide curators obtain slides in specific subject areas? Anyone who has tried to locate good sources for slides of very recent art, for example, knows how difficult it is.

Deby Erviti, Slide Librarian at the San Francisco Museum of Modern Art, has developed three different programs for slide acquisition in order to strengthen her collection of approximately 48,000 slides. The first of these programs involves an arrangement with another curator/photographer, to the mutual benefit of both. Since the SFMMA does not have a staff photographer at present, Irene Anderson, Slide Curator at San Francisco State University, arranges to photograph any current exhibition which she and Deby would both like to document in their slide collections. She takes two exposures of each work in the exhibition, so that both she and Deby will have a complete set. Deby pays for the film and processing in exchange for the photography. A second project which Deby has developed is an exchange program with other area slide curators, whereby duplicate slides of SFMMA shows are swapped for slides which Deby needs in her collection. She says that the exchange program has been very successful. Other curators have expressed interest in the idea of a national slide exchange, and I hope to explore this idea in a future issue of the *Bulletin*.

Deby's third project, still in an early stage, is one to seek slide donations from the local art community. To quote from her letter, "What we have come up with here at the museum is a letter from our museum's director to different areas of the art community asking for donations (tax deductible) of slides to the museum's slide library. There is a letter that is directed to art dealers and galleries asking for duplicate slides of works by artists that they represent; there is a letter for the architectural community asking for slides of major projects they have been involved in or worked on; and there is a letter directed to the design community in the Bay Area asking for slides of their work. I am hoping for a good response from the arts community since most of them have been involved with the museum in one way or another."

Since January, we have been involved in a similar project here at Scholes Library of the New York State College of Ceramics. We

are systematically contacting alumni of our M.F.A. programs in ceramics, sculpture, and glass to ask for slide donations (or, with permission, duplication and return of originals) in order to build our collection of contemporary slides in these areas. The letter which we have prepared points out that alumni who participate in this project will gain exposure for their work by having slides in our collection, which is heavily used by faculty, visiting artists, and students. Alumni are also asked to put the library on their mailing lists for exhibition announcements and news of other artistic activities, so that this material may be added to their files in the College Archives. The first mailing (made manageable by the use of campus computer facilities) reached about 90 alumni from the period 1973-1983, and we have already begun to receive slides in return. When the returns from the first mailing have been reevaluated, we will proceed to contact alumni from the previous decade, and so on. We hope to establish valuable contacts through this program, while adding needed slides of contemporary work to our collection.

I would be very interested in hearing from other curators who have had success in acquiring slides through slide exchange programs, original photography projects, and other non-traditional routes.

Carla Freeman
New York State College of Ceramics

Profile

CORNELL

The slide library of the College of Architecture, Art, and Planning at Cornell University is a distinguished collection. According to Betty Jo Irvine writing in the first edition of *Slide Libraries*, the collection was established around 1880. This places it among the first five or six academic slide collections to be established in the United States.

Cornell University was founded as a land-grant institution by Ezra Cornell, who stated in 1868 at the dedication of the university: "Finally, I trust we have laid the foundation of a university - an institution where any person can find instruction in any study." Andrew Dickson White, the first president of Cornell, donated his large and complete architectural library to the University in 1871; it formed the nucleus of the Architecture Library. White's interest in and support of architecture led to the appointment of Charles Babcock as the University's first professor of architecture. In 1896 the Department of Architecture became an independent college. This strong early implementation of the teaching of architecture in an academic setting resulted in an early need to accumulate support materials.

The first mention of the existence of lantern slides at Cornell as a component of the "College Collection" occurs in the University Register of 1874-75: "...a large number of lantern slides to be used in the camera as illustrating various remarkable buildings as well as the various styles of architecture." By 1888-89, the college possessed "a lantern of the most improved pattern for the purpose of throwing architectural views upon a screen before the class [which] is in constant readiness for the use of the lecturer." By 1899-1900, it was claimed in the University Register that the college collection of lantern slides numbered several thousand and that it was revised and enlarged annually. By 1890 it had grown to about eight thousand slides and by 1924 to some twenty-four thousand.

The slide collection, along with an extensive photograph collection, was under the jurisdiction of the Architecture Library.

Throughout the 1920's, 1930's, and 1940's, mention was made in the Librarian's Report of the status of the slide collection. In 1937 the faculty of the college voted that the library committee study and report on a system for the definite and unified administration of the slide collection. By 1938-39 this reclassification was underway; a collection of about 8,500 landscape architecture slides was added during that year. In 1941 the slide collection was cleaned, and both lantern projectors were equipped with fans. In the mid-1940's, thirty-five millimeter (two-by-two inch) slides were first mentioned. It was not until the mid-1950's, however, that this type of slide which is standard today, predominated. By 1952 the collection had grown to some 46,500 slides.

In 1952 after years of negotiations the library committee recommended, and the faculty of the college approved, the transfer of the Architecture Library to the central university library system. The collections of photographs and slides were specifically excluded from the transaction and were retained by the college.

At that point the character of the slide collection changed. The original lantern slide collection seemed to have been established primarily to provide illustrative materials for the teaching of both architectural history and art history. (At that time, art history was taught both in the College of Architecture and in the Departments of Classics and History in the College of Arts and Sciences.) Although the Architecture Library was not under professional management until the 1950's, it did provide a controlled environment for the development of the slide collection in context with the development of other architecture and art history support collections. In sharp contrast, many department collections evolved from accumulations of slides in professorial offices, which were eventually amalgamated and placed under the curatorship of students, clerks, or other, often temporary, personnel. In the 1950's, however, after the separation from the Architecture Library, the architectural slide collection was administered by a number of temporary visual aids assistants, many of whom stayed for less than an academic year. Collection development was primarily controlled by Dean Harry Detweiler, who chaired the faculty Visual Aids Committee.

During that period, Professor Frederick Morris ("Morrie") Wells, chairman of architectural design, became interested in expanding the modest collection of thirty-five millimeter slides. He was awarded the 1951-52 Langley Fellowship by the American Institute of Architects for the purpose, as he stated in his application for the fellowship, of reassessing many of the great buildings in Europe: "By study on the spot, enforced with photographic and sketch references, I hope to establish a method presenting material to students which will be acceptable to them and of great value in their training and appreciation." The fundamentals that Morrie Wells considered important for study included such concepts as methods of enclosing space; suitability of available materials and construction techniques; principles of circulation; and subtleties of optical illusions, unity, rhythm, and contrasts. Tradition has it that he took the college's Leica camera to Europe each summer to photograph major and minor architectural monuments. The resultant slides were viewed and discussed in weekly senior seminars, and many were incorporated into the slide collection. The seminars were intended to acquaint students with the European environment at a time when few students were able to travel abroad. Thus the architecture slide collection began to be developed as an extensive visual archive while still serving as a resource for art- and architectural-history classes and seminars.

In the early 1960's, concurrent with the hiring of a permanent slide librarian, the architectural historians concerned themselves with the development of a coherent classification system that would satisfy their slide retrieval needs. Planning professor Barclay Jones devised a classification scheme that used computer-punched aperture cards. That system was immediately charac-

terized by the architecture design faculty as anti-humanistic and incomprehensible. Later Jones, with Professors Stephen Jacobs and Henry Detweiler, developed and succeeded in implementing a manual classification system that was based on the rejected computerized scheme. The major collection, that of architectural studies, was classified by location and building type; stylistic periods were identified by color coding individual slides. The small architectural theory section was filed by period and theorist. Fine arts and minor arts slides were classified by the country of origin. Cutter numbers were used to code for the artist. The system has undergone only minor modifications and is still in use. It is biased toward the needs of architectural historians and planners who are comfortable with geography as the major access point. Most architects prefer a system based on the works of individual architects and on specific building types. To address that concern, twentieth-century architecture slides have recently been reclassified by architect.

After the establishment of the Department of History of Art in the College of Arts and Sciences in the 1940's, that department began to collect lantern slides on art history and by the late 1950's was producing thirty-five millimeter black and white copy-work slides. Color slides and systematic slide purchases soon followed. The extensive (ca. 175,000 slides) fine arts slide collection has, therefore, shifted toward the architecture and planning strengths of the collection.

The professional management of and acquisitions for the History of Art in the College of Arts and Sciences in the 1940's, that department began to collect lantern slides on art history and by the late 1950's was producing thirty-five millimeter black and white copy-work slides. Color slides and systematic slide purchases soon followed. The extensive (ca. 175,000 slides) fine arts slide collection has, therefore, shifted toward the architecture and planning strengths of the collection.

The professional management of and acquisitions for the architecture slide collection have continued to grow. During the early 1960's, the slide librarian managed the collection with the help of several undergraduate assistants, who basically functioned as projectionists. Today the staff consists of a slide librarian, a half-time assistant, a half-time photographer, and four graduate student assistants. The subject areas represented in the collection have been diversified to cover the needs of architectural historians, architects, and participants in graduate seminars. Analytical material is constantly being acquired, and the librarian is responsible both for coordinating special projects and for maintaining a general balance in the collection.

As in all aging collections, there is a constant need to replace some of the older segments that are documented either in black and white or in faded color. The prospect of computerizing the holdings looms large, as does the critical need for adequate environmentally controlled space. Those are all problems that plague established collections, which tend to accumulate acquisitions and responsibilities annually without addressing growing staffing and housing needs. Such problems become even more difficult to solve after a certain critical size has been reached. The architecture slide collection now has over 300,000 slides. Solutions will, therefore, involve considerable integrated and sustained planning and effort.

Margaret N. Webster
Cornell University

FOR YOUR INFORMATION

Slide Market News

A RUNNING UPDATE TO THE 1980

SLIDE BUYER'S GUIDE

ACSAA Color Slide Project (Walter M. Spink, Director): Since 1974, the American Committee for South Asian Art (ACSAA) Color Slide Project has provided high quality yet modestly priced color slides of the art of India and other South Asian countries (Nepal, Tibet, Sri Lanka, Burma, Afghanistan) to individuals and institutions around the world. In 1983, the project expanded its coverage to include the art of Southeast Asia with four new slide sets on Indonesian art. The slides, which document paintings (murals and miniatures), sculptures (in museums and *in situ*), and architectural forms (temples, caves, mosques, and palaces), are selected with great care from the vast number of views taken by our photographic team for the specific purpose of creating a *visual resource archive* (AAAUM) on the art of South and Southeast Asia, open to scholars and students of Asian art for study and research purposes. Many slides are originals. The composition of each set (of 100 slides each) is aimed at enhancing the teaching of the art, culture, history, and religion of South and Southeast Asia, and aiding scholars in their research. The slides are also available for publication. Those interested in the ACSAA Color Slide Project may write to Professor I. Job Thomas, Director, South Asian Studies, Davidson College, Davidson, North Carolina 28036, or call (704) 892-2000.

American Association for State and Local History: 1400 Eighth Avenue South, Nashville, TN 37203. Slide sets with tapes are offered on topics concerning architectural preservation. The set on the Victorian house is recommended by Elizabeth Alley, University of Maryland School of Architecture.

Ars Nova Media: c/o Helmut Weihsmann, A-1090 Vienna, Schlagerg. 5/14, Austria. Slide sets (duplicated on Ektachrome #5071 from Kodachrome or Ektachrome daylight films) are offered on subjects related to the contemporary environment (emphasis on the U.S.). Presently, 60,000 slides are in stock. A recent expansion in scope of coverage has produced sets on early modern Viennese architecture and classical modern architecture (Wright, Neutra, Bauhaus, etc.). Sample slides are of variable quality and interest. Information provided with slides, however, is impressively extensive, although in some cases it is available only in German. Price per 100 slides is \$125.00. By fall, 1984, the following new sets will be ready (each 100 slides): Contemporary Architecture 1970-84, Classic Modern Architecture, and Industrial Architecture of Past and Present.

Arts Council of Great Britain: 105 Piccadilly, London W1V OAU, England. Plans for a set of slides illustrating English Romanesque architecture from 1066-1200 have been halted due to poor response to marketing proposals. Tania Butler, Publications Officer, indicated that the decision might be reversed if enough interest is shown. Please write! As explained in the December 1983 *Bulletin* the slide set would derive from the 1066 exhibition at the Hayward Gallery, London (April 3 - July 8, 1984).

Asian Art Photographic Distribution: Room 4 Tappan Hall, University of Michigan, Ann Arbor, MI 48109. Some orders may be delayed due to moving. During the transition, you may not be able to get through to AAPD directly by telephone. If that is the case, phone 313-764-5400 or 764-5401. Leave a message and your call will be returned.

Budek: 73 Pelham Street, Newport, RI 02840. Elizabeth Allen, Director, invites past Budek customers to write or phone (401-846-6580) about replacing deteriorated slides in their collections. "We will give you an outstanding quote for replacement," she writes, noting that great progress has been made in shifting to production on low-fade Eastmancolor film.

Crystal Productions: Box 12317, Aspen, CO 81612. Slide programs (cassette, 80 slides, and teacher's guide) cover a variety of art and craft techniques. Price \$58.00 each. The same material is available as a filmstrip for \$34.95. Crystal has produced the American Craft Council slide series as filmstrips with cassettes and teacher's guides. No information on film type is given in the catalogue. Other subjects documented by Crystal are Science, Energy Resources, and Social Studies/Futurism.

Detroit Institute of Arts: 5200 Woodward Avenue, Detroit, MI 48202. Slides are now duplicated on Ektachrome #5071 (stable). The most recent catalogue was issued in 1980.

FACSEA (French American Cultural Services and Educational Aid): 972 Fifth Avenue, New York, NY 10021. Sets of slides produced by the Centre National de Documentation Pédagogique, Paris, are now being distributed. A list of 55 set titles is available. Each set contains 16 to 24 slides and an information booklet; some sets include one or two records. Set prices range from \$11.00 to \$22.00. Subjects are aspects of French culture in general, but with emphasis on the visual arts.

Hartill Art Associates: 181 St. James Street, London, Ontario N6A 1W7, Canada. Sites photographed in February and March were Rome (ancient, Renaissance, and Baroque monuments), Cumae, Cerveteri, Ostia, Tivoli, Palestrina, Pompeii, Herculaneum, Fossanova Abbey, Montecassino Abbey, and Pozzuoli. Limited sets of originals are now available on special request. Cataloguing is in progress, and a supplement will be issued later this year. Meanwhile, orders will be accompanied by full identifying information. A summer trip to France and northern Germany is planned. A six-page supplement on Canadian architecture is available and will be mailed only upon request.

Miniature Galleries: 60 Rushett Close, Long Ditton, Surrey KT7, 0UT, England. Art Slide News no. 61 announces the set on the exhibition "The Genius of Venice 1500-1600." An American slide curator who viewed the exhibition prior to receiving this set expressed great disappointment with the quality of the slides. Apparently, the lighting of the paint surface resulted in glare that resembles pinholes of light through the image. I invite other comments on Miniature Gallery's documentation of this very important exhibition. The dissatisfied slide curator chose to return the entire set. Another note regarding Miniature Gallery slides in general is contributed by Mary Heck of the Spencer Museum of Art, University of Kansas: When medium is not specifically indicated, oil painting is implied.

PDA Publishers Corp.: 1725 E. Fountain, Mesa, AZ 85203. Elizabeth Alley provides the information that this company sells a series of sets on site design for \$595. Individual sets may also be purchased.

Pidgeon Audio Visual (distributed by World Microfilms Publications): 62 Queen's Grove, London, NW8 6ER, England. Series 10 of PAV slide-tape sets is available. The four speakers are Edward Cullinan ("Red House to Ronchamp," in 3 parts), Andrew Macmillan and Isi Metzstein ("Charles Rennie Mackintosh," in 2 parts), Richard England ("The Spirit of Place"), and Leon Krier ("The Polycentric City"). Each talk, recorded on cassette and accompanied by 24 slides, is priced at c. \$85.00.

University of Michigan Slide Distribution, 107 Tappan Hall, University of Michigan, Ann Arbor, MI 48109. Some orders may be delayed due to moving. During the transition, you may not be able to get through to UMSD directly by telephone. If that is the case, phone 313-764-5400 or 764-5401. Leave a message and your call will be returned. Two new slide sets have been released, each

consisting of 150 slides and selling for \$150. One set contains works in the New Orleans Museum of Art—80 full views of paintings with 65 details, plus 5 slides of 20th century sculpture. The other set features the High Museum in Atlanta; besides the 150 slides of its holdings, 6 slides of the museum building are included free of charge.

Visual Education, Inc.: P.O. Box 6039, Santa Barbara, CA 93111 (Herbert E. Budek). A 50% discount on color filmstrips and slide sets is offered until December 31, 1984. Film stock is probably Eastmancolor #5381 (unstable).

Norine Cashman
Brown University

Museum Exhibitions

SUMMER 1984

With this issue we are pleased to introduce a new column. In each *Bulletin* we will include a listing of major exhibits at important museums in the United States, Canada, Europe and Japan. Due to the limitations of space, we cannot include every exhibit at every museum. We will try instead to include those of interest to the broadest spectrum of our readers. Thanks to Brenda MacEachern and Madeline Lennon whose similar column in *Positive* inspired this one.

UNITED STATES

Art Institute of Chicago

Chicago and New York: More than a Century of Architectural Interaction
through 29 July 1984

The Art of the European Goldsmith, Silver from the Schroeder Collection
through 11 August 1984

Light of Asia: Buddha Sakyamuni in Asian Art
30 June through 26 August 1984

Degas
19 July through 23 September 1984

M. H. De Young Memorial Museum, San Francisco

Deities and Demons: Maya Ceramic Vases from the Late Classic Period
through 19 August 1984

Grant Wood: The Regionalist Vision
through 12 August 1984

Kimbell Art Museum, Fort Worth, Texas

Chinese Ceramics of the Transitional Period 1620-1683
through 26 August 1984

Henri Matisse: The Development of an Artist
through 2 September 1984

Los Angeles County Museum of Art

A Day in the Country: Impressionism and the French Landscape
28 June through 16 September 1984

Metropolitan Museum of Art, New York*African Ivories*

26 June through 30 December 1984

Yves St. Laurent: 25 Years of Design

through 2 September 1984

*Masters of the Brush: Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan*forty-three objects from the 12th through 17th centuries from Iran, Turkey and India
through 14 October 1984**Museum of Fine Arts, Boston***The Modern Art of the Print: Selections from the Collection of Lois and Michael Torf*

1 August through 14 October 1984

Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld

through 31 July 1984

An International Survey of Recent Painting and Sculpture

through 28 August 1984

through 14 October 1984

Museum of Fine Arts, Boston*The Modern Art of the Print: Selections from the Collection of Lois and Michael Torf*

1 August through 14 October 1984

San Francisco Museum of Modern Art*Subjektive Fotografie*selection of vintage prints by over fifty post-World War II photographers
through 29 July 1984*Pawlett, Vermont: A Photographic Portrait*

photographs by Neil Rappaport

29 June through 19 August 1984

CANADA

Art Gallery of Ontario, Toronto*Leonardo: Studies for the Last Supper from the Royal Library at Windsor Castle*

through 12 August 1984

*Hockney Paints the Stage*Hockney's designs for operatic productions in England and North America
through 12 August 1984**Musée des beaux-arts, Montréal***Bouguereau and the Pleasures of Life*

retrospective of the works of popular nineteenth century French painter

21 June through 23 September 1984

National Gallery of Canada, Ottawa*Reflections: Contemporary Art since 1964 at the National Gallery of Canada*

through 26 August 1984

EUROPE

British Museum, London*Chinese Ivories from the Shang to the Qing*
through 19 August 1984*Master Drawings in the British Museum*
through 19 August 1984*Masterpieces of Wedgewood in the British Museum*
through 2 September 1984**Musée national d'art moderne Paris***Drawings of Chagall*

30 June through 8 October 1984

De Kooning

28 June through 24 September 1984

Photographs by Eve Sonneman

27 June through 9 September 1984

National Gallery, London*Color*

works from the 14th through 20th centuries showing how artists used color to create harmony or discord, for visual description or decoration

27 June through 28 August 1984

Danish Painting in the Golden Age

5 September through 20 November 1984

Rijksmuseum, Amsterdam*Jacques Villon, Prints*

through 9 September 1984

JAPAN

Listings not available at press time.

Susan Taylor
University of Michigan**Professional News****POSITIONS OPEN**

COLORADO COLLEGE Professional Slide Curator. Collection maintenance, development, slide acquisition, cataloguing. Supervision of student assistants. M.A. in Art History, previous experience, or B.A. in Art History with MLS and slide library experience. Familiarity with microcomputers and copy photography desirable. Competitive salary dependent upon qualifications and experience. Colorado College is an equal opportunity employer. Send resume and three recommendations to Gale B. Murray, Acting Chair, Art Department, Colorado College, Colorado Springs, CO 80903. Deadline June 30, 1984.

SAN JOSE STATE UNIVERSITY. Slide Curator II. \$19,308-\$23,220 annually. Fall 1984. M.A. in History of Art with foreign language competency preferred. Equivalent 2 years experience in

curatorial or professional library work and/or 2 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. Include letter of application, resume, 3 references. Affirmative Action/Equal Opportunity Employer. Dr. William Gaugler, Associate Chairman, Department of Art, San Jose State University, San Jose CA 95192-0089.

UNIVERSITY OF NEW ORLEANS, Department of Fine Arts. Slide Librarian (classified as Research Specialist). Full time. \$9000. Starting summer 1984. B.A. in Art History or equivalent knowledge of the field. Slide library experience preferred. Responsible for directing the operation and development of slide collection (approximately 40,000 slides) serving Fine Arts faculty of three art historians and seven studio artists. Fine Arts students, and University community. Send letter of application, curriculum vita and three letters of recommendation to: Mr. Doyle Gertjeansen, Chairman, Department of Fine Arts, University of New Orleans, New Orleans, Louisiana 70148. The University of New Orleans is an equal opportunity/affirmative action employer.

UNIVERSITY OF VERMONT, Art History Program. Slide and Photograph Curator. Salary \$13,802 (\$14,423 July 1). To develop and maintain slide and photograph collection for Art History Program. Qualifications: Bachelor's degree in Art History with basic knowledge of cataloguing and accession methods and techniques. Some experience required, or an equivalent combination of education and experience from which comparable knowledge and abilities can be acquired. Familiarity with photographic equipment is also needed, and knowledge of foreign languages is desirable. Clerical testing required. Please refer to position number 3017 when applying to: Employment Office, Personnel Department, Waterman Building, University of Vermont, Burlington, VT 05405. The original June 11th application deadline has been extended, but do contact the employment office as soon as possible.

Miscellaneous

CALL FOR INFORMATION: AD HOC COMMITTEE ON SLIDES

The Committee on Teaching at The University of California annually awards grant monies to faculty for the improvement of undergraduate education. In the past five years, the numbers of faculty requesting this money for the purpose of buying or making slides has mushroomed. Individual budgets vary widely, with requests for everything from the copying of existing slides to the outfitting of a complete photo lab. Consequently, the Committee on Teaching has created an Ad Hoc Committee on Slides to identify guidelines, develop policy, and address issues related to the use of slides in teaching.

The Committee is charged with addressing the following issues:

1. What should be the long-term goals of the University with respect to the production, acquisition, storage, distribution and use of slides in teaching?
2. Should maintenance of slide collections rest with individuals, various departments of instruction, a centralized facility, or some combination thereof? If slides reside with both faculty and departments, what mechanisms should be developed to assure access to University materials by faculty in other departments?
3. What resources are needed now, and in the future, to provide access to and effective use of slides?

If you know of any universities, associations, faculty, or librarians who have examined any of these issues, in whole or in part, please contact Committee Chair Maryly Snow, Architecture Slide Librarian, University of California, Berkeley at (415)642-3439.

FUNDING FOR CONSULTANT SERVICES

The National Trust for Historic Preservation offers grants for consultant services to enable local non-profit organizations or public agencies to obtain professional advice on specific preservation projects. Grants will not be made to hire consultants to organize conferences or to develop preservation education programs. No grant will exceed \$5,000, but the majority will average \$1,000-\$2,000. Application deadlines are May 31, September 30, and January 31 of each year. Write to the National Trust at 1785 Massachusetts Avenue, NW; Washington, DC 20036; telephone no. (202) 673-4000.

This is a public thanks to the six people who sent me extra Perrot-color slide frames in response to my plea in the December *Bulletin*. I should now have enough to take care of remounts for several years, and am very grateful to these people and to the *Bulletin* as a vehicle of communication. Thanks go to Mary C. Woodward, Emory University; Dr. Elizabeth Walker, University of North Alabama; Cheryl Leibold, Villanova University; Julie Fitzsimmons, New Mexico State University; Ann Amiot, University of Texas at Dallas; and Doz.Dr. Walter Krause, University of Vienna.

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