

# VRA Bulletin

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# VRAB Volume 10, Issue 3, 1983

## Abstract

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## Keywords

conferences, professional development, travel photography, typewriters, slide management

## Author Bio & Acknowledgements

- Joy Alexander - University of Michigan
- Susan Filipiak - University of Michigan
- Eleanor Mannikka - University of Michigan
- Helen Miller - University of Michigan
- Marjorie Panadero - University of Michigan
- Bridget Kinally - Design Center, London
- Susan Taylor - University of Michigan
- Eleanor Mannikka - University of Michigan

- 
- Patrick Young - University of Michigan
  - Carla Freeman - New York State College of Ceramics
  - Suzanne Babineau-Simenauer - New York University
  - Christine Sundt - University of Wisconsin, Madison
  - Ursula Stammer - University of Kansas
  - Paula Chiaromonte - State University of New York, Buffalo
  - Ruth Philbrick - National Gallery of Art, Washington, D.C.
  - Kathy Snyder - Colorado College
  - Margaret Webster - Cornell University
  - Christina Updike - James Madison University
  - Nancy DeLaurier - University of Missouri, Kansas City

# INTERNATIONAL BULLETIN for PHOTOGRAPHIC DOCUMENTATION of the VISUAL ARTS

THE JOURNAL OF THE VISUAL RESOURCES ASSOCIATION

Volume 10 Number 3

September 1983

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## Association News

### Conferences

**MACAA-VR PROGRAM**  
**October 26, 27, 28, 1983**  
**Washington University, St. Louis, MO**

VR Program Coordinator: Ursula Stammler, University of Kansas

**VR PROGRAM SCHEDULE:** Additions or corrections to the program as published in the Summer 1983 issue of the International Bulletin are denoted by an asterisk (\*).

Wednesday, October 26

**Morning\***

Registration\* - Lobby of the Chase Park Plaza Hotel

**Afternoon: 1:00 - 4:30 p.m.**

J.A. Chewning, staff member of the Art and Architecture Thesaurus Project (AAT) will explain the AAT Project with special emphasis on its application to visual resource collections. Drafts and/or completed parts of the thesaurus will be available for examination and discussion. The architecture section is almost complete, and the staff is now working on decorative arts, graphics and sculpture sections.

Dr. Florence E. DeHart (Emporia State University, School of Library and Information Management, Emporia, KS) "PRECIS and Visual Materials." PRECIS (Preserved Context Indexing System) is a technique for subject retrieval based on a set of working procedures rather than an established list of terms.

Thursday, October 27

**Morning: 9:00 a.m. - Noon\***

Joanne Culver\* (Northern Illinois University, DeKalb, IL) "Introduction to the Computer in the Visual Resources Environment: An Overview."

Dr. Nancy Flott (Emporia State University, School of Library and Information Management, Emporia, KS) "Microcomputers and the Visual Resources Collection," a hands-on workshop including working with a glossary, sources for software and hardware, evaluation and selection and a demonstration of a program for slide

classification and retrieval developed by Kathryn R. Smith, student at the School of Library and Information Management.

**Afternoon: 1:30 - 4:00 p.m.**

Patrick J. Young (Staff Photographer, Dept. of the History of Art, University of Michigan) will conduct two photography workshops dealing with

- (1) "Basic Photography Equipment: Cameras, Lights, Light Meters, and Copy Stands," and
- (2) "Black and White Negatives, Transparencies, and Prints."

Friday, October 28

**Morning: 9:00 - 10:00 a.m.**

Patrick J. Young, "A Comparison of Color Films Used to Photograph Works of Art--A Look at New Films on the Market."

**Morning: 10:00 - 11:00 a.m.**

VR-General Business Meeting

**Morning: 11:00 a.m. - Noon**

Tour of Slide Collection at Washington University, Art and Architecture Library.

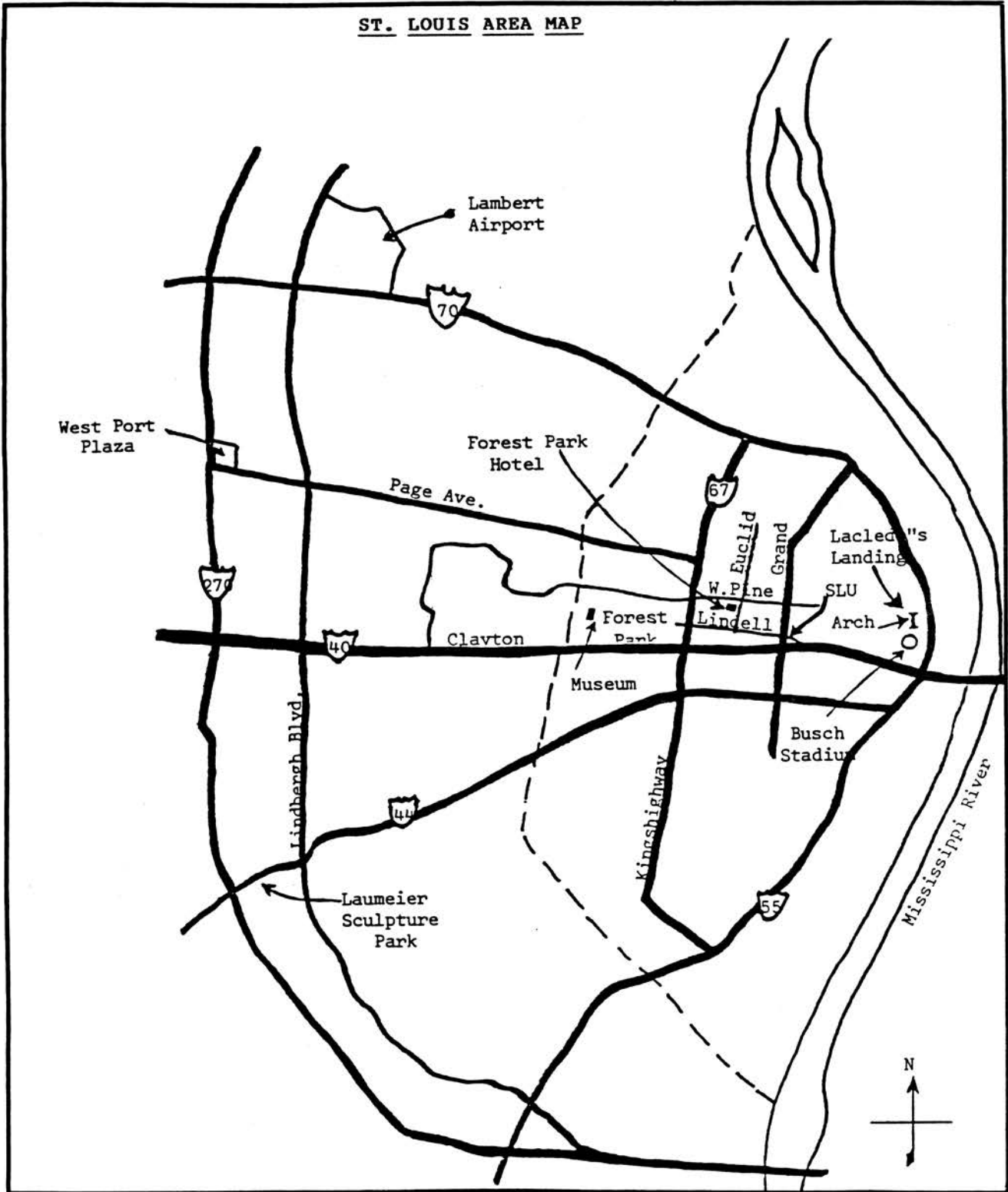
**GENERAL CONFERENCE INFORMATION**

The main events of the conference will be held at the Chase Park Plaza Hotel and on the campus of Washington University. All three hotels listed on the registration form are within two blocks of each other. Reservations should be made on the MACAA Hotel Reservation Form and sent directly to the hotel, postmarked not later than September 19 in order to get special rates. Be sure to mention MACAA when making reservations. All rates are subject to an 8.625 per cent room tax. If you are looking for a roommate to share expenses, please contact "Roommate Coordinator" Cheryl Vogler, St. Louis Art Museum, Richardson Memorial Library, St. Louis, MO 63110, telephone: 314-721-0067.

**Conference Registration Fee** - see attached Registration Form. The fee for the Dr. Frank Sieberling Luncheon (optional event) and all bus fares which are not established will be additional to the conference fee. The luncheon is the only formal gathering and will have a main speaker.

Painters Jack Beal and Sandra Freckelton will give the MACAA guest lecture on Thursday evening, October 26. Several social events are also being planned for the VR Group. We hope to have enough free time left for VR participants to attend some of the MACAA art and art history sessions.

For further conference information please contact Professor James Sterritt, MACAA President, Washington University, School of Fine Arts, Box 1031, St. Louis, MO 63130, telephone: 314-889-6500.



MID-AMERICA COLLEGE ART ASSOCIATION - 47th ANNUAL CONFERENCE  
 Washington University, St. Louis, MO  
 October 26, 27 and 28, 1983

CONFERENCE FEES

- 1) Visual Resources Association Members - \$30.00 \_\_\_\_\_
- 2) Students - received no later than September 19, total (\$5.00) \_\_\_\_\_
- received after September 19, total (\$10.00) \_\_\_\_\_

Optional Events: Luncheon Honoring Dr. Frank Sieberling  
 Thursday, October 26, Chase Park Plaza Hotel  
 Received by Sept. 19 (\$9.50); Received after Sept. 19 (\$11.00) \_\_\_\_\_

TOTAL AMOUNT ENCLOSED: \_\_\_\_\_

NAME: \_\_\_\_\_

INSTITUTION: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

TELEPHONE: (HOME) \_\_\_\_\_ (OFFICE) \_\_\_\_\_

Please check off registration category (and optional event), make copy for your records and mail this form with a check payable to MACAA for the total to: E. Gyuri Hollosy, Treasurer, School of Fine Arts, Box 1031, Washington University, Lindell at Skinker, St. Louis, MO 63130.

BE SURE TO USE FOLLOWING HOTEL RESERVATION FORM AND MAIL TO THE HOTEL BEFORE SEPTEMBER 19  
 All rates are subject to 8.625 per cent room tax.

47th ANNUAL CONFERENCE OF THE MID-AMERICA COLLEGE ART ASSOCIATION  
 HOTEL RESERVATION FORM

Chase Park Plaza Hotel, 212 North Kingshighway, St. Louis, MO 63108  

Single	Double	Triple	Quad	Suite
\$37.00 _____	\$42.00 _____	\$54.00 _____	\$66.00 _____	\$125.00 _____

NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 ARRIVAL DATE: \_\_\_\_\_ TIME: \_\_\_\_\_ DEPARTURE: \_\_\_\_\_  
 METHOD OF PAYMENT: Am. Ex. \_\_\_\_\_ Visa \_\_\_\_\_ M/Card \_\_\_\_\_

47th ANNUAL CONFERENCE OF THE MID-AMERICA COLLEGE ART ASSOCIATION  
 HOTEL RESERVATION FORM

Forest Park Hotel, 4900 West Pine, St. Louis, MO 63108  

Single	Double
\$28.00 to \$35.00 _____	\$32.00 to \$41.00 _____

NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 ARRIVAL DATE: \_\_\_\_\_ TIME: \_\_\_\_\_ DEPARTURE: \_\_\_\_\_  
 METHOD OF PAYMENT: Am. Ex. \_\_\_\_\_ Visa \_\_\_\_\_ M/Card \_\_\_\_\_

47th ANNUAL CONFERENCE OF THE MID-AMERICA COLLEGE ART ASSOCIATION  
 HOTEL RESERVATION FORM

Bel Air West, 4630 Lindell Boulevard, St. Louis, MO 63108  

Single	Double/Twin	Triple	Quad
\$30.00 _____	\$34.00 _____	\$38.00 _____	\$42.00 _____

NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 ARRIVAL DATE: \_\_\_\_\_ TIME: \_\_\_\_\_ DEPARTURE: \_\_\_\_\_  
 METHOD OF PAYMENT: Am. Ex. \_\_\_\_\_ Visa \_\_\_\_\_ M/Card \_\_\_\_\_



**FALL CONFERENCE OF SECAC:**  
**VRC SESSIONS**

Plan now to be in Chattanooga, Tennessee on October 27 - 29 for the 1983 SECAC (Southeastern College Art Conference) Annual Meeting. The University of Tennessee will be the host for the meeting and the Read House, located within walking distance of the University of Tennessee campus, will be the conference headquarters. The Visual Resource Curators Group (VRC) is sponsoring two sessions at the conference.

The first session will be an informal "VRC Topics/Problems" discussion period on Thursday afternoon, October 27. It will be held at the Hunter Museum in Chattanooga and will be moderated by Christina Updike, VRC Chairwoman, and Ruth Grover, Photographic Slide Compiler at the University of Tennessee. The subjects for the information exchange will be chosen in advance by attending curators and can be on topics such as: computerization (pros and cons of systems and equipment), in-house slide production (which films are best), preservation, operations policies, cataloguing (special areas), supply sources, and any other VRC concerns. This is an excellent opportunity to learn from each other and to share our triumphs and research efforts. Following the session, curators may explore the Hunter Museum.

The second VRC session, entitled "Investigation: Documentation of Multiple Media Art," will take place on Friday afternoon, October 28. Jean Gallagher, Assistant Professor of Art at the University of Tennessee-Chattanooga, will discuss her multiple media artwork and give ideas and insights on how curators might catalogue slides of these types of art-work (video, performance, and conceptual art) for collections. Professor Gallagher and a few other multiple media artists from the southeast will begin the program with their presentations, and a question and answer period will follow.

This schedule of VRC sessions is designed to allow ample time for attendance at the many other sessions, panels and workshops planned by the host institution. Sessions are being planned on the following topics: Ancient, Medieval, Baroque, 19th century and Modern Art; Post Civil War

Painting in the South; Art Criticism; Discoveries in Northern European Art; Southern Greek Revival; Post-1960 Sculpture; Anticipating 1984; Museums; Non-European Folk Arts; Raphael and the Classical Spirit; Microcomputer Applications for the Artist; Art in Architectural Spaces; Contemporary Drawing; and A Clash of Values: Art Elitism vs. Popular Culture.

Preregistration materials that will include the complete program listing with scheduled times, conference fees, and housing information, will be available in early September. If you would like to receive this material, please send a postcard to: Christina Updike, Art Slide Curator, Art Department, James Madison University, Harrisonburg, Virginia 22807.

**IFLA**  
**Munich, August 18-27, 1980**

The International Federation of Library Associations conference was held in Munich, August 18-27. The Art Section's all-day program on Visual Resources took place on August 19. For that program Sven Sandstrom, an art historian from Sweden, presented the keynote paper in which he cited the need to make universally available high quality images of major works of art. In his introduction of Mr. Sandstrom, Philip Pacey, Section Chairman, introduced as the program theme the need for visual literacy training for art librarians, especially in light of the powerful language of visual images that technology has released.

The morning session of papers, chaired by Nancy DeLaurier, began with Paula Chiaromonte's paper on the development management and preservation of art and architecture microform images. Suzanne Babineau-Simenauer presented Zelda Richardson's paper on a review and update of automation in visual resource collections, adding her own experience with microcomputers at New York University-Institute of Fine Arts. Janice Sorkow, who was unable to come to Munich, made her paper available to members of the conference. In it she combined both her IFLA and CIHA presentations on the videodisc project at the Boston Museum of Fine Arts.

The afternoon session, chaired by Trevor Fawcett, began with Pat Molholt's update of the AAT project, which is making rapid progress now with funding from Getty. François Garnier presented the project he has worked on since 1977 for developing an automated system of terminology used in France for all works of art. Catherine Gordon of the Courtauld Institute described the Getty-financed project for automated documentation of the Witt and Conway photograph collections.

## Notes from the Editor

### WINTER SUPPLEMENT

Papers from the IFLA (International Federation of Library Associations) and CIHA (Congress International d'Histoire d'Art) will be included in a supplement to the winter issue of the Bulletin. Rescheduling was made necessary due to a delay in receiving a bulk mailing permit.

## Technical Information

### Ask the Photographer

#### TRAVEL PHOTOGRAPHY

Each year a number of students and faculty in Art History travel overseas to study and photograph works of art and architecture. A few ideas and suggestions may prove helpful for your next trip to Europe or Asia.

If you are taking an old camera, be sure it is in operating condition, and has fresh batteries. Extra batteries are highly recommended, particularly if you own a newer camera that requires battery power to operate the electronic shutter.

Old cameras should be checked and tested to see if the shutter speeds are working and accurate. You can check a camera's shutter speeds yourself by simply opening the camera back, pointing the camera toward a light source and tripping the shutter at various speeds. You will be able to see and hear a difference in the shutter speeds as you move from one second to 1/500th of a second. If the shutter

sounds and looks suspiciously similar at 1/15th and 1/60th you should test the camera with film and/or turn your camera in to a reputable photo store and have them test the camera on a machine. (This service may not be available at every camera store.) Adjustment of the shutter along with general cleaning and lubrication will cost about \$80-\$100. Be sure you plan ahead -- a camera sent back to the manufacturer for repair may be gone for six to eight weeks.

If you are planning to buy a new camera before travelling abroad, make sure you have plenty of time to test the camera before you leave. I know a graduate student who bought a camera in New York on her way to Europe to do research and photo documentation for her thesis. The flash sync socket did not work, unfortunately, and she did not discover that until she arrived in Italy. There are worse problems that can occur with new cameras. Give yourself plenty of time to shoot a couple of rolls of film, testing the meter, shutter, film advance, each of your lenses, flash sync, and any other equipment you plan to use on the trip, before you leave the country. Virtually any camera store or New York discount house will allow ten days to return the camera for replacement if it is found to be defective. This does not happen very often with major brand cameras but just often enough that it could conceivably happen to you.

The question of whether to shoot Kodachrome or to use something available locally such as Fuji or Agfa is sure to come up when you are travelling to photograph in a foreign country. Apart from all other considerations, you may want the convenience of local processing. If, for instance, you are going to be photographing in Japan for six weeks, you may want to have some of your film processed immediately to be sure that your meter and camera are giving you properly exposed slides. If you are not staying in one place for any more than a few days, you may want to shoot an E-6 film that can be processed almost anywhere in the world in a matter of a few hours to a few days. Kodachrome film, for all its admirable qualities, is more difficult, more expensive, and more time consuming to have processed.

I would suggest purchasing your film at home and taking it abroad rather than taking a chance on being

able to purchase fresh film at your destination. This would also give you an opportunity to test the film for its color balance and effective A.S.A. rating before you leave.

A final tip for travelling is to take some precaution against airport x-rays. Most airports do in fact use low dose x-rays that are not harmful to film if administered in only a single dose. There are a few foreign airports such as the one in Hong Kong that still use a high dosage fluoroscope. Fortunately these machines are labeled as being unsafe for film. The people who operate them will expect you to ask for hand inspection, and you should.

If you are taking your photographic equipment aboard the plane, as I would certainly recommend, it is a good idea to carry your film in a clear plastic bag that can be quickly and easily removed from your camera bag for inspection. While low dose x-rays may be safe for film, you should be aware that x-ray effects are cumulative. A single dose may not be a problem, but five or six doses may create slight fogging or, more specifically, a loss of density in the red sensitive dye layer. High speed color films are more sensitive than the slower films, or black and white film.

A certain measure of protection against cumulative or high dose x-rays is afforded by lead foil film shields. These can be rather costly if you are planning to carry a large amount of film, however, and are really not necessary if you request hand inspection.

Passengers travelling in the United States do have a right to request hand inspection of their film. It is stated in F.A.A. regulation 108.17: "No certificate holder may use an x-ray system to inspect carry-on baggage or items unless a sign is posted in a conspicuous place which notifies passengers that such items are being inspected by an x-ray system and advises them to remove all x-ray and scientific film from the carry-on articles before inspection. This sign shall also advise passengers that they may request that a physical inspection be made of their photographic equipment and film packages without exposure to an x-ray system. If the x-ray system exposes any carry-on article to more than one milliroentgen during the inspection, the certificate holder shall

post a sign which advises passengers to remove film of all kinds from their carry-on articles before inspection. If requested by passengers, their photographic equipment and film packages shall be physically inspected without exposure to an x-ray system." (Federal Register, vol. 46, no. 10, Thursday January 15, 1981. Rules and Regulations.)

Patrick Young

## Computer News

I have received many responses to my request, in the last issue of the Bulletin, for readers to relate their experiences with electronic typewriters. Although these machines are not computers, I address them here because most of them can be connected to a computer to serve as the printer. The following is a survey of the pros and cons and my recommendation for a good machine for slide labelling.

Olivetti, Olympia, Silver Reed, Adler, Xerox, Brother and Canon make electronic typewriters capable of producing 15 pitch labels. However, they vary quite a bit in price, features, ease of operation and quality of printed labels.

My several months' study of these typewriters revealed the information contained in the chart on page 9. Following the chart are label samples taken from four of the models surveyed.

The one I selected for my own department's use was the Adler 1030. Although it has a rather limited working memory of 2000 characters (which are used up very quickly with a 15-pitch daisy wheel), it can be programmed to produce labels exactly the way you want them to be. The quality of the finished label is clear and clean and the machine is easy to learn to use. Additionally, the Adler can be upgraded to a word processor complete with screen and 16K additional memory by purchasing a unit called the TwixTyper, manufactured by Twix, Inc. in Dallas, Texas.

Of course, the ultimate in label processing is still by far obtained from a microcomputer. There is practically no limitation to memory and mani-

pulation of label information with a microcomputer. But for those of us with limited departmental funds, the electronic typewriter may very well meet one of the most pressing needs of a slide collection, that of label production.

Suzanne Babinaeau-Simenauer

### COMPARISON OF ELECTRONIC TYPEWRITERS

Brand name	Memory	GS*	Boldface	Screen	Price
Adler	8-16K	yes	yes	no	\$1500.00 (8K)
Brother	850char. line mem.	no	yes	yes	\$925.00
Canon	2-32K	yes	yes	yes	\$2000.00 (8K)
Olivetti	850char. line mem.	no	yes	yes	\$1800.00 (8K)
Olympia	INFORMATION NOT AVAILABLE				
Silver Reed	none	no	yes	no	\$975.00
Xerox	up to 32K	yes	yes	yes	\$2000.00

\*GS - A feature which enables the user to space up, down and across in increments of 1/60th of an inch. An important feature to those of us who need to space labels precisely.

### SAMPLE LABELS

MIRO Joan. 1 337 8004  
Still Life w/Old Shoe.  
1937 o/c. 2x24" (81.3x  
116.8 cm). Gift of James  
Thrall Soby. 1094.69

Arch. France 120  
32456 Panteon, Louvre  
600.2 1823

IFA

### CANON

BC 111.Ms.Old Neth 16C.  
37515 Bruges, Master of  
110. Margaret of York  
Ms.232 Crescentius discus-

sing harvesting, Livre des  
prouffis champetres. f.62r.  
NY, Morgan. c.1470. Rosenthal

### ADLER

### XEROX

AF Ptg. USA 19C.  
23456 John Peale  
345.45

### OLIVETTI

## Asian Slide & Photograph Collections

In the Department of the History of Art at the University of Michigan, Asian art slides are catalogued using the same system as Western art. However, we have added certain innovations to solve uniquely Asian problems. The following list of four adaptations in our general procedures may prove useful.

1. Colored guide cards are used to separate the format of Chinese paintings in the slide drawers. Album leaves and fans under any given artist come first in that heading, marked by yellow guide cards. Handscrolls are next with pink guide cards, and hanging scrolls last with red guide cards. The cards are each labeled using the third line catalogue number, title of painting, and location of painting. They are striped in the appropriate color across the top. For prolific artists and sections such as "Sung Dynasty, Anonymous," this method saves search time. Catalogue numbers do not change according to format, but we do place a capital A, H, or V on the fourth line of the catalogue number, so the slide may be correctly filed under album (A), handscroll (H), or hanging scroll (V).

2. Archaeological finds in China are grouped under the principle type-site for the tomb or burial in question, or under the nearest large city. For example, the tombs of the Zhongshan kings in Pingshan County are listed under Shijiazhuang. That is because Shijiazhuang is the largest and most well-known city near the site. In order to facilitate use of the collection, a cross-reference card, in this example, would be placed under "Zhongshan Culture" or the "State of Zhongshan," so that the relevant slides could be found by means of the ancient name for the site also.

3. Chinese and Japanese titles of paintings are written in transcription and in characters on our catalogue file card, and on our information cards in front of the whole views of paintings. This is especially useful when titles have been translated into English by the slide cataloguer, or when titles might have a wide range of translations.

4. Sanskrit names are generally used for all Buddhist and Hindu deities regardless of whether the image is from China, Japan, Tibet, Thailand, or Cam-

bodia. Exceptions occur when a name in the language of the Asian country is very well-known and common. Thus, Fudo Myo-o is kept in Japanese, rather than using the relatively obscure Sanskrit name Acala. However, Puxian and Wenshu are translated as Samantabhadra and Manjusri. Whenever possible, we record the name or term in the alternate language on the information card in front of the slide, or on the catalogue file card.

There are numerous other adaptations to our cataloguing system itself, and these will be discussed on a very gradual basis, in future columns. If readers have any innovations of their own that may be helpful to all Asian art cataloguers, please submit them, along with any questions, to:

Eleanor Mannikka  
Slide and Photograph Collection  
Department of the History of Art  
The University of Michigan  
Ann Arbor, Michigan 48109

## Collections

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### Collections Outside Art History Departments

The questionnaire on the next page is intended to help me identify the current interests and concerns of curators in charge of smaller, non-art history visual resource collections. Please take a moment to fill it out and return it to me at the address shown at the bottom of the form. Your responses will determine future topics to be covered in this column.

If there is any news that you would be interested in sharing now or at a future date with other readers, please jot it down on a separate piece of paper and return it with the questionnaire. This might include helpful suggestions about equipment or methods, projects you have undertaken, books or articles you have found helpful in your work, etc.

Questionnaire for curators of collections  
outside art history departments

Name:

Address:

Position Title:

Type of Institution (university, college, research foundation,  
art school, etc.):

Subject Focus of VR Collection (please be as specific as  
possible):

Size of Collection:

Size of Staff:

Primary User Category (faculty, student, general public, etc):

Primary Method of Acquisition (purchase, original photography,  
copy photography, donations, etc.):

What topics would you like to see discussed in this column in  
future issues?

Please return to: Carla C. Freeman, Slide Curator  
Scholes Library of Ceramics  
New York State College of Ceramics at Alfred  
University  
Alfred, New York 14802

## Profile

### THE SYRACUSE UNIVERSITY SLIDE COLLECTION FOR FINE ARTS AND ARCHITECTURE: FACING THE EIGHTIES.

The Syracuse University Slide Collection for Fine Arts and Architecture came into existence as a result of the combined interests and efforts of a handful of faculty members in the Art History and Architecture Departments. The original facilities were primitive. A dark corner in the Fine Arts and Architecture Branch Library contained a light table and a few early model Multiplex cabinets, whose light source was a discarded floor lamp from a staff member's apartment.

During the early 1970's, as a result of the University's decision to consolidate its library branch system, the Slide Collection--as a division of the Fine Arts Department--moved into a new library building for the Humanities and Social Sciences. This new location afforded the Slide Collection the advantages of close proximity to a large reservoir of book sources and vastly improved housing conditions. During this period computerization of the Collection was considered but rejected on the basis that the Collection was already too large for easy conversion to automation.

In the late seventies, as a result of the University's declining revenues, the need for such an expansive set-up for the Slide Collection was called into question. It functioned predominantly as a semi-private repository of slides for a handful of active faculty members and consequently reflected idiosyncratic interests and a high degree of imbalance. Certain areas had been developed at research level while others had been woefully neglected.

In order to minimize the chances for cuts in funding and staffing, a number of changes were introduced:

1. Active lobbying and advertising of the services of the Slide Collection among faculty in departments other than Fine Arts and Architecture. The Slide Collection now has users in the Departments of History, Religion, Human Development, Visual Communications, Fashion Design, Interior Design, Industrial Design and Languages.

2. Deciding to keep the degree of in-depth collection development at the "C" level (in a range from A - E) and providing alternatives for those faculty members who want "A" level slides. An example of "A" level (or research) level collection development would be the inclusion of 25 or more slides of details of the sculpture on the Romanesque columns in the Cloister of Monreale; "B" level: inclusion of between 5-25 slides; "C" level: 1-5 slides.

Where labor plus the cost of slide mounts and storage far exceeds the price of a film frame which is shot and developed in-house, it is now standard policy at Syracuse University that any faculty member with a request for a few "far out" slides be given these slides free for his/her own private collection. When the requests exceed a small number, the faculty member can now shoot his/her own slides in a specially equipped room in the Library, where copy stand, tungsten lights, and a Pentax camera with a macro lens are provided. In certain cases the cost of film and developing is their responsibility.

3. Arranging and cross-referencing the Collection so that several means of access are possible. The approaches of several disciplines, not just Art History and Architecture, are taken into account. This is done by:

- a. concentrating on textbook illustrations with the book serving as a visual checklist. "Textbook," however, has been defined liberally as a heavily used picture source book. An example of this would be Beaumont Newhall's The History of Photography of which we have the full run of illustrations in slide form, derived from many sources.

- b. expanding on geographical sets (for example, Costume, Furniture, Dance, Theater). Although collection development continues to be contained within the parameters of Fine Arts and Architecture, the interpretation of the subject field is now more liberal. Storage again is in Multiplex cabinets, or in the case of less heavily used sets, in the semi-rigid SAF-T-STOR plastic sleeves with ring-binder covers. Very small sets (up to around 50 slides) on such topics as "Windmills," "Solar Housing" or "The American Flag in Art" are kept in drawers and are extensively analyzed and cross-referenced.

Three card catalogs have been set up to bring all crucial information from the different sub-collections together:

- a. a subject file (still in process)
- b. an Architect Authority file which provides cross-references to buildings under the name of a particular architect
- c. an Artist Authority file (around 9000 entries). The top line of a card in the Artist Authority file contains biographical information. The rest of the card is divided into four columns under the headings: Classified - Textbook - Chronological/Geographical - Subject. In each column references to works by this particular artist are given.

MIRO, Joan      1893-      Spain      M676

Classified	Textbook	Chron/Geogr.	Subject
276	Arnason	French Civ.	Illus.
376	Fleming	Surrealism	
476	Gardner		
876	Great Drw.A.T. Janson		

4. Collecting and organizing weeded slides--about 2000 annually--as well as duplicates from in-house shooting for a future Student Collection. Donations of slides are now accepted on the condition that the slides which are not suitable for our own Collection will go in the Student Collection. With the completion of the new Student Center at Syracuse University in 1985 we hope to transfer and open up this new Collection.

5. Coordinating slide collection development in the University's overseas programs, thereby eliminating duplication of efforts within the Syracuse University system. Coordination at the mother institution now guarantees more balanced and steady growth of the overseas collections. Cataloguing and shooting from book sources has been centralized. Extra funding for student help and the purchase of commercially available slides has become available.

6. Building up a slide collection of faculty work with one set for circulation and a second for storage in the Syracuse University Archives where it can be used for research purposes.

At present the Syracuse University Collection contains over 180,000 slides. Annually an average of 12,000

slides are added to the main Collection, with an additional 2,000 slides to the Overseas Collections. Roughly 40% of the new acquisitions are purchased from outside sources; the rest are generated from selected published sources by in-house photography. About 2,000 slides circulate per week. While in the past a more or less active nucleus of 20 faculty members with an additional number of graduate teaching assistants were using the Collection, this number has tripled over the past four years. Present-day staffing consists of one professional (Slide Curator), three full-time assistants (student supervision, circulation, bibliographic assistance), a part-time photographer, and during the semesters 10 to 12 work-study students.

Johanna Winterwerp Prins

### Professional Development

The College of Architecture of the University of North Carolina-Charlotte, although founded in 1971, did not hire its first slide librarian until March of 1979. During the college's developing stages the collection was maintained on a part-time basis by the architectural historian. The hiring of a full-time slide librarian was the final result of a long effort by the dean of the college, who realized the importance of a professionally staffed collection to the program.

Normally, when a university or other organization wishes to fill a vacant position, it simply advertises the post, receives applications, selects and interviews candidates, and chooses the person most qualified. However, since the state of North Carolina did not have a listing for a slide librarian, a long process of negotiation was required between the dean, the University's personnel administrator, and the North Carolina State Personnel Department, in order to establish title, salary level, and minimum requirements for the job. The dean was required to prepare a job description listing all responsibilities, with desired educational and professional qualifications, and to submit it to the State Personnel Department for review, approval and classification.



In preparing this document, the dean contacted librarians and slide librarians from several universities to discuss the various issues involved, and to gather opinions from people working in the field. He used this information as well as his own administrative experience in determining specifications for the position. In essence, he felt that a slide librarian should have considerable knowledge of art and architectural history, some previous experience in a slide collection, the capacity to organize information, and the ability to work well with faculty and students. When the report was submitted, State Personnel wanted to classify the position as Library Technical Assistant and assign it to the library. This was not acceptable to the dean. He felt that the curatorship of the slide collection was important enough to the college's educational program to deserve separate status and special qualifications.

After extensive discussions over a period of several months, State Personnel consented to enter the position with a pending classification of Curator-Architectural Collection, but stipulated that an on-site audit would be conducted within one year of the nominee's appointment. In April 1980 the personnel analyst from Raleigh came to the college to review the position. The slide librarian discussed the various aspects of the job and went into detail about cataloguing, indexing and reference procedures. She indicated the importance of working with titles in foreign languages, of using reference books, indexes and periodicals pertinent to architecture, and of having a basic understanding of the use of a small computer. In addition, she said that slide librarians must have a specialized knowledge of films, cameras and accessories, and must know fundamental photographic techniques.

She also indicated that there are aspects of the job which are not part of the formal description yet are essential. The person in the position must assess holdings and determine necessary acquisitions, purchase equipment and supplies considering both value and quality, maintain a good working environment for all users, and work with the faculty in guiding growth of the collection in ways that will benefit the program. In addition, the slide librarian expressed the concern that serious attention be given to the professional development of the person

holding the job. Keeping up with journals in art and slide librarianship as well as art and architectural history, publication of informative articles in specialized journals for visual resource collections, and participation in meetings and workshops, must all be seen as part of the slide librarian's work.

The analyst then turned his attention to the educational qualifications and on-the-job experience which would be reasonable minimum requirements for the position. The advantages of having a Master's degree in Library Science or Art History were weighed against the benefits of having practical experience. Post-graduate studies expose a person to materials important to the slide librarian: journals, indexes, and reference works in architectural history, and they give a person experience in dealing with faculty, professionals and students. Arguments were also made for the value of practical training and real job experience.

Often the problems that come up in a slide collection are of a very specific nature, and cannot be answered with knowledge gained in the school setting. Organizing the collection, choosing materials and equipment, cataloguing the seemingly unclassifiable areas of the collection, and keeping things running smoothly, are all aspects of the job for which experience is vastly helpful. Both education and experience must be considered valuable for the person in charge of a visual resource collection.

The North Carolina State Personnel Department has made no further commitment as to its position about the title "Slide Librarian;" the pending classification still stands. It is hoped that when a decision is reached, the position will receive a permanent title at the professional level it deserves.

Luz Maria Aveleyra

## Reviews

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### Journals

Exposure 21:2, "Transparent Transformations: Magic lantern slides as exactly-repeatable pre-photographic statements," by Robert Eskind, p. 15-19.

Although few universities still use lantern slides, almost all have a collection of these large format slides. Robert Eskind, the Curator of Exhibits at the Port of History Museum in Philadelphia, traces the development of the lantern slide from its use as a form of amusement to its function as an educational medium. As well, he comments on the various techniques used to produce and project the slides.

Technical Photography, July 1983, "Video Interloc," by Don Brockway, p. 16-17.

In the past few years, libraries and media centers have begun to collect and produce videotape recordings. As a result, questions are being raised about videotape as an archival medium. Don Brockway's article examines some of the storage problems involved with videotape, such as changing formats, inadvertent erasure due to magnetic fields and deterioration from moisture, heat and sunlight. He suggests copying from any one format to one-inch tape stored on a reel. The one-inch format appears to be the professional standard for the future, and storage on a reel assures better access to the tape in case of a problem during playing. Videotapes should be stored in a relatively dry area protected from heat and from appliances that could create a magnetic field that can completely erase tapes. Since the videotape medium is still young, the effects and problems of storage have yet to be fully examined.

Photomethods, July 1983, "Slides, Transparencies, Chromes: Contact Sheets from Slides," by Charles Seton, p. 30.

Contact printing from slides is a photographic method of particular interest to slide librarians. Its use would decrease the amount of handling of originals in a valuable collection of slides while still permitting the user access to the content of the collection. The contacts could be affixed easily to catalog or accession cards

next to the descriptive text.

Kodak has recently introduced contact printing from slides as a service to their customers. It is available only at the time of processing and only from Kodak's 35mm films. The contact strips are made on one long sheet for each roll and then cut into strips of four frames each. The charge is \$2.00. Other labs, if specially requested, will also make contact prints. They can even be made easily in one's own darkroom using reversal paper.

Kathy Snyder

## For Your Information

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### Slide Market News

A running up-date to the 1980 Slide Buyers Guide

**Mini-Aids** announces the following new sets: Contemporary Art II, from the Cantini Museum, Marseilles, 18 slides; French Posters since 1945, 24 slides, \$50.40; 14 other sets of German and French posters from about 1900; street-art murals in Europe, especially West Germany, 3 sets; "Posters for Peace," 24 slides @\$50.40; 7 sets of works by Max Beckmann, 10 to 20 slides per set, mostly paintings in German museums and private collections. Mini-Aids also assures us that their slides are printed on the new Eastmancolor low-fade film.

**H.L. Murvin**, AIA, APA, 500 Vernon St., Oakland, CA 94610, will have a catalogue available soon. Meanwhile, he sends this information about his slides: He does all his own photography, using wide-angle, telephoto and PC lenses, hand-held, and with available light. His originals are on Kodachrome, duplicates for sale probably on Ektachrome 5071 processed by Kodak. He selects only slides with correct color and contrast and those well-photographed, according to our standards. Twelve hundred slides will be offered with complete documentation for cataloguing. The catalogue costs \$3.95; slides are priced at \$2.25 for singles, or @\$1.50-\$2.00 in sets. His subjects are Central and South American architecture and artifacts from museums, especially Pre-Columbian and indigenous, also geography and culture.

**Commonwealth Association of Architects** has issued their 1983/84 catalogue of slide-tape lectures (24 slides) primarily for training architects. Topics include Old Buildings: New Uses; Old Bungalows of Bangalore; Fire and the Architect; Windows and Environmental Design; Museum Lighting; Rectified Photography; Landscape Architecture; and Historic Towns and Buildings in Tropical Areas. US orders should be addressed to Projected Learning Programs Inc., P.O. Box 2002, Chico, CA 95927

**Hannibal Slides** has made a generous offer for those of us who must buy multiples of single slides for multiple sections of survey classes. Mr. Tryfides says, "We allow ONLY FOR EDUCATIONAL PURPOSES to duplicate slides of our collection, without any commercial exploitation on the part of the copier." His slides are sold only in sets of ten, and include all the well-known works of ancient art in Greek museums, and ancient and medieval architecture in Greece. He also has some slides not listed in his catalogue. Price: \$5.00 per set of 10 slides.

**The American Committee for South Asian Art Color Slide Project** is offering five new sets, with a special discount of \$100 for those who order all five before October 31, 1983 (US), or November 30 for foreign orders. They are offering two more sets of paintings from the Kanoria Collection. The slides will be available in June 1984. They also plan a new set on the newly-restored Borobudur stupa, and one on the popular devotional pictures of Indian gods and goddesses.

**Religion and Ethics Institute**, P.O. Box 664, Evanston, IL 60204, offers lecture sets of 24 slides (most in color) and an eight-page lecture for \$25.00 each. Five sets have as their subject Judaism, and incorporate the new archaeological discoveries from 200 B.C. to 200 A.D.; one set is in a developing series on Hero Cults. Slide sets are also available on the subjects of the Old and New Testaments, and archaeology. Lists of individual slides in the sets will be sent on request.

**Clearwater Publishing** announces an addition of 300,000 photographs to "The Marburger Index," the most comprehensive pictorial documentation of German art and architecture on microfiche.

These photographs will be recorded on 3,000 microfiche, which will be published during the next five years. In addition, a comprehensive index and guide to "The Marburger Index" will be published at the same time. This will include an Artist Index, Iconographic Index, Subject Index, and Topographical Index. A detailed brochure on the supplementary photographs and comprehensive index is now in preparation.

**Blauel Slides** has changed hands. Mr. Blauel has turned the photography and slide production over to Mr. Gramm, whose concern with quality is supported by technical expertise. Mr. Gramm plans to rephotograph many of the images represented on the old Blauel negatives, which are now faded. He has started to renegotiate contracts with museums and is currently doing so with museums in southern Germany as well as the Nolde Collection. All slides are to be photographed on Vericolor negatives and printed on stable Kodak Slide Film. Mr. Gramm is considering mounting the slides in cardboard or plastic mounts, thus lowering shipping costs. A new list of slides is available from the distributor, Jürgen Hinrichs, D-8033 Planegg bei München, Egenhofenstrasse 8, Postfach 1105. Phone 089/8-59-64-41.

**Munich, Glyptothek and Antikensammlung** (primarily Greek and Roman sculpture and Greek vases). Slides of major works are available, but there are no lists. Slides are by Praun and appear to be on Eastmancolor Film.

**Saskia**, 6931 South Yukon Way, Littleton, Colorado 80123. After a summer in Europe, Saskia is happy to offer original color slides from the following collections: the Pinacoteca in Siena, the Duomo Museum in Siena, the Archaeological Museum in Naples and the Museo Campano in Capua. Most of the important works in each of these collections were photographed including the mosaics in Naples. Slides will be processed in the coming months and listed in the Catalog Additions, to be published in November.

**Hartill Art Associates**, 181 St. James St., London, Ontario, Canada N6A 1W7. A new Supplement and a very much revised first section of the Catalogue is now ready for distribution. There is a wealth of new Roman and Romanesque architecture from France, Italy and the United Kingdom incorporated with the revised pages and an expanded Canadian

section as well. If anyone has been missed in the mailings of this free update, they would like to hear from them as soon as possible.

Hartill Art Associates is considering an extensive, in-depth field trip to Egypt - the Nile Delta. They would very much like to hear from Slide Librarians and Art Historians concerning their suggestions or needs for photographic documentation of archaeological sites ranging from the Pharaonic periods to Muslim & Christian times. Please write as soon as possible and in any case no later than September 30, 1983.

**Dan Miranda**, P.O. Box 145, Brookline, MA 02146, offers several series of slides of picture postcards with stereotypical depictions of blacks, Jews and women from the early part of this century. In addition, he has a slide series of Japanese antique picture postcards from 1900-1930 as well as a series of now "lost" architecture in Boston from 1900-1920. Prices vary. Sample slides and brochures will be available in the coming months. He can be reached by mail at the above address or by phone (617)739-1306.

**Notice to readers:** As Norine Cashman has agreed to edit the next Slide Buyers Guide, I have asked her to also edit this column. She will begin with the Winter issue, so please send slide market information to her at the Art Dept., Brown University, Providence, RI, 02912

Nancy DeLaurier

## Professional News

### NEWS:

Eleanor Fink, Chief of the Office of Research Support at the National Museum of American Art in Washington, DC, was featured in an article in the March Smithsonian on the preservation of the photographic file of Peter and Paul Juley. The major problem she has encountered has been the time pressure of preserving the rapidly disintegrating images, photographed on nitrate film, of 80 years of American art, including a number of works which have been lost or destroyed.

Nancy DeLaurier during July acted as consultant to the USIA on a bibliography of visual materials on Americana for use by other countries. She selected slide sets, films and filmstrips on American art.

Donna Rogers, formerly Curator of Slides and Photographs at Skidmore, Owings and Merrill in Chicago, has assumed the position of Specialist Librarian (Slide Curator) at the University of Wisconsin - Madison as of September 1, 1983.

### POSITIONS OPEN:

Georgetown University: Slide curator for small, independent, growing collection of approximately 40,000 slides. New location. MA in Art History required. MLS desirable. Some experience with a slide collection required. Deadline, October 10, 1983. Send resumé and names of three references to Dr. Carra Ferguson O'Meara, Department of Fine Arts, Georgetown University, Washington, DC 20057.

### PROFESSIONAL WORKSHOPS:

The summer workshop in "Basic Training for Art Slide Curators" moves in 1984 from the University of Missouri at Kansas City to the University of Texas at Austin. The one week intensive course was established in 1976 and taught by Nancy DeLaurier. Since 1980, Nancy Schuller, University of Texas, has joined Ms. DeLaurier as co-teacher, and this year has accepted the responsibility of continuing the workshops at Ms. DeLaurier's request. The 1983 workshop included Christine Sundt as a third co-teacher, and it is hoped that Ms. Sundt will be able to continue co-teaching the workshop with Ms. Schuller.

For information about the 1984 Basic Training Workshop, contact Nancy Schuller, Art Department, University of Texas, Austin, Texas 78712.

Nancy DeLaurier has tentative plans to conduct an intermediate-level workshop in "Classification and Cataloging" in June of 1984. Further information will be included in the Winter Bulletin.

## Miscellaneous

Recommended Reading: Higgott, Andrew. The Architectural Association Slide Library. History by Marjorie Morrison. London: Architectural Association, 1980. ISBN 0-904503-05-4. This is an informative, amusing and extensive description of a major British slide collection.

We have been experimenting this summer with using Kodak Technical Pan film 2415 (Cat. 129-7563 for 135-6 or 129-9916 for 150 ft.) instead of Panatomic-X to produce black and white slides. We develop this film using standard reversal chemistry. Our exposures are approximately the same as for Panatomic-X. Our results indicate that this film has a more acceptable contrast range than Panatomic-X; the background clears eliminating that familiar dingy gray look. Has anyone else tried this?

--From Margaret N. Webster  
College of Architecture, Art  
and Planning  
Cornell University  
B-30 Sibley Hall  
Ithaca, NY 14853

Does anyone have any old Princeton Slide holders to spare? We are running low on the 35mm slide holders to interfile small slides with the lantern slides we still use. We are also looking for 3 lantern slide lecture boxes with 2 channels to hold lantern slides for the projectionists. Please contact us if you have either to sell or if you know of a source.

-- From Merrill Smith  
Rotch Visual Collections  
Rm. 7-304  
MIT  
Cambridge, MA 02139

### INTERNATIONAL BULLETIN FOR PHOTOGRAPHIC DOCUMENTATION OF THE VISUAL ARTS

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