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## VRAB Volume 9, Issue 3, 1982

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## VRAB Volume 9, Issue 3, 1982

### **Abstract**

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    - Positions Filled
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    - U.S. Institutions
    - England
    - A Note on Slide Sources for Industrial and Graphic Design
    - Budget Survey Results

**Keywords**

slides, preservation, copywork, conservation, survey results

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INTERNATIONAL BULLETIN  
for PHOTOGRAPHIC DOCUMENTATION  
of the VISUAL ARTS

et al. VRA Bulletin, Volume 9, Issues 1-3, 1982

FALL 1982

volume 9 number 3

september

## MACAA

MACAA-VR PROGRAM  
October 21-23, 1982  
The University of Iowa, Iowa City

VR-Program Coordinator: Christine L. Sundt

VR-PROGRAM SCHEDULE [Corrections or additions to the Program which was previewed in the Summer 1982 issue of the International Bulletin are denoted by an asterisk (\*).]

Thursday, October 21

Lunch Hour

VR Executive Board Meeting

Afternoon: 1:30-4:00 PM

Nancy DeLaurier (University of Missouri-Kansas City)

"Slide Collections Outside the USA: How they compare to our own"

Judy Gardner (College Library, University of Wisconsin-Madison)

"Slide Collections for Public Use Only: The UW-Madison Undergraduate Circulating Slide Collection among others"

Friday, October 22

Morning: 9:00-11:30 AM

(\*) A.K. Mehta (3M Company, St. Paul, MN)

"Photogard Technology" (title change)

Charles Chadwyck-Healey (Chadwyck-Healey Ltd.)

"Colour Microfiche: Production and Reproduction"

Afternoon: 1:30-4:00 PM

Workshop on Aspects of Slide and Photograph Preservation

Speakers: Henry Wilhelm (Grinnell, IA) and Christine L. Sundt (University of Wisconsin-Madison)

(Bring along your problem materials and questions.)

Saturday, October 23

Morning I: 9:00-11:00 AM

A. Zelda Richardson (University of New Mexico, Albuquerque)

"The Classification of Native American Art"

P. Eileen Fry (Indiana University, Bloomington)

"The Osborne I Micro-Computer: Feasibility for Use in Organizing and Classifying Slides"

-continued next page

## VRA

### THE VISUAL RESOURCES ASSOCIATION IS CREATED

On the deadline date, July 15, for the "new organization" plebiscite, Nancy Kirkpatrick sent the results to the other two members of the committee, Christine Sundt and Norine Cashman, and to the Bulletin, as follows (excerpted):

"A total of 42 ballots were received. The results are as follows:

- |                        |    |
|------------------------|----|
| A. Maintain status quo | 1  |
| B. Existing group      | 11 |
| ARLIS - 9              |    |
| SLA - 2                |    |
| C. Information network | 1  |
| D. New organization    | 29 |

In spite of the low number of returns, there is a clearcut majority." Christine Sundt, chairman of the CAA-VR group forthwith instructed Nancy DeLaurier to proceed with articles of the incorporation in the state of Missouri, as Kansas City is the headquarters for the Bulletin, which will be the new VRA's communication vehicle. Incorporation requires naming three officers and directors, so the following temporary officers/directors were named: Christine Sundt, chairman; Nancy Schuller, vice-chairman; and Nancy DeLaurier, secretary-treasurer. Nancy Schuller and Zelda Richardson are working on a constitution and by-laws.

All 1983 Bulletin subscriptions will automatically include membership in the Visual Resources Association. The subscription price will remain \$6.00. The fee will probably be raised in 1984 as the Association activities increase, but current plans are to keep the fee relatively low.

The VRA will be formally organized and officers elected at the CAA Conference in Philadelphia in February. Some preliminary discussion, particularly the changing role of the MACAA/VR group, will take place at the MACAA Conference in Iowa City in October.

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Morning II: 11:00 AM-12:00 Noon  
VR General Business Meeting

Afternoon: 1:30-4:00 PM

Tours (Organized by Julie Hausman, University of Iowa)

1. Art & Art History Slide Collection
2. Weeg Computer Center (Art History Interactive Videodisc Project; Dr. J.M. Sustic, Director)
3. Iowa City Public Library: Computerized Catalog (Diane Ingersoll, Technical Services Coordinator)

(\* **Please Note:** This is being planned as a walking tour. It will cover about 12 blocks each way, so you are urged to wear comfortable (sensible) walking shoes. Transportation for the handicapped can be arranged through Julie Hausman.

(\* Sunday, October 24 (addition))

Morning and Afternoon

Tour of the Visual Resource Collection at Iowa State University, Ames, IA (Organized by Marilyn Kerner, Curator) (about a 2 1/2 hour drive from Iowa City on I-80; see map)

If you are interested in participating in the tour (which promises to include lunch), please reply directly to Marilyn Kerner who will be handling all arrangements. Write or call:

Marilyn Kerner  
Curator, Visual Resource Collection  
Iowa State University  
College of Design  
Ames, IA 50011  
(515) 294-7641/7427

#### GENERAL CONFERENCE INFORMATION

**Location of Conference:** On the campus of the University of Iowa, Iowa City. Sessions will be held in the Art Building, Museum of Art, and Memorial Union. For further information on the conference program, phone the School of Art and Art History, (319) 353-4550.

(\* **Accommodations for the Conference:** All available space in the Iowa House of the U. of I. Memorial Union has already been booked. (new information)

(\* **Other accommodations in the area are:** The Highlander Inn, Hwy. 1 and I-80, 354-2000 (single: \$29.75; double: \$37.75); The Ironmen Inn, I-80 & Exit 242, 351-6600 (single: \$28.75; double: \$36.75); Canterbury-Best Western, I-80 & Exit 242, 351-0400 (single: \$30.85; double: \$40.85); King's Inn, 815 First Ave., 351-2880 (single: \$17.95; double: \$28.95); Motel 6, 810 First Ave., 351-0586 (single: \$14.95, or national rate); The Abbey-Best Western, Hwy. 6 & 218, 351-6324 (single: \$30.85; double: \$40.85). Check your local Yellow Pages for Best Western's Toll Free Reservations number.

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#### **INTERNATIONAL BULLETIN FOR PHOTOGRAPHIC DOCUMENTATION OF THE VISUAL ARTS** (formerly MA-CAA Slide and Photograph Newsletter)

**Editor:** Nancy DeLaurier, U.Mo.-K.C.

**Assistant Editor:** Deborah Tinsley, K.C. Art Institute

**European Editor:** Bridget Kinally, Design Centre, London

Published quarterly in March, June, September, and December

Subscription rate \$6.00 per year  
The subscription period follows the calendar year. All subscriptions renewable by January 31 each year. See subscription form at end of this issue.

News items and articles are welcome, and may be submitted to the editor up to 3 weeks prior to the first of the above-listed months of publication.

**DEADLINE FOR WINTER ISSUE: Nov. 5, 1982**

#### **COLUMN EDITORS:**

Ask the Photographer: Patrick Young, History of Art, U. of Michigan, Ann Arbor

Conservation: Christine Sundt, Dept. of Art History, U. of Wisconsin, Madison

Microforms: Paula Chiaromonte, Architecture Library, SUNY, Buffalo

Photographic Journals: Kathy Snyder, Art Dept., Colorado College, Colorado Springs

SECAC correspondent: Christina Updike, James Madison University, Harrisonburg, VA

Profiles: Cynthia Clark, Art and Archaeology, Princeton U.

ISSN #1097-8020

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#### **MACAA/VR Officers:**

**Chairman:** Nancy Follis, U. Missouri, St. Louis

**Chairman-elect:** Christine Sundt, U. Wisconsin, Madison

**Secretary:** Nancy Kirkpatrick, Art Institute of Chicago

**Treasurer:** Nancy DeLaurier, U. Missouri, K.C.

**Additional members of MACAA/VR Executive Committee (Past Chairmen):**

Betty Rae Callow

Eileen Fry

Nancy S. Schuller

Zelda Richardson

#### **ADDITIONAL CONTRIBUTORS TO THIS ISSUE:**

Roseann Auchstetter, Miami U., Oxford, Ohio

Luz Marie Aveyra, U. N. Carolina

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Lauren O'Connell, Catholic U., Washington DC

Michiko Taylor, Lafayette College, Easton, Pa.

Eunice Cohen, Brandeis U., Waltham, MA

Peter Grewenow, Boston U.

Maryly Snow, U. Cal., Berkeley



-MACAA, continued from p. 2

If you would like to find a roommate to help share room expenses, contact Janet Miller, c/o R. Miller, 214 Maybrick Ave., Pittsburgh, PA 15228. She has agreed to coordinate the "Housing Clearinghouse."

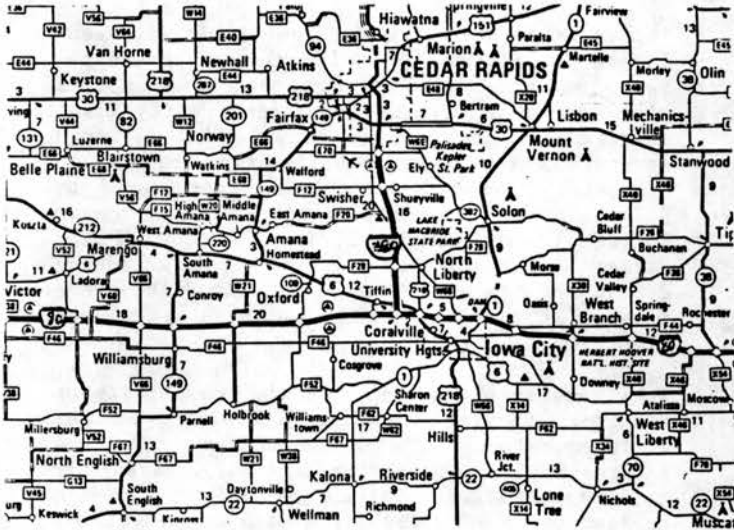
**Transportation to the Conference:** Surface: Greyhound Bus; by Air: Iowa City does not have its own airport. From Chicago, the closest airport is at Cedar Rapids (served by Mississippi Valley, Ozark, and United Airlines). For the c.30 mile trip to Iowa City, an airport limousine is available for about \$10.00 (one way).

**Conference Registration Fee:** \$20.00-\$25.00.

Items to be presented and/or discussed during the VR General Business Meeting (Saturday, October 23, 11 AM-12 Noon) include:

- \* The new Visual Resources Association (VRA)
- \* Publication prospects for the MACAA-VR Guides
- \* A report on the IFLA Conference in Montreal, August 21-28, 1982

The Visual Resources Program promises to be varied as well as informative. We anticipate a strong VR turnout.



#### STANDARD FOR STAFFING FINE ARTS SLIDE COLLECTIONS

Caroline Backlund, Chairman, ARLIS/NA, and Mary Williamson, Chairman, ARLIS/NA Publications Committee, have written to Christine Sundt indicating that the Standard for Staffing Fine Arts Slide Collections will be published along with the other ARLIS/NA Standards (Staffing Fine Arts Libraries and Collection Development) as an ARLIS/NA Occasional Paper. ARLIS/NA hopes to have this publication out in time for the Philadelphia conference in February.

## SECAC

1982 SECAC ANNUAL MEETING  
(Southeastern College Art Conference)

James Madison University, located in Harrisonburg in the center of the beautiful Shenandoah Valley of Virginia, is the host institution of the 40th Anniversary SECAC Annual Meeting to be held October 14-16, 1982. The Visual Resource Curators Group (Christina Updike, chairperson) is sponsoring two sessions: Thursday afternoon, October 14: "VRC Topics and Problems" an informal discussion moderated by Christina Updike, JMU Art Slide Curator. The information exchange will be decided by the participants and can be on topics such as: classification systems; cataloguing special areas; operations policies; in-house slide production; slide, equipment and supply sources; computerization; preservation, etc. Participants are asked to bring information pertinent to these topics to share with the group. Friday afternoon, October 15: "The Collection of the National Palace Museum of Taipei, Taiwan, Republic of China" presented by Dr. Bill R. Booth, Head of the Art Department at Morehead State University, Morehead, Kentucky. His talk will cover the subject of the availability of slides and other visual materials from the collection of the National Palace Museum and will include a slide presentation of how this Museum interprets itself to the public through its research arm and publication division. Dr. Booth will also share his museum photographing experiences and the availability of grants to study museum collections.

Many exciting sessions/panels/workshops are planned for this conference. Guest speakers/artists are scheduled in the following major sessions:

Major Panel: "Methodologies in the Use of Color" with Darby Bannard, Princeton; Alfred Leslie, Amherst; Roy Johnston, Ulster Polytechnic; and Victor Huggins, Virginia Polytechnic Institute and State University.

Major Lecture: "Landscape Archeology at Monticello," speaker: Dr. William Kelso, Archeologist, Jefferson Foundation.

Additional featured speakers from both Northern Ireland and the Republic of Ireland will be attending.

Art history sessions are scheduled on the following topics: Renaissance/Baroque Art; Nineteenth Century Genre and Landscape Painting; Southeastern Traditional Pottery; American Architecture: Colonial and Early National Forms; New Perceptions on Major Works (new insights on 12 major artworks); Non-Western Art; History of Photography; and a General Session. Some Studio sessions include: Computer Graphics; Mixed Media Drawings; Image Makers Caucus; Color: How Is It Being Taught?; and a Southeastern Women's Caucus on Art (SEWCA) session. Other activities scheduled: papermaking, glassblowing, stained glass, and computer workshops;

lecture on the restoration of manuscripts and books; presentations by the Association of Presidential Houses and Museums; exhibitions of SECAC and SEWCA members' works; and a festive 40th Anniversary banquet.

Preregistration material which includes the complete program listing with scheduled times, conference fees, and room reservation information is now available. If you would like to receive this material, please fill out the form below and return it to: Christina B. Updike, Art Slide Curator, James Madison University, Harrisonburg, Virginia 22807. If I receive this form no later than September 24, you will receive the preregistration material in time to take advantage of reduced Conference fees and early room reservations. I look forward to hearing from you and meeting you in Harrisonburg! Sincerely, Christina B. Updike, Chairperson, Visual Resource Curators Group.

I would like to attend the 1982 Visual Resource sessions and need SECAC preregistration material.

I cannot attend the 1982 Visual Resource Sessions at SECAC but would like my name added to the VRC mailing list.

NAME and TITLE: \_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

Topic(s) for discussion at first session:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

#### WORKSHOP IN ARCHITECTURAL MODELS & DESIGNS

I am organizing a one-day workshop for October on the basic techniques of building architectural models and on photographing models and drawings. It is our first attempt at putting this together and the workshop will only be open to our students and alumni. Possibly in the future we will expand it in the hopes of having all those who are interested attend. I have become involved in learning techniques on photographing models and drawings in the past two years. The literature on the subject is scant and most of my information has come from a "hands-on trial and error." Results are getting better.

Luz Marie Aveleyra  
College of Architecture  
The University of North Carolina at Charlotte  
UNCC Station  
Charlotte, N.C. 28223

## CAA February 17-19, Philadelphia

CAA-VR 1983--CALL FOR PAPERS

### THE ARTIST, THE SCHOLAR, AND THE COMPUTER

Computers have advanced rapidly in the past decades, opening up many new avenues. In the arts, this is most clearly evident in the growing interest in computer graphics as an art form and in the electronic management of visual information. With computers, images can be created, books and catalogs can be composed, and illustrations, charts, and even slides can be produced.

This session will examine the role of the computer in the arts, its uses and potential for both the artist and the scholar. A demonstration of hardware and software will be planned so that participants will be able to judge the technology for its advantages and disadvantages in addition to the quality of its products.

Abstract deadline: 30 September 1982. Send abstract to: Gail Kana Anderson, 1159 Kelsey Drive, Lexington, KY 40504, or Christine L. Sundt, Slide Curator, Department of Art History, University of Wisconsin-Madison, 800 University Avenue, Madison, WI 53706, (608) 263-2288.

\* \* \* \* \*

This year's VR Program for the CAA Annual Meeting in Philadelphia is being planned around the topic announced above. The program will take place at an alternative conference site; final arrangements have not yet been made, although several near-by site possibilities have been suggested. VR tours are being coordinated by Helen (Fran) McGinnis, Slide Curator, Moore College of Art, Philadelphia. A tour of the Barnes Foundation has already been scheduled during the time CAA meets to accommodate anyone interested in viewing this outstanding collection.

We will also be looking into the possibility of dormitory housing for those travelling on restricted budgets. Please let us know if you are interested in such accommodations. Rates for the Franklin Plaza (CAA and ARLIS/NA conference headquarters) were \$69 for a single and \$81 for a double during the annual meeting of the American Association of Museums this past June. Other accommodations listed for this conference were: Philadelphia Centre (formerly Sheraton), \$54 single, \$62 double, \$70 triple; and the Penn Center Inn, \$40 single, and \$48 double. A map of the vicinity will be included in the next issue of the International Bulletin along with a more definite description of the program.

As usual, we are looking for volunteers to help with any number of tasks required in planning and executing a conference program. If you are interested in sharing your time or talents, please contact either of the program coordinators as soon as possible.



# International News

## IFLA CONFERENCE REPORT

The International Federation of Library Associations annual conference was held in Montreal the week of Aug. 22. About 3000 librarians representing almost every country attended. The major conference reception was given by the government of Canada at the Place des Arts, following a concert by the McGill Chamber Orchestra.

The Art Section's program on Tuesday, August 24, featured two invited speakers on the subject of Visual Resources: Wolfgang Freitag, Harvard U. Art Librarian, on "The Indivisibility of Art Librarianship"; and Nancy DeLaurier, UMKC Slide/Photo Curator, on "Visual Resources: the State of the Art." Approximately 40-45 art librarians attended the session, all responsible for slides or microfiche or other visual resources, 3 slide curators (Kathleen Perry and Linda Bien of Concordia U., Montreal, and A. D. Maxwell of the V&A, London), and A-V librarians.

The speakers had been asked to prepare "substantial" papers, which were published in English, French, German and Russian ahead and available for reading. The speakers then were asked to speak "to" their papers at the Conference. Dr. Freitag read 18 pages of his paper, giving background and reasons for opposing the formation of a visual resources organization separate from art library organizations. The DeLaurier paper explained the various aspects of a slide curator's job, and the current state of developments in each of these aspects. The paper also described the state of professionalism, including training, organizations, and publications. Mrs. DeLaurier showed slides to illustrate her section on slide quality and production, and on slide storage and filing. She showed samples of all the MACAA guides, and of the 1982 Bulletin, and announced the incorporation of the Visual Resources Association.

In response to Dr. Freitag's paper, Mrs. DeLaurier stated: "We want unity too--unity of visual resources curators, gathered in from all the other organizations that have parented us, into one sovereign group. It is a need for identity. Four basic premises summarize the response of the visual resources leadership: 1) We are working from a fait accompli. The VRA now exists, so arguments against its formation are academic. Discussion from here on should reconcile our differences and establish lines of cooperation between the VRA and related groups. 2) The most fundamental and irreconcilable of our differences is simply point of view. That we cannot see or understand each others' situations was evident from the Freitag paper. 3) In the Freitag paper, the use of visual resources was not clarified, and this makes a very fundamental difference. Most of us are slide curators, and slides are used primarily for classroom teaching. Books, photographs

and microfiche are used primarily for research, reference and study. Slides acquired and circulated for classroom teaching create an entirely different orientation and environment for their curator. 4) The term "indivisibility" in the Freitag topic is basic to our differences in viewpoint. As we see it, nothing can be divided that has never been united. The ARLIS/VRSIG did not begin until 1974, as a supplemental group with no avowed intention of replacing the four-year-old active CAA Slides and Photographs group. A great many slide/photo curators still have never joined ARLIS or any other library group. On the other hand, we fully expect and encourage VR members of ARLIS to retain their membership, thus no division is foreseen, either from ARLIS members or from non-members." A lively discussion was anticipated, but aborted for lack of time. However, many librarians examined the sample Guides and Bulletins and took order blanks.

Phillip Pacey, Chairman, congratulated the VRA and anticipated establishing ties with it, such as representation on the IFLA Art Section governing body. He invited us to attend the 1983 IFLA conference in Munich (10 days before the CIHA in Vienna), and indicated interest in including a VR topic in their program.

### C.I.H.A. XXV<sup>e</sup> INTERNATIONAL CONGRESS OF HISTORY OF ART VIENNA - 10.9.83.

At the last conference held by CIHA in Bologna in 1979 an international group of curators responsible for the Photographic Documentation of the Visual Arts met alongside the main proceedings of the official and published programme.

In 1983, however, we and our specific professional concerns are to be part of the Official Programme; and the theme of our contribution to the Congress is to be the "Acquisition of Photographic Documentation."

This theme was formally agreed upon at Bologna and it was hoped that some, if not all, of the following topics could be touched upon.

1. The problems of increasing sources from museums, special exhibitions, works in situ, private collections, architecture.
2. Learning the requirements of users.
3. Film quality.
4. Knowledge of other collections for research, and the possibility of exchange or sale of unique materials.
5. Copyright and duplication.
6. Conservation.
7. Resources to meet developments as a result of financial cutbacks.
8. Storage and equipment.

**List of speakers:**

A SPEAKER. The Genesis Project Limited., London: "A definitive film record of the World's Art as practised in the Western World, from the mid-13th century--A project description."

DOREEN DEAN, Librarian, Polytechnic of the South Bank London: "Computerized Slides Index at the Polytechnic of the South Bank."

NANCY DELAURIER, Curator of Slides and Photographs Department of Art and Art History, University of Missouri, Kansas City: "The Need for Film Quality Control."

ELEANOR E. FINK, Chief, Office of Visual Resources, National Museum of American Art, Smithsonian Institution, Washington, D.C.: "The Problems of Handling Historic Photograph Negatives on Cellulose Nitrate Film."

JOHN CLARK, Director, Scala Instituto Fotografic Editoriale, Antella, Florence: "New Developments in Slide and Photograph Reproduction."

NANCY KIRKPATRICK, Head, Slide Department, Institute of Art, Chicago: "Unconventional Methods of Slide Acquisition."

HELENE ROBERTS, Curator of Visual Collections, Fogg Art Museum, University of Harvard, Cambridge: "Art History and Visual Documentation: the Interplay of Two Evolutions."

JANICE SORKOW, Slide Librarian, Museum of Fine Arts, Boston. "Experiences of putting a Museum Art Collection onto the Video Disc market."

JUNE STEWART, Curator, Department of Fine Arts, University of Melbourne, Australia: "Copyright: Relating the Australian Audio Visual Review to the International Rules."

JOHN SUTHERLAND, Librarian, Witt Collection, Courtauld Institute of Art, University of London. "The Computer as an Acquisition: Progress Report on Automatic Data Processing in Photographic Collections."

ANNA WHITWORTH, University Colour Slide Scheme, Courtauld Collection, Institute of Art, University of London: "Acquisitions through the Looking Glass."

Precise timings of the talks has of course, yet to be worked out in detail, but the overall programme is likely to take place between 4th and 7th September. To take full advantage of having so many Visual Resources Curators together, the emphasis will be upon the exchange of ideas and experiences. To this end, the papers are not expected to be lengthy ones, and there should therefore be plenty of time for full discussion of the questions raised.

-A.D. Maxwell  
National Art Slide Library  
Victoria & Albert Museum  
South Kensington  
London SW7 2RL, UK

ARLIS Visual Resources Committee Visit to Computerized Slides Index

(Polytechnic of the South Bank) 25 June 1982

Despite severe transport difficulties fully 20 members attended this half day's session at the Polytechnic of the South Bank. Consisting of some 36,000 slides, stored in accession order, and covering subjects related to architecture, planning, construction, engineering and art and design, the collection is stored as a slides data base on the Polytechnic's main frame computer, a DEC-10.

Each slide is indexed by relevant category, or categories, selected from a choice of 7 covering such considerations as Country, Proper Name of Object, Date of Creation, Styles or Periods, etc. The resultant data may be accessed in two ways; as a printed index, or on-line.

The printed index consists of one file per category. These terms appear in alphabetical order (with the exception of one category--dates of creation--which appear in numerical order). To find slides illustrating work by Le Corbusier, for example, the user refers to the file Personal Names, to find a list of accession numbers.

When a search involves using the index to cross-reference, ie matching interiors with Le Corbusier with Churches, it is obviously laborious to use the printed files and this is where the on-line search facility really comes into its own. This was more than adequately demonstrated when, after a short introduction to the index by Doreen Dean (Librarian) the participants were "let loose" on the computer terminals to try out the system for themselves. Examples for searches were provided and all agreed that, after initial "user" difficulties, the system worked extremely well. Several numbers from several categories could be matched in a matter of minutes. Once the computer has performed the matching process, it can be instructed to list what it has found either in the form of accession numbers only, or in the form of accession numbers plus brief titles. It is also possible to specify how many slides out of the total found should be listed, eg the first 10 out of the 88 found.

Time was allowed for questions and it was explained that the system is still under development and that future improvements are still being considered--cross-referencing, for example, and a facility for giving the nearest matches to a search term, when no direct match is found. The whole visit was very interesting and it was a shame that some of our colleagues were troubled by the transport difficulties. A further session may be organized--would all interested please contact Bertie Maxwell (Slide Librarian, National Art Slide Library, V & A) 01-589 6371 x 259. It should be noted, however, that this demonstration (possibly mid to late September) will not be especially for ARLIS members, so the numbers able to attend will perforce be very limited.

-from the ARLIS/UK News-sheet No. 37 August 1982

## Profile

UNIVERSIDAD IBEROAMERICANA, MEXICO, D.F.  
ACADEMIC INFORMATION CENTER  
AUDIOVISUAL INFORMATION AREA  
LIC. MARIA ANTONIETA GRAF G.  
COORDINADORA

### History:

The slide library, now Audiovisual Information Area, was formed in 1967 with a collection of 12,000 art slides from the art department of the University. This first slide library was managed by a group of students.

In search of better service to our users, we subsequently changed our scope. Instead of maintaining only a slide library, we enlarged our collection to include videocassettes, cassettes, films and records. At that time our name was changed to Audiovisual Information Area.

### Purpose:

Our purpose is to provide didactic material to teachers and students from this University as well as others from the metropolitan area.

We lend our material for a week, and in some cases charge a fee.

### Size of Collections:

- 1) Slides--73,000 units (both black and white and color), 70% in art and 30% in other subjects such as Psychology, Sociology, History, Geology, and Geography. The average growth of the collection has been 10% in the last years.
- 2) Videocassettes--60 units; Subject: Economy
- 3) Cassettes--130 units; Subject: Classical Music
- 4) Films--40 units; Subject: Psychology
- 5) Records--80 units; Subject: Literature and Music

### Users:

- 1) Teachers, students and staff of this University.
- 2) Teachers and students from other colleges and institutions with an interlibrary loan authorization.

Our slide circulation in 1981 was 165,519.

### Artistic Subjects in Slides:

Prehispanic	Egypt
Prehistory	Greece
Phoenician and Hittite	Etruria
Mesopotamia	Rome
Persia	American Indian

Soviet Union	
Paleochristian and preromanesque	
Byzantine	
Romanesque	
Gothic	
Islamic	
Manuscripts and miniatures	
Popular art (Mexico)	
Painting--from the renaissance to the XX century. Arranged alphabetically by the author's last name.	
Sculpture--idem.	
Architecture--from the renaissance to the XX century. Arranged by country and the function of the building.	
Japan	Literature
China	Photography
India and expansion areas	Interior Design
	Graphic Design
Storage:	

The slides are stored in see-through plastic sheets, so that users can see the slides easily.

### General Information:

Staff: 1 coordinator  
6 professionals  
3 paraprofessionals  
Gross area: 185 m<sup>2</sup>

By: Marisela Rodriguez  
Assistant Slide Curator

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### SMALL COLLECTION REORGANIZATION

Nancy Luria and Lauren O'Connell, current and former curators of the Slide Collection of the Catholic University of America Department of Architecture, were invited to address the 9th Annual Meeting of the Association of Architectural Librarians (AIA) held in Washington, D.C. this past May. The subject of their talk was the feasibility of small collection reorganization projects where resources and time are limited. Their presentation, based on their experience with the Catholic University collection reorganized by Lauren in the summer of 1980 and maintained thereafter by Nancy, augmented the material in the International Bulletin for Photographic Documentation of the Visual Arts article of Winter 1980 (vol. 7, no. 4) outlining the project. They emphasized the need for personnel with considerable slide classification experience and subject knowledge. Both received their initial training in the University of Maryland School of Architecture Slide Collection under Elizabeth Alley, Slide Curator. They are both currently pursuing graduate study, Nancy in Art History at the University of Maryland and Lauren in Architectural History at Cornell University. Small collections in need of reorganization may wish to write Lauren O'Connell for information on this presentation: 3401 Rosemary Lane, Hyattsville, MD 20782.

-Lauren M. O'Connell



# Conservation

- Christine L. Sundt

The Conservation column this time will not be devoted to one issue as in the past, but to many diverse matters which I hope you will find useful.

**DISASTER PREPAREDNESS:** Earlier this Summer, I had planned to write a piece in time for this issue on disaster preparedness. Since then, I have received funding to attend the Society of Photographic Scientists and Engineers International Symposium: The Stability and Preservation of Photographic Images, meeting in Ottawa, August 29-September 1, at which time I hope to gather additional, up-to-date information on this subject. A general report on the meeting will appear, as well, in the next issue of the International Bulletin in this space.

**PUBLICATIONS:** I am pleased to report that a new book entitled Conservation in the Library, edited by Susan Swartzburg of Rutgers University, is now in production at Greenwood Press. A June 1983 availability/publication date has been tentatively scheduled. The book is filled with much valuable information covering subjects ranging from books to computers with slides, films, photographs, microforms, videotape, sound recordings, and videodiscs in between. Nancy Carlson Schrock, formerly Visual Collections Librarian of the Rotch Library of Architecture and Planning, Massachusetts Institute of Technology, and I collaborated on the chapter on slides. Gary Albright, Photographic Conservator at the Northeast Document Conservation Center, Andover, MA, wrote on photographs; Helga Borck, Head of the Preservation Microfilming Office at the New York Public Library, on microforms; Eileen Bowser, Department of Film, Museum of Modern Art, on film preservation, and Richard W. Boss, Senior Management Consultant with Information Systems, Inc., Bethesda, MD, on videodiscs.

Information on conservation matters is, fortunately, becoming easier to find as specified problems with films and photographs are identified and researched. While useful information is oftentimes and regrettably buried in esoteric scientific journals, much is available free-of-charge by simply asking for it. Eastman Kodak offers free brochures and booklets on all aspects of film and photography. These will be sent upon request (maximum 10 per month) by listing the publication number and sending the request to Eastman Kodak, Department 412-L, 343 State Street, Rochester, NY 14650. An index (Pamphlet L-5) of Kodak information lists publications according to number and subject.

The Canadian Conservation Institute, The National Museums of Canada, 1030 Innes Road, Ottawa, Canada, KIA 0M8, offers an impressive series of Technical Bulletins and Journal at no charge. These are the following:

- #1: Relative Humidity: Its Importance, Measurement and Control in Museums
- #2: Museum Lighting

- #3: Recommended Environmental Monitors for Museums, Archives and Art Galleries
- #4: Care of Musical Instruments in Canadian Collections
- #5: Environmental Norms for Canadian Museums, Art Galleries and Archives
- #6: The Care of Black-and-White Photographic Collections: Identification of Processes
- #7: Fluorescent Lamps
- #8: The Care of Wooden Objects
- #9: The Care of Black-and-White Photographic Collections: Cleaning and Stabilization

Of the Journal, Volumes 1 (1976) and 4 (1980) are the most useful for persons concerned with photographic conservation, although the other two numbers are valuable also, but for other types of conservation concerns.

Finally, there are a number of photography "trade magazines" which offer free subscriptions to managers or technicians in photographic operations. If you produce slides in your area, you probably qualify.

Some of the "trade magazines" which I am currently receiving at no cost are: Photomethods, Functional Photography, and Technical Photography. These magazines contain good, solid, up-to-date information on all aspects of photography--supplies, equipment, processing, techniques, management, and preservation. I will be happy to send you a free subscription card to any of the magazines I currently receive if you will send me a self-addressed envelope and indicate which one you desire.

**EQUIPMENT AND SUPPLIES:** In the Winter 1981 issue of this Bulletin, I described a Koldwave air-conditioner which was to be installed in our Slide and Photograph Collection facility. Since that time, it has arrived, and after much ado in installing it, it is now running. That's about all! I am sorry to report that it is not doing all that was promised and it seems very likely that soon it will be on its way back to the manufacturer for a refund. I am lucky in one way, in that I am not alone in this dilemma. Another air-conditioner, the very same model, was installed simultaneously in another department on campus (the Hygiene Lab) with the very same results. It seems, our environmental needs are the same: 35-40% RH with temperature at or below 70-72 degrees F. After months of frustration and disappointment, we now hope that by next year we will see the kind of equipment we need and originally specified, finally installed. In this case, the cheaper solution (initiated by a University Planning & Construction engineer) was definitely a mistake.

The current Light Impressions catalog includes a misprint in describing 3M's #65 splicing/sensing tape. The roll is actually 7/32 inches by 100 feet (1200 inches) instead of 100" as specified. (Thanks to Kris Seen of the University of Texas, Austin, for pointing this out to me.)

For those of you using GePe or GePe-type mounts, you may be interested to know that there is a

device on the market that facilitates masking on the inside of the mount's glass, rather than on the film itself. This is Wess Plastic's NP (No-Peg) Holder which is normally used to align film in No-Peg (or Pin) mounts when pin registration is required. The device is simple to use for masking: Working on a light table, fit the film chip into the bottom half of the mount frame (correct viewing side up) and anchor it to one side only with a small piece of narrow silver mylar tape. Drop this mount half into the NP-Holder, film side down, and over it lay the top half of the mount, inside up. Now begin masking; apply the tape to the inside portion of the top mount half following the configuration of area to be masked out. When masking is completed, remove both halves from the NP-Holder, turn the top half inside down, and snap the two pieces together. Masking on the glass is far better than applying tape directly on the film, especially if the mask is needed around all four sides. (Ideally, however, no tape should be used on the film itself or inside the mount; it is best to mask on the outside and avoid contributing to the chemical activity within the mount halves.) The NP-Holder, item #11-2041, costs \$4.25 (add \$1.00 for shipping). Orders under \$15 must be pre-paid. The NP-Holder is available from Wess Plastic, 50 Schmitt Boulevard, Farmingdale, NY 11735, (516) 293-8994. (My thanks to Nancy Kirkpatrick for alerting me to this product.)

The Plastics Corporation offers an archival rigid slide frame comparable to Saf-T-Stor or Joshua Meier molded sheets, but with an added feature. The open-frame design of the individual slots provides unrestricted viewing even without the aid of a light table. The frame accepts glass or paper bound slides, including slides protected with Kimac or similar acetate sleeves. The open-frame design is specifically intended "to eliminate any possibility of plastic touching the emulsion surface of the slide, removing the danger from accumulation of moisture, humidity, or mold." The frames come in black or white and fit any standard ring binder or standard letter-size filing cabinet. Each frame holds twenty slides. The cost of the frames is as follows: 1 box (12 frames), \$9; 2-5 boxes, \$8.50; 6-11, \$7.50; 12 or more, \$7. These are available from the Plastics Corporation, 33 Laurel Street, Butler, NJ 07405 (Attention: Robert Lightburn), (201) 838-3787/4363.

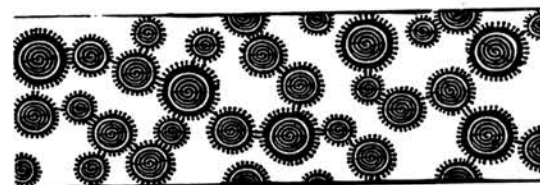
I wish to thank, at this time, those who have sent "fungus" slide samples to me to enable research on this problem: Nancy DeLaurier, UMKC, Nancy Schuller, University of Texas, Austin, Alexandra Whitley, Greenville County Museum of Art, Carol Campbell, Bryn Mawr College, Jane Goldberg, University of Illinois, Urbana-Champaign, Janet Cyrwus, Northwestern University, Marilyn Kerner, Iowa State University, Julie Hausman, University of Iowa, and Inge Wald, Cornell University.

I will present the initial results of this study during the Slide and Photograph Preservation

Workshop at the MACAA Conference this October in Iowa (see schedule elsewhere in this issue). A detailed report will also appear in this column at a later date.

If you know of specific problems that need research or if you need information or advice on aspects of slide conservation, please write or call. I will be happy to offer help or suggestions.

Christine L. Sundt  
Slide Curator  
Department of Art History  
University of Wisconsin-Madison  
800 University Avenue  
Madison, WI 53706  
(608) 263-2288



#### MUSEUM WORKSHOP PROGRAM

A workshop program which may be of interest to VR curators who find themselves with historic photograph collections to care for.

I recently spoke with Meredith Johnson, who is in the Education department at the Metropolitan Museum. She organizes the "Museum Workshop Program" which is funded by the New York State Council on the arts. One of the possible workshops for the coming academic year is on the care of photograph collections. The workshops that Meredith organizes are consistently of high quality; organized; run by people who are very well qualified, and full of the nitty-gritty information that a person would need for actual work. The workshops usually last several days. The beauty of the program is that the participants from NY state institutions do not have to pay a registration fee, and depending on funding circumstances, some participants get financial support for travel expenses. The participants must apply to Meredith if they wish to attend the workshops and are selected. Meredith accepts out-of-state participants, who pay a fee (at least last year) based on \$30.00 a day. Out-of-staters do not qualify for financial assistance. I don't know how many VR curators who are not in museums would qualify for participation in the workshops, but it may be worth investigation by these curators who are within easy traveling distance of the workshop location.

The final schedule can be requested from Meredith Johnson, Education Dept., Metropolitan Museum of Art, NY, NY 10028.

-Michiko Taylor  
Van Wickle Gallery  
Lafayette College  
Easton, Pennsylvania 18042



## Ask the Photographer

-Patrick Young

### REPORT: UMKC WORKSHOP IN PHOTOGRAPHING ART

During the week of June 20th the University of Missouri at Kansas City hosted a workshop on photography for art slide curators. Instructors included myself and Nancy DeLaurier with guest lectures on architectural photography by Kenneth La Budde and George Ehrlich.

The workshop was attended by twenty-five curators from across the United States, Canada and Puerto Rico. Apparently there were others who were refused admission because of the large response. We apologize for this, but the class did include five more members than originally planned. A larger number would have been unmanageable in a workshop situation.

If there is significant interest, another workshop on copy photography, two and three dimensional museum photography, and slide duplication may be held next summer at the University of Michigan in Ann Arbor. Both photographers and curators of slide and photograph collections would be invited to attend. The workshop may be condensed into three days to reduce the cost of tuition and living expenses. I would certainly appreciate any response from readers who may be interested in attending such a workshop.

Meanwhile I would like to share some of the information and ideas that were presented at this year's workshop. Several films that can be used for copy and museum photography were tested and compared to show the differences in color rendition, contrast, grain structure and image sharpness. Ektachrome 50 (tungsten balanced) and Ektachrome 64 (daylight balanced and shot with electronic flash) showed the most faithful color rendition and minimal gain in contrast. Ektachrome 160 and Kodachrome 40, on the other hand, exhibited noticeably higher contrast as well as a pronounced difference in color rendition despite the use of color correcting filters to balance each film with its light source. Kodachrome 40 unquestionably had the finest grain and sharpest image although the apparent sharpness was partially due to the high contrast of the slide.

Kodak's Direct Positive Film (DP 402) and Panatomic X developed as a transparency were also compared to each other and Ektachrome 50. Color film may be used to record a black and white image although perfect color balance is absolutely critical so the slide does not reflect an off-color cast. Problems with a perfectly neutral color may also be encountered when photographing an illustration from a book printed on an off-white paper stock or with a warm tone black ink.

The two black and white films tested showed a distinct difference in their own tonal coloration. DP 402 displayed a cool image with low contrast and low maximum density. Panatomic X, on the other hand, produced a decidedly warm image with good contrast, density and highlight detail. Both films produced a virtually grain-free image, this despite rating Panatomic X at ASA 200.

Students at the workshop were able to use several new pieces of photographic equipment that had been lent by the various manufacturers and their sales representatives. Cameras on hand included a Nikon F-3, a Minolta X-700, and a popular Pentax LX. An incident light meter, electronic flash meter and color temperature meter all by the Minolta Corporation were demonstrated and available for use by the students. Operating a hand held light meter was clearly a new experience for most people attending the workshop.

One piece of equipment that was certainly impressive was the new Leitz AV-300 slide projector fitted with an Elmaron 110-200 mm zoom lens. The light was incredibly bright using only a 250 watt bulb in the low power position. (For Auditorium projection a 300 watt high intensity bulb is available.) The color temperature of the light was noticeably cooler than the yellow-green cast from the Kodak Carousel. There also was a surprising difference in sharpness between the Kodak fixed focal length lens and the Leitz zoom lens. One almost felt the Kodak projector was out of focus when showing an identical slide next to the AV-300. I should add that a follow-up test and comparison at the University of Michigan with the Leitz projector and lens against another Kodak Carousel with a zoom lens did not prove to be as dramatic. I now believe the Kodak lens at UMKC was below normal sharpness standards. I had been ready to unload all our Carousels for the new Leitz projectors but probably will stick with our old equipment as long as it still runs. The \$650.00 price tag for each Leitz projector also figures into my decision.

An additional discussion of slide viewing equipment focused on the differences in fluorescent light tables and those using a tungsten light source. I recommend using a tungsten light slide viewer when trying to determine the proper color balance of film. The color temperature of an incandescent bulb is much closer to the color temperature of a slide projector than that of a viewer illuminated by fluorescent light. If a question of color balance is still unresolved after viewing on a tungsten light table, the answer can probably be found by projecting the slide in a classroom, auditorium, or wherever the slides are normally shown.

One other related idea to slide projection concerns the screens that are used. I have found that slide projection screens will gradually turn yellow over the years from environ-

mental pollution. I would suggest having the screens cleaned with a mild soapy solution at least once a year. This will help maintain the original reflectance of the screen and prevent the images from shifting towards a yellow coloration.

A final note--it seems the MacBeth Color Checkers that are used to help determine the color balance of film are in short supply and difficult to find. Elizabeth Frick from the University of Cincinnati has discovered a supplier:

B & H Photo and Electronics Corp.  
17 Warren Street  
New York, N.Y. 10007

Their price for MacBeth is \$10.95 which is considerably cheaper than you will find in a local camera store, when you can find one of course.

If anyone has any questions or suggestions for this column please write to:

Patrick Young, Photographer  
Department of the History of Art  
The University of Michigan  
Ann Arbor, Michigan 48109  
(313) 764-5406

#### SLIDE CURATORS PHOTOGRAPHING ART

I think it's absolutely essential that anyone who will be photographing artwork has a background and understanding of the basic rules for handling art. To that end, I have enclosed copies of two publications. "Rules for Handling Works of Art" is reprinted from MUSEUM NEWS, April 1975, and is available in reprint form from the American Association of Museums. The second is a brochure from an exhibition that I co-curated with Susan Stitt at The Museums at Stony Brook. Although it mostly repeats the info in the AAM reprint, it might have a few other useful bits of info. There is also a slide and tape show, I think it's from the Smithsonian, about the handling of artwork. It's been years since I've seen it, but I remember that it was very helpful.

Having worked in a museum, I know that there can be some distrust by the museum staff of non-museum people who want to do work in the museum. These non-museum folks might be viewed as threats (however innocently) to the preservation of artwork. There are some curators and associated staff who zealously feel that the preservation of artwork is their primary responsibility--which is how I was "raised." We were skeptical that people who wanted, for example, to photograph artwork, understood the dangers they could present to the artwork, and consequently had a conservative photography policy. One way to overcome the skepticism by museum people is for slide curators, as professionals, to be aware of the possible dangers to artwork and to know how to handle artwork to minimize accidental damage, or damage from ignorance.

I know of one instance when a camera crew had permission to photograph a painting for a TV show. They were asked to be careful with the use of lights, as the lights can generate a lot of heat. The combination of sudden increased heat and associated decrease in humidity can be as injurious to artwork as to slides. The danger to the painting showed up pretty quickly, as the heat of the lights melted the wax adhesive used in the relining of the painting, and a rather ghastly bulge appeared where the canvas separated from the panel it was mounted to. The conservator had to remove and reline the canvas, and the painting "looked fine" once it was treated. What did not show up was the long term effects on the painting.

Rapid changes of temperature and humidity of floodlights can cause damage to artwork, whether on paper, canvas, wood, composite materials. Dirty hands and fingers can cause damage to varnish, metal finishes, stone finishes. Some of the damage may not even be evident immediately, but could show up years later. Paintings can develop crackle if rubbed or touched or hit, once again the damage may take years to show up, become apparent as the painting continues to age. There are times when one can almost read the pattern of cracks on a painting and be able to tell what kinds of "blows" it has received.

If, in the museum, the slide curator wants to find out the photography policy, check with the receptionist or guards--the staff who ought to know. A maintenance man might not know what the policy is. If one has permission to photograph, but something needs adjustment, for example, if a painting is dusty (heaven forbid), make certain to get permission from a person who has the authority to grant permission to dust the painting. An act as seemingly innocent as dusting a painting can cause damage if not done properly. If there is loose or flaking paint, an incorrect dusting could loosen and remove paint.

Make certain that the camera equipment does not endanger artwork. No loose lights, wobbly stands, or easels. Be careful with electric cords; tripods and light stands should be carefully moved so that there are no accidental punctures or collisions.

Most of the above is basic common sense. Think before acting. Being overly cautious is better than not being cautious. Respect the desire of the museum, as caretaker of our cultural heritage, to protect the artwork entrusted in its care. Understand that a major responsibility of museums is the preservation of its collections for future generations. To overcome the distrust of museum personnel, slide curators, as a group of professionals, should understand preservation measures, know what can damage artwork, and know how to handle artwork. In that way, they can show themselves to be responsible folk who are as equally concerned about the well-being of artwork as the appointed

caretakers. We should care as much, if not more, about the care of original artwork as we are about the care and preservation of slides. After all, slides are just reproductions. Original artwork which is damaged (or destroyed) is diminished (or gone for good) from the artist's original work.

Michiko Taylor  
 Van Wickle Gallery  
 Lafayette College  
 Easton, Pennsylvania 18042

Ed. note: This letter-turned-article and the cited reprint were "required reading" for the June workshop on Photographing Art at UMKC. The excellent article in Museum News by Eric Rowlinson, Registrar, Museum of Modern Art, NY, should be read by everyone about how to handle works of art. Address: 1055 Thomas Jefferson St. N.W., Washington, D.C. 20007. The workshop found that Rule #1 is: Don't trip on the electric cords!

## Classification & Cataloging

### LANDSCAPE ARCHITECTURE

This past summer I have been working on a classification system for slides on Landscape Architecture. The college does not have a Landscape program but it has had instructors teach a course in it.

There were several hundred slides in our collection purchased from the Landscape Architecture Foundation a couple of years ago. They had been put away in boxes and this summer I started organizing them. I wrote Marika Simms of the University of Virginia asking her to send the classification system used by the College of Architecture. I started reading and skimming numerous books on the subject to develop a list of terminology. I made reference to the Library of Congress list of subject headings, and I contacted several librarians and slide curators for their assistance.

Gradually the collection began taking shape. It's certainly far from complete but it's a start. Note there are two separate lists: one is UNCC's list of subject headings, the other is terms I have come across but as yet have not used them.

I do not use letters and numbers in my cataloguing scheme. The only code I use to indicate that the slide belongs in Landscape Architecture is LSA placed at the upper right hand corner of the slide and then the word or subject.

University of North Carolina-Charlotte  
 College of Architecture  
**Subject Listing for Landscape Architecture**

Artificial Planting	Paving - Hard Surface
Branches	Planting Process
City Parks	Plaza
Courtyard	Public Art: Sculpture
Fence	Site Furniture

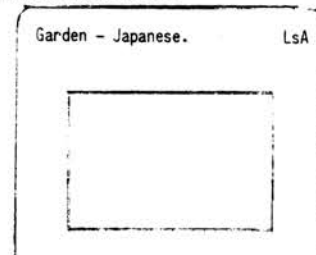
Fence - Japanese	Site Planter
Field Wall	Slope
Flowers	Stepping Stones - Japanese
Fountain	Stones
Fruit	Street Trees
Garden Ornament	Tree Trunks
Garden Ornament - Japanese	Trees
Gardens	Tellis
Gate	Vine Cover
Gate - Japanese	Vistas
Grass	Walkway
Guard Post	Wall - Building
Hedges	Wall - Freestanding
Highway Planting	Wall - Retaining
Land Clearing	Water
Lawn	Water - Canals
Leaves	Water - Oceans
Needle Branches	Water - Rivers
Nursery	Wildlife

### Terminology for Possible Use in Classification of Landscape Architecture

Desert	Ground Cover
Flowerbeds	Mill
Forest	Open Space Planting
Garden - English	Ornamental Elements
Garden - French	Paving - Gravel
Garden - Italian	Paving - Sand
Garden - Japanese	Pond
Garden - Medieval	Shrubs
Garden - Renaissance	Stream
Garden - Rooftops	Waterfall

Luz Marie Aveleyra  
 University of North Carolina-Charlotte  
 College of Architecture

Sample



### GENERAL/COMMERCIAL SLIDE COLLECTIONS

Art & architecture slide curators, traditionally the most experienced in handling slides, are being called upon for advice to new slide collections in the commercial world. A recent experience with United Telecom showed, however, that the academic slide collection has little in common with the collection in the well-financed, fast-moving business world. Now an article has appeared in Special Libraries, April 1982, Vol. 73 no. 2, to which these commercial slide curators can be referred. Authored by a research librarian and a technical writer for the Philip Morris Research Center, the article considers the multiple access, the special storage, and the ephemeral nature of these slide collections. See "35mm Slides," DeBardeleben & Lunsford, p. 135.



Concordia U., Montreal, follows the current trend in filing 20th c. slides: ignoring nationalities and dumping all the artists into one pot. They also file all an artist's work together, separating and color-coding slides by medium after the artist's name. Arbitrary decisions must still be made sometimes as to what medium, but at least the slides are all in one area of the room, instead of the widely-separated sections of media that most of us have. Kathleen Perry is now head slide curator at Concordia.

The July issue of Positive features an in-depth report on cataloging Pre-Columbian slides, including comparisons of the UICC (Minnesota) and U. New Mexico (Fogg) methods, by Virginia Kerr, U. Illinois, Chicago Circle. For a copy, send \$1.00 to Brenda MacEachern, Visual Arts Dept., U. Western Ontario, London, Canada N6A 5E7; or send \$4.00 for the year's subscription.

## Microforms

### VIDEOTAPES VERSUS VIDEO DISCS: A COMPARISON

-Paula ChiarmonTE

Historically there are three types of systems used for video playback. 1) Systems employing roll film; 2) Systems employing magnetic tapes (these include videocassettes); and, 3) Videodisc systems. The videocassette is the video equivalent of the audio cassette, whereas, the videodisc is the video equivalent of the audio (gramophone) record. Advantages of using the videodisc over the videocassette include cheaper duplication of the discs and cheaper players. Unlike videotape, videodiscs are single-frame access devices. It is possible to read a single frame continuously, with no deterioration of the medium or the player. Also, since the tracks are concentric on a plane surface, access of a given track is relatively rapid. Storage density of videodisks is higher than that of videotapes. One side of a typical disk stores one-half hour of TV programming or 54,000 individual 1/30-second frames<sup>1</sup>.

The main competing videodisc systems are: Digital Recording, JVC, Matsushita, MCA, Philips/MCA, RCA, Sony, Telefunken/Decca, Thomson-CSF.

Four types of systems are currently employed with video technology; 1) Mechanical; 2) Magnetic recording which is the principle used invariably in videotape recorders. The storage capacity of a magnetic disc is only a few hundred frames<sup>2</sup>; 3) Capacitative; 4) Optical. The main features of the optical videodisc that make it a desirable medium for information storage

and retrieval are high information storage capacity, low information storage cost and rapid random access. The prime purpose of the videodisc in the consumer market is provision of moving pictures, whereas, in information storage applications the disc is required primarily to provide still pictures. Videodisc systems making extensive use of the still-picture facility is likely to lie with the optical videodisc system.

### REFERENCES

1. Schipma, Peter B. and David S. Becker. "Text Storage and Display via Videodisc," Chicago: ITT Research Institute.
2. D.B. MacLeod, "Magnetic discs for Videorecording," Journal of the SMPTE 80(4), 1971, pp. 295-7.

The topic of the next microforms column devoted to videodisc research will be, "The Videodisc as an Information Storage Medium."

### ARLIS/NA MICROFORMS SPECIAL INTEREST GROUP (MIC/SIG)

In Spring 1980 Paula ChiarmonTE approached the ARLIS/NA Executive Board regarding establishment of a Microforms Special Interest Group. It was decided that a subcommittee on microforms would be established under aegis of the Visual Resources Special Interest Group, however, it was agreed that a microforms column would appear in the ARLIS/NA Newsletter as a regular feature and that it would be edited by ChiarmonTE.

The purpose of the Microforms subcommittee was to formulate collection development policies for slide curators and art librarians. The purpose of the Microforms column was to publish a bibliography of library related microforms literature which provided a theoretical basis for the policies. Objectives of the original subcommittee and column for the proposed Microforms Special Interest Group.

The principal goal of the Microforms SIG is establishment of a dialogue between user and producers of art microforms. Implementation would occur through standardizing hardware and software requirements. Organizing a union catalogue of holders of major art microfiche collections is a secondary goal. Membership dues of the SIG would provide honorariums for speakers at the annual conferences, attracting experts in the fields.



## Photographic Journals

This quarter offers relatively few articles of interest to the Visual Resource Curator. However, one article in Popular Photography reveals that airport x-ray screening does affect unprocessed film, a fact to remember when traveling extensively. Also, as a follow-up to the June column on photographic preservation I located two articles on archival processing and the discoloration of black-and-white prints which deal in depth with preservation problems and how to avoid them.

Popular Photography, August 1982, "X-Rated," by Bob Schwalberg, p171 ff.

At the American Society for Testing and Materials conference this year, V. Glenn McIninch of Eastman Kodak delivered a paper entitled "Safety Considerations for Photographic Film in the X-Ray Screening of Air Travelers Luggage." McIninch's research dispels the widely held notion that airport x-ray screening is safe. Any type of radiation, even the very low level x-ray exposure (one milliroentgen) at airport screening stations have some effect on unprocessed film, though it may not be detectable by the eye. However, prudence should be taken when traveling with important film. X-ray effects have been proven to be cumulative. Films can withstand 5 milliroentgens (that is 5 times through a screening station) without a detectable negative effect. The sixth screening could cause damage. The easiest way to avoid possible damage from x-rays is to insist on hand inspection of the camera and film. In the US, the FAA guarantees everyone this right. Unfortunately, there is no international regulation granting the traveler the same right in all countries. Lead bags are an alternative to inspection but they will protect only from the low level radiation. Many airports overseas, in particular Paris, Zurich and those in the communist bloc, use a much higher x-ray exposure than in the US. One such screening could ruin film. Film packed in checked luggage is also susceptible to x-ray damage because many airlines (Air France for example) x-ray all checked baggage. Again higher levels of radiation are used in many countries overseas to screen checked baggage resulting in fogged film. Tests have also shown that Kodacolor 400 and Ektachrome 400 are more sensitive to x-rays than are other films. In summary, the low level radiation used in US airports will not cause perceptible damage for five screenings. Hand checking camera equipment and film is the safest alternative, however, lead bags are generally good protectors. Most problems result from travel overseas where outdated equipment emits much higher levels of radiation.

Journal of Applied Photographic Engineering, Vol. 7, #1, Feb. 1981, "Discoloration of Black-and-White Photographic Prints," by Larry H. Feldman, p. 1-9.

Feldman's article is a detailed, scientific examination of the causes of print discoloration. The greatest factors contributing to print instability are the presence of residual processing chemicals, specifically undeveloped silver halides and soluble silver compounds coupled with environmental factors such as oxidizing gases. Both resin coated and fiber base prints have been proven to be more resistant. One environmental factor discussed in detail was the effect which alkyd-oil base paints have on prints. As an oil base paint dries hydrogen peroxide is produced as a by-product. The hydrogen peroxide does attack the silver image of the black-and-white print causing discoloration. This effect is produced for as long as two weeks after a room has been freshly painted.

Proper fixing and washing of prints can eliminate a large portion of the problems. However, when working with an already established print collection stringent storage and handling procedures are the only means of insuring a longer life for an image. These include temperature and humidity control and post process treatment with toners for prints which must be displayed for extended periods.

Darkroom Techniques, Oct. 1980, "More on Archival Processing," by Bailey & Holstead, p. 63.

Bailey & Holstead's article discusses the steps involved in obtaining an archival print. Only black-and-white film and fiber based papers are considered archival materials. Although technology will in the future produce better RC papers and color prints, at present they are not considered permanent. Fixing a print is perhaps the most important step in archival processing. The recommended procedure is to use a "superfast" fixer as this limits the time that a print base has to absorb the contaminants produced by all fixers. Fixing should then be followed by two fresh baths treated with hypo eliminator. This should remove all contaminants from the print. Never touch the image area of the print with fingers or tongs and be particularly careful that the printing easel is kept clean. Basically, archival processing involves establishing careful working procedures which result in prints with longer image life.

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### INFORMATION FROM KODAK

#### Another Symposium on PHOTO IMAGE STABILITY AND PRESERVATION

The International Symposium: The Stability and Preservation of Photographic Images has been set for August 29 to September 1, 1982 in Ottawa at the Public Archives of Canada. The Symposium is sponsored by the Society of Photographic Scientists and Engineers. Dr. Klaus B. Henriks of the Public Archives of Canada is serving as General Chairman of this event. "We expect in attendance representatives of the Archivists and Image Technology communities which will provide a unique intellectual input on this important subject," Henriks said.



Technical sessions will include: Non-Gelatin Materials (pre-1880s) and Contemporary Non-Silver Materials; Black-and-White Silver Gelatin Materials: Image Silver; Black-and-White Silver Gelatin Materials: Supports and Gelatin Layers; Black-and-White Silver Gelatin Materials: Storage and Restoration; Color Photographic Materials.

**Prints from Slides**

A new film, Kodak Ektaflex PCT Reversal film, makes color prints from slides easier. It comes in 2 sheet sizes, 5x7 and 8x10.

**1982 Index to Kodak Information**

Kodak announces the availability of its 1982 Index to KODAK Information: Publication #L-5, with an updated listing of almost all the books, guides, and pamphlets on the latest products, processes, and equipment produced by Kodak, plus lots of good basic photographic information.

Included with the Index is a handy order form which should be used when ordering items directly. Kodak urges everyone to please read all instructions carefully before ordering so that the information needed can be obtained in the fastest way. The "Pamphlet Express Coupon" should be used for fast, free service of single copies of pamphlets, and the regular order form for quantities of pamphlets (minimum order 10 copies). Data books, guides, and other items can be ordered in the usual manner.

Single copies of the Index are free, from Eastman Kodak, Dept. 412-L, 343 State St., Rochester, N.Y. 14650.

**NEW PUSH AND PULL PROCESSING INFORMATION FOR KODAK EKTACHROME FILMS**

If a compromise in quality is acceptable, E-6 process films can be exposed at speeds higher or lower than normal if time or temperature adjustments can be made in the first developer step. The following table can be used as a guide to adjust time or temperature as compensation for various non-standard camera exposures.

Quality losses will be largely dependent upon the extent of the deviation from the normal process. The picture will have a smokey or fogged appearance due to the low maximum density levels caused by fog from the increased first development.

Kodak processing laboratories in the United States offer a special processing service for KODAK EKTACHROME Professional Film and KODAK EKTACHROME Film to increase the speed to 2X (1 stop) normal. To obtain this service, purchase a KODAK Special Processing Envelope, ESP-1, which prepays the extra charge.

Improved first development latitude or first development compensation for film deviations is possible by making a temperature adjustment rather than time. Temperature adjustments are preferable over time changes for all overexposed films because of better contrast conformity and less degradation in highlight areas. Adjusted processing of overexposed films will have lower contrast.

The suggested temperature or time adjustments pertain only to the first developer solution. All other process steps should be maintained as for a normal Process E-6. No chemical adjustments are recommended. A freshly prepared first developer tank solution or a normal replenished solution from a machine can be used.

**RESPONSES ON SLIDE TO PRINT COPIERS**

To my knowledge there are now four types of copiers. I have used two and will give you my comments about them along with the other two I know are on the market.

**1. Xerox color copier.** This machine makes an instant contact print in an 8 x 10 format. The color balance can be adjusted, but often needs more than one try. Glass bound slides may be used as well as other mounts with no negligible difference. The results were acceptable for both study purposes, and even for papers. One difficulty is with the content. Slides of those artists whose style is more linear, such as Vermeer (large color masses), Botticelli, and Michelangelo, and especially Ukiyo-e masters, were fine. Painterly artists fared less well, Rubens, Delacroix to be exact. It was harder to achieve good tonal quality. Care must be exercised not to have image reversed. The cost per

Camera Exposure	First Development	
	Time Adjustments	or Temperature Adjustments
Three Stops Under	Increase by 10 min.	Increase by 16°F
Two Stops Under	Increase by 5 1/2 min.	Increase by 12°F
One Stop Under	Increase by 2 min.	Increase by 8°F
Normal	None	None
One Stop Over	Decrease by 2 min.	Decrease by 6°F
Two Stops Over	Not Recommended	Decrease by 13°F
Three Stops Over	Not Recommended	Decrease by 16°F
Four Stops Over	Not Recommended	Decrease by 19°F



print is \$1.00. There is not one color copier on our campus. It's an expensive outfit and probably should have all-university use to make it worthwhile.

**2. Polaroid Polarprinter Slide copier.** This machine reduces both color and black and white prints and negatives from 2 x 2 slides. Its specifications say it will accept glass, plastic or cardboard mounts, and indeed it did. A type 668 film is used, which is a 2-pack yielding 16 shots. The print is made just the way any Polaroid instant camera prints. After the shooting, a wait of about 60 seconds for the development of the image, and then the print is separated from the backing. There is a border on the top and bottom of the print, which crops the image. Therefore, it is impossible to have the complete slide content. As in the above copier, the color balance had to be adjusted. Copies of outdoor subjects, people, grass, sun, flowers (as in their demos) were lovely, but art slides were at a disadvantage. Exteriors of architecture were fine, interiors a little less so, and a fresco for example, had to be shot five times for an acceptable result. List price for this film is \$18.20, which means every print costs \$1.14. The print is 3 1/4 x 4 1/4". Polaroid often has promotion sales that should be watched for. The unit costs or lists for \$595.00.

**3. O+ER Proprietary.** This printer uses Polaroid film and makes either a 3 1/4 x 4 1/4" print or a 4 x 5" print. It will accept glass and other bound slides for an instant copy. I have not seen this demonstrated but the specs list full frame and cropping. The printer has a preview light, built-in filter, filter holder, built-in flash (electronic) a 4-element 50 mm f3.5 lens, and a variable exposure control. It lists for \$795.00, but may be had with variable backings. In other words, for the above price two size prints can be made. The other models make one size print only. This printer is made by Optical & Electronic Research, Inc., Reston, Virginia, 22090.

**4. Mechnick Rapid Image 205.** I have only seen promotion material on this. It uses Polaroid film, takes 60 seconds to develop, produces a 2 1/2 x 3 3/4" print. It has an exposure selector as on a camera from 3.5 to 16. I cannot tell if it would accept a glass bound slide since it must be inserted down into a holder. The price lists at \$495.00 (#405 Pack adapter not included.) This is a Swiss made outfit, and is only 11" x 6".

My dealer keeps me apprised of slide related products, and I shall be happy to pass on any further information as I receive it.

Eunice M. Cohen  
Slide Librarian  
Department of Fine Arts  
Brandeis University  
Waltham, Massachusetts 02154.

I am responding to your inquiry regarding the new Polarprinter Slide Copier. We recently purchased one, and although we are just beginning to experiment with it, thought a few initial comments might be helpful to others.

The Polarprinter Model 3510 sells for about \$425.00, including \$100.00 worth of free film as a promotion gimmick. That price includes an educational discount as well. We did not buy directly from Polaroid, but went through a film supply clearing house. I do not know how long the promotional deal will continue. The cost per print is about \$ .75, less if you buy the film packs in bulk rate.

We bought the printer for a variety of reasons. First, as an aide to graduate student term papers. It is very difficult to talk about color and shading in a term paper, when all you have to illustrate your point is a bleached out xerox. The quality of the color print is perfectly acceptable for this purpose.

Second, as of July 1 we have received a university Humanities Grant to develop a photograph collection to support our entry level Art History courses. The black and white film provides a negative, which then can be enlarged, etc., etc. As the grant funds a limited number of photos the first year, and we will make most of them, the Polarprinter will hopefully solve the selection problems for the faculty. There need not be time consuming searches for quality book plates, as long as there is a quality slide.

The black and white print is not as sharp as one would like, but our photographer thinks adjustments can be made. Of course we can't be sure until we print a few of these, and that won't happen until the darkroom is completed (Aug.-Sept.). One further item, the prints must be coated--they deteriorate after a few days without coating.

I hope that the above might be useful to someone else. I would be more than happy to provide more detailed information once we have experimented with the printer more fully. I would also be happy to provide information regarding the grant we received. The issue here was the best way to facilitate student study--study slide carousels vs. photographs, etc. A lot of work went into cost comparisons and the like, which might be beneficial to others contemplating study centers.

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**SURVEY RESPONSES: SLIDE DUPLICATION FOR STUDENT STUDY**

Five more user responses came in, as varied as the first nine:

One duplicates slides, but almost all have been copy-photographed from books anyway. The curator doesn't like the solution, but is stuck with it.

One gives slide reviews with the slides used in the lectures.

One puts lecture slides out on display.

Two use photographs from their photo collections which match or implement the slide collections; one a card file of photos, the other an 11x14" size collection. See separate article for an explication of the latter system.

Part B of the survey was sent to 30 slide suppliers to find out their reaction to the dilemma. Twelve responded, 4 positively and 8 negatively.

Slide suppliers who would permit duplicating, and their provisos:

Heaton-Sessions: Yes, no reimbursements required, providing that all copies remain the property of the Art or History of Art Departments, are used only under their control, and are restricted to campus use only.

Rosenthal Art Slides: Yes, with a 50% (90¢) fee per slide.

Art Now: The new slide mount should carry our name and address and copyright notice. A fee structure should be established. Somehow it should be indicated that the slide is a copy of an Art Now slide, duplicated with our permission. In that manner the quality of the slide, if compromised, is not taken to be that of the company's slide, and it would discourage wholesale copying without our permission.

Scala: We agree with Saskia's arrangements, and upon notice, would ask for a reimbursement not to exceed 50% of the regular cost (depending on number).

Blauel, with a percentage payment; duplicated slide must not be lent or sold to other institutions.

Negative replies:

Service Techniques et Commerciaux de la Reunion des Musees Nationaux: At present, no duplication could be permitted under French law. The director suggests that institutions plan ahead to allow time for slide orders of needed duplicates to be filled. (They fill catalog orders within 8 days and air mail.)

Unidentified: No copies or duplicates of any slides from my collection. Libraries should order more than one copy of a slide if they feel it would have multiple use. Business has been down for many of us and we can't give our work away.

Teitelman: Has not been an issue for me, unless copies made without notice. Would have great concern about quality--may not be an issue to students, but your copy still has my name attached. Is it really so much a problem just to do it properly and get material from us? This seems one short-cut too many.

Asian Art Photographic Distribution (Wendy Holden): Under normal circumstances the Asian Art Photographic Distribution is able to supply duplicate slides within two weeks of the request. The question of copyright is indeed a very complex and delicate issue. I am aware that institutions, and even publications have pirated the material copyrighted by the Asian Art Photographic Distribution. It is impossible to control this situation. However, for the AAPD the issue is complicated by the fact that our negotiations for permission to reproduce are carried out with foreign museums and institutions. Many of the sets of duplicates are only sold with the stipulation that the slides will not be reproduced by the ordering institution. It is not possible for the AAPD to make exceptions to this policy.

Miniature Gallery: The type of business we run plus the many and varied conditions imposed on us by owners would prevent our giving any such blanket permission.

Sandak: It's a bad precedent. Duplicated slides will find their way into the collection and the poor quality will be noted.

Unidentified: We are primarily concerned with the quality of the duplicates, that is why we do not allow any reproduction/duplication of any of our slides.

National Gallery of Canada, Ottawa: I cannot support the idea, for several reasons:

1. It is copyright infringement. We secure permission from (and pay royalties to) copyright holders for our own production and sale, period.
2. We are not "making a profit" on our slide production and sale. We are lucky just to recover some of our costs.
3. In spite of periodic mass mailings, our slide sales have dropped drastically in the past few years. I suspect that slide buyers may be ordering "masters" from us and then duplicating, as needed, instead of ordering multiples, in the first place. This is impossible to police.
4. From discussions I have had with various slide librarians, I gather that, with staff shortages, they cannot, periodically, inspect their holdings in order to re-order replacement slides in advance of an urgent need.
5. We do hold periodic "sales" of our surplus slides at giveaway prices. Because of reasons #3 and 4, not nearly enough buyers take advantage of them.
6. Royalty payments for reimbursements on losses (in sales) via duplication would be much too complicated and costly in time. (We are not computerized for sales versus royalties.)
7. We lose all control over quality.



Kai-Dib: This letter, which I will print in toto, explains clearly the situation of most art slide suppliers, and should further persuade those who are duplicating slides to find another solution.

"This is in response to an article entitled 'Duplicating for Student Study: Copyright Infringement?' which appeared in the International Bulletin for Photographic Documentation of the Visual Arts (Volume 9, No. 1).

"The above-mentioned article dealt with only one part of the problem, the monetary aspects; however, there is another, more important reason why producers do not wish to have their slides copied 'under any circumstances'.

"First, I will try to clear up the one discussed. A reader wants the slide producer and/or supplier to have 'the profit they deserve'. We appreciate this attitude because, no doubt, it was meant sincerely; unfortunately, it is based on stereotyped concepts so widely popular in our society because it does lack real understanding of the educational slide business. Because we are categorized as 'producers', it is believed that we must be rich. Perhaps this holds true for one out of 50 Hollywood film producers; but as both a producer of educational color slides and the financial officer for the KaiDib corporation for the past 20 years, I have yet to see a 'profit they deserve'. I can, of course, speak only on behalf of my company, but most of my fellow slide producers will agree with me that the production and distribution of color slides for education never has been, is especially not now during this economy crisis, and most probably never will be the kind of business you want to establish if you have 'profit they deserve' on your mind.

"For the most part, the professional slide producer is an educated individual, well trained and experienced in producing, writing, photography, and economics (among others), who enjoys his work. His biggest reward is helping instructors and their students, thus serving the academic community and making a contribution to our culture. Our team at KaiDib is a proud one and grateful to our customers; after 20 years, we are still making a fair living by doing what we have learned to do well and love doing. I am especially grateful that we had to lay off no one, and I can still sign my own paycheck (amounting to no more than the income of a college professor)--despite this recession--so devastating for all of us. I have heard of a few large corporations in the slide business--most likely these make their 'profits they deserve' from other sources and operate their A/V divisions on a non-profit basis (it makes a good tax write-off for some). Some slide producers we know of have another business or profession and sell their slides for that little extra income.

"Producers must first carefully research to find out what our educators need. Next, we have to find a budget, often in the form of bank loans, in order to perform the photography and/or hire other cameramen, perform art work, and/or acquire needed photographs and other materials from sources in every corner of the world. Often we engage in lengthy and costly negotiations for photography and copyrights from museums, libraries, and private collectors. We finally get to edit our slide programs but not without first gathering, writing, and editing information which the instructors need with the slides. This information, of course, has to be printed in large quantities, and a sufficient number of slide copies must also be printed in order to supply and fill the first rush of orders efficiently.

"Next, we have to print and mail out announcements, catalogues, etc., hoping that it will not end up in a drawer (together with a few hundred other catalogues)--rarely to be looked into by a busy college instructor.

"But...we are lucky! Our mailing got through to Professor Hackenbush, and he has decided he needs some of the slides. Strange as this seems, the good professor now has to go to work to 'sell his slides'. He often has to put up a good argument to his department chairperson, Dr. Moneywise, in order to convince him that these slides would indeed be a wise investment for the department's slide library.

"Dr. Moneywise did not use that many slides in his classes years ago and cannot quite appreciate the importance of needing new and more such effective teaching tools today. But we are lucky once again: Being truly wise and also a foresighted man, Dr. Moneywise approves the purchase after spending some time consulting with the other art history faculty members. He instructs his department secretary to go to the tedious task of making out the necessary requisition forms and sends them to the purchasing department. A couple of weeks later a call comes from the business manager, "Okay, we want it, but you have to sit on the order for a couple of months because the rest of your funds have been frozen by the state, and we cannot spend any more money until the new budgets are released three months from now." To make the long story short, the slide producer received the purchase order at long last and delivered his slides promptly, especially since the order stated RUSH. In turn, however, the school's and/or state's super-efficient machinery takes two months (or longer) before all papers have been checked, signed, and approved, and the check can be forwarded to the producer who, in the meantime, has had to borrow money at high interest rates from his bank in order to stay 'afloat' until his hard- and long-earned money arrives in the mail.

"If I have made my point, it should be clear to the reader that if anyone copies our

slides they will severely infringe upon our way of making a living by serving education. Only when our slides are purchased can we stay in business and continue producing effective teaching tools of high quality.

"And now I have arrived at the second part of the problem--extremely important, but not talked about in said article. Namely, we, the slide producers, are giving our best to supply your instructors and librarians with as good a technical quality as is possible. Some of us, you may have noted from a recent issue of the Slide Buyer's Guide, even color-correct each slide before copies are made. All of us know that there are many laboratories today which offer to make slide dupes for you. But when it comes down to those which are able to deliver good quality on good materials consistently, it boils down to a handful. Of course, you can (for just a few thousand dollars) purchase a copy-camera set up, a processing machine, the best duplicating film on the market along with the right processing chemicals, read the instruction books, push a few buttons (or hire someone to do it for you)--and you're in business. Unfortunately, the mere thought that you could come up with professional-quality copies is being rather naive--to put it mildly. Professional laboratories operate equipment worth hundreds of thousands of dollars under supervision of highly qualified and trained personnel, experienced and knowledgeable in the chemistry and technical problems involved in duplicating color slides.

"But what is even worse is the fact that in no way can anyone anywhere make a duplicate of a duplicate of a slide and achieve the same quality you purchased from your producer/supplier. This is in addition to the fact that most slides are copyrighted, and it is illegal to copy them.

"The article goes on to state that these dupes of the dupes would be used primarily in the library for students to study. Fine, but how long will it take before these inferior-quality slides will find their way into Professor Hackenbush's lecture hall projected onto the large screen? The image on the screen is, of course, off-color, too high in contrast, and grainy. 'Good God!' shouts our dear professor, 'Where did those lousy slides come from?' The projectionist, however, finds no logo on the mount. Now the embarrassed slide librarian gets into the act and is called upon to find out where the slides were originally bought. And unless a technically knowledgeable slide librarian reveals all the facts to the professor who, by the way, is a first-rate historian (but not too well versed in the technical problems)--who do you think will get the blame? Absolutely right! And this slide producer will never know why his sales start dropping.

"Thus we have arrived at a point in the article which I must quote: 'However, quality is not as important for student study purposes,

as are the factors of speed and economy.' I am happy that, to our knowledge, this viewpoint is not (or no longer) shared by most instructors and their students. If it was, those of us who are trying to give you good quality--which we believe, includes most professional slide producers--would not only feel insulted but--along with our instructors and slide librarians--may just as well retire.

"We at KaiDib have established our business around this one central premise; namely, that impression--quality impression is Number One! How can a student learn or a slide producer succeed with a slide that makes a poor impression? All that instructors and their students remember from a poor-quality copy is how horrible it was to study from, and how photography can also be a mighty poor teaching tool. It is the quality of the photographic impression that makes learning from slides so instantly informative and memorable. If you take this backbone factor out of a slide with cheap processing, materials, and copy from copies, what is the point of having a slide? Just studying from a textbook would, in this case, be of greater educational benefit.

"The reader also implied that deliveries from producers are not as speedy as the processing of film. I fail to understand this. We find that UPS and FIRST-CLASS MAIL is much faster than most laboratories can process a small order. We also know that our laboratory can rush out an order when the slides are urgently needed. May I suggest to stipulate on your next purchase order that if delivery is not made by a certain deadline, the order will definitely be canceled. You will be surprised at the fast action you may get.

"KaiDib has come up with what already several of our customers feel is, for them, an acceptable solution. When more than one copy of the same slide is purchased at the same time; i.e., on the same purchase order, we will sell the additional copy (or copies) at 50 percent off. We do not make the 'profit they deserve', but now everyone is getting quality copies and is happy. We have also assisted the instructors with their budget problems, and our reputation for good quality and service has increased. Whether or not other slide producers will follow suit (or have perhaps already done so without waiting for us), I do not know. But something tells me that if you contact your supplier, explain to him why you need a second or third copy, and where it will be used--few will refuse to make an exception; and, most likely, will try to make you a generous offer.

"Perhaps I have helped toward a better understanding of where, in our opinion, the real issues lie."  
-Dieter W. Kaisenberg

Thanks to these suppliers for responding to this survey and thanks to the following slide



curators for their equally helpful responses:

Margaret Philbin, Marywood College, Scranton, PA

Edith Zuckerman, Temple U., Philadelphia

Nancy Schuller, U. Texas, Austin

Christine Sundt, U. Wisconsin, Madison

Diane Goode, Southern Methodist U., Dallas

Margaret Bright, Old Dominion U., Norfolk, VA

Lisa Hall, Florida State U.

Julie Hausman, U. of Iowa

Maryly Snow, U. California, Berkeley, Architecture

and 5 others whose identity is now lost.

#### PHOTOGRAPHS DISPLAYED FOR STUDENT STUDY

With study photographs, multiple images are no longer necessary. The photographs are quite large enough to permit everyone visual access at the same time.

When I first began administering the Slide and Photograph Collection at the University of California's Department of Architecture I was embarrassed by our old-fashioned study photographs. I had taken art history classes in the early 1960's and stood in the tense but hushed library in some available back corner to look at images. And here 15 years later were photos again. True, the matt board they were mounted on was no longer a dull gray, and true, they were located in a large hallway, not tucked away in a dreary corner. But I assumed that technology could solve the problem of study images better than photos, so I considered carousels and cara-mates and located illuminated display cases (MIT School of Architecture has a good one; ask Merrill Smith). No matter how I turned it over in my mind, there was a copyright problem, the expense of duplication, the lack of room in either the Slide Library or the Branch Library, and everybody knows our students won't walk all the way to the Media Center! Not to mention all the time the slides, either our first copy or a duplicate, would be out of circulation, the problem of selecting which slides to use, making up an error-free identification list and having 300 copies of it available. And display cases for slides, locked and illuminated only when someone is looking, rather than all the time, seems to be a good solution, but the slides are so TINY. As the years passed I have learned to love our photo collection and our display system. It is easy, convenient both for the Slide Library personnel, the faculty, the teaching assistants, and the students.

We have approximately 12,000 mounted photographs. We acquire the photos by direct purchase, by copy photography, by sending a book out to be photostated, or by purchasing books with the intention of cutting out all or most of the plates. This is very cost-effective. Even a \$50.00 Abrams book has enough plates in it to justify the expense. But we generally purchase only remaindered books, costing anywhere from \$8.00 to \$25.00 and yielding from 8 to 25 photos. The images are dry-mounted onto matt

board. We use Crescent, 32"x40" and buy 100 sheets of it at a time and have it cut before delivery into 11"x14" pieces. That yields 600 boards for about \$325.00, June 1982 prices, or a little more than 50¢ per board. We do not feel obliged to use drab gray, although we try to limit our color selections so that the eventual wall displays have some variety and some uniformity. We are partial to Bar Harbor Gray (a soft gray with a little warm blue in it) for black and white images, silver for color photos on glossy or clay-coated paper, and Newport Blue (a warm dark blue) for maps and plans. These combinations are really based on what pleases your eye and not on hard and fast rules, but the color should not be distracting. We also dry mount a label in the upper left-hand corner. The label identifies the images and the source and should follow the same system as your slide collection. This enables users to easily move from the slide collection to the photo collection. Our photos do not have call numbers on them, although our slides do. I don't know the rationale for this discrepancy, but it works out just fine. (See label sample.) The photos are stored in GF Superfilers. These are metal file cabinets with drop fronts for browsing ease. And they come in nice colors like Poppy Red or Tangerine, etc. They cost about \$355.00 and have 4 drawers (the 5 drawer superfilers are too tall for browsing) and each drawer holds 200-250 boards easily.

The faculty in charge, or more often their teaching assistants, select the photos to be displayed, either already mounted images, or they bring us the copy. The TA's insert each image into a plastic, transparent envelope, and use a staple gun with heavy-duty staples to staple the envelope, not the board!, to the wall. At the end of the quarter the TA's use a heavy-duty staple remover to get the envelopes off the wall, separate the boards from the envelopes and return everything to us in two piles for us to refile. Our halls are covered with a 1/4" plywood veneer or cork board, two materials that lend themselves easily to display. In six years we have lost only 4 photographs off the walls!! Students singly or in groups can study the photos, teachers can convene class in the halls for reviews, people not taking class pass the photos frequently and get a bit more visually educated each day, there are lively discussions about the images by students studying for exams or by those who are just interested. Our faculty frequently comment on the images favorably.

The envelopes are called "Sturdy Clear," and we generally purchase size #1476 (11 5/8" x 14 3/4"). Size 1480 and 1482 are 12 3/8" x 17 1/4" and 12 3/4" by 17 3/4" respectively. Sturdy Clears are a standard office supply item and are readily available from local office supply houses at about \$1.00 per envelope. These envelopes are reusable. I have not thrown any out in six years.

Now that I have given you all the facts it would be easy to not implement a photo collection: Each photo costs a minimum of \$2.50 not to mention storage costs (board, envelope, photo) and you do need a non-concrete and non-plaster surface on your walls. But the large size of the photos allows many students to study at the same time, creates visual stimulation and education on a continuing basis in your public areas, and is easy to administer.

Occasionally we do have students requesting slide reviews, and it is possible, and beneficial I think, to run a couple of carousels of our slides (not their duplicates) continuously one afternoon and evening before an exam in an empty classroom. The slides could advance by timer, a TA would be present to answer questions, change the carousel, keep order, etc. I don't think an ID list would be necessary in this kind of setting: the TA is there, and the slides would merely supplement the fully identified photographs.

Maryly Snow  
Dept. of Architecture  
University of California  
Berkeley

UNIVERSITY OF CALIFORNIA • BERKELEY

20th CENTURY SCULPTURE

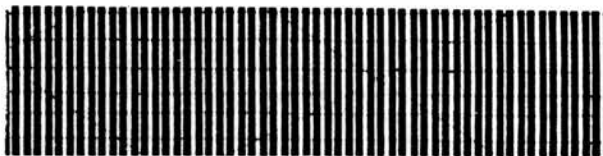
Calder, Alexander  
La Grande Vitesse, 1969  
Grand Rapids, Michigan  
(City Hall by SOM)

Wayne Andrews # 4136

DEPARTMENT OF ARCHITECTURE

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DEPARTMENT OF ARCHITECTURE



**INTERNATIONAL BULLETIN SUBSCRIPTIONS AND GUIDE ORDERS EASED**

One bonus from the IFLA Conference in Montreal was contact with international book and subscription agencies. It has been a problem for foreign institutions to make payment in US currency. Swets Subscription Service has offices in almost every country and encourages our use (they also handed out Dutch chocolates); home office: Heereweg 347-b, 2161 CA Lisse, The Netherlands. We are negotiating with K.G. Sauer of Munich to handle Guide orders. Meanwhile, many foreign institutions have found their own local agencies for orders and subscriptions.



**Professional News**

**POSITIONS OPEN:**

- Grand Rapids, Michigan, Kendall School of Design, Slide Curator.**
- U. Virginia, Architecture Library, Slide Librarian.** Qualifications: MLS required; Architecture degree & Art or Architecture library experience preferred. Salary: \$14,500 or higher. Deadline was Aug. 10, but may still be open. Apply to: Ms. Sada Crismond, Library Personnel Coordinator, Alderman Library, University of Virginia, Charlottesville, Va. 22901.

**IUPUI, HERRON SCHOOL OF ART, INDIANAPOLIS, Slide Library under the University Libraries: Affiliate or Ass't Librarian for slides.**  
Qualifications: Graduate library degree, fine arts or art history background, preference for 2-3 years experience in slide library.  
Salary: \$13,000-\$14,000 minimum, with month vacation, medical benefits, and annuity.  
Send a letter of application, a resume and three letters of reference to:  
Barbara B. Fischler, Director  
University Libraries  
IUPUI  
815 West Michigan Street  
Indianapolis, IN 46202

**POSITIONS FILLED:**

- Wellesley College:** Marie Companion, since Sept. 1981, promoted from ass't to Slide Curator.
- George Washington U.:** John J. Taormina, Slide Curator, Art Dept., as of June 1982.
- U. California, S. Barbara:** Pamela Sutcliffe, Slide Curator.
- Lawrence Institute of Technology, Southfield, Michigan:** Terry Cavanaugh, Dept. of Architecture.
- U. of Iowa:** Julie Hausman, Visual Materials Curator.
- Northern Illinois U., DeKalb:** Marybeth Koos

**MOVED:**

- Carol Terry, from Herron School of Art, Indianapolis, to the Art Institute of Chicago as Serials Librarian.**
- Diane Gunn, from Kendall School of Design, Grand Rapids, Mich., to U. of M. to continue studies in Art History.**
- Susan Tamulonis to Wellesley Hills, Mass.**

## Slide Market News

A running up-date on the 1980 Slide Buyer's Guide  
-Nancy DeLaurier

### U.S. COMMERCIAL

**MARY PAIGE HUEY** has published a brochure of 13 new slide sets in areas already mentioned, plus Egyptian and Medieval (Cloisters) of the Metropolitan Museum. Prices raised to \$1.35 per slide.

**KAI-DIB**, in an effort to raise their 2-star SBG rating, is sending all their slide sets at intervals to the 1980 SBG committee for evaluation. However, only two of the four committee members are accessible for these slide reviews.

The first set "Rome & the Etruscans" has been carefully reviewed by Cashmen & DeLaurier with the following summarized results:

- \* 1. Photography: obviously "tourist" shot as glass cases are evident; breakdown:
  - \*\* a. plans & maps: bright background colors are distracting and more masking is needed on maps;
  - \*\*\* b. architecture: generally good, except for occasional notes such as: cropped, poor light, or obstruction;
  - \* c. sculpture: the poorest; using flash or available light, the forms are ill-defined, with sometimes a poor choice of angle;
  - \*\*\* d. tomb painting: generally the best in the set, but the lighting is poor on some;
  - \*\* e. vases: usually in glass cases, with some cropping.
- \*\*\* 2. Production: generally good, although some color correction and masking would help.
- \* 3. Information: the greatest drawback is inadequate documentation; lecture notes are "trivial" and a nuisance to sift through for information.
- \*\*\* 4. Subjects: A good many useful slides but some completely unnecessary; selection of views and/or details could be improved.

Overall rating for set: 2 1/4 stars.

Of the other two committee members, one thought Kai-Dib slides were generally good, and the other noted: "I am impressed with their offer to replace slides no matter how old. In the large sets, I have found a lot of good material, some extraneous and some with wrong or incomplete information, but on the whole a fairly useful service."

**MICHEL STUDIO** Inc., 2710 Oxford Road, Lawrence, Kansas 66044 (913-842-4664) announces its first catalog of 35mm color slides of European and American architecture, sculpture, urban spaces, and landscape architecture, historical and

contemporary. Lou Michel is Professor of Architecture at the University of Kansas, and has photographed the buildings for specific design principles and elements of historical period, featuring details, spatial relationships, light, and spatial sequencing. Each slide is photographically "excellent." Catalog lists subject name and date, architect/artist, biographical dates, and location; each slide is accurately described. All slides are reproduced by a highly reputable professional lab, on Ektachrome duplicating film, #5071, with E-6 processing. Catalog price: \$3.00. Slides sold individually at \$2.00 on approval, plus postage. 30 day review period.

**MINI-AIDS** sent two sets for review, both of which are quite good. The 16-slide Kandimoky set includes good examples of paintings from 1907 to 1942, but no locations or owners are given. The differences in film size are curious: most are standard 35x24mm, but 3 are small 28x24mm, and one is 35mm square, the "super-slide" size, requiring a special mount. The set was compiled by the Centre National de Documentation Pédagogique in Paris. The 18-slide set of jewelry from the Schmuckmuseum in Pforzheim is well-photographed locally, and includes examples from Etruscan to contemporary European, with adequate documentation. Both sets include a soft record, obviously intended for foreign language classes, and are elaborately packaged. All these sets are \$48.00 each, making the slides \$2.67 to \$3.00 each. For our purposes, a lower price with simpler packaging would be more attractive.

**ROSENTHAL ART SLIDES** has recently produced several new slide sets which are currently available for purchase only as sets. Individual slides from these sets will be made available through the 1983 Supplement, scheduled for publication in time for the February 1983 C.A.A. meeting in Philadelphia. Sets now available include:

**Manifestations of Shiva:** Painting, sculpture and relief sculpture. Courtesy of the Philadelphia Museum of Art, 183 slides: \$275.00.

**Alfred Jacob Miller**, 19th century American artist: A watercolor chronicle of the American Indian tribes which Miller saw during an 1837 excursion through the Plains. Courtesy the Walters Art Gallery, 192 slides: \$275.00.

**Canadian Architecture:** Public and domestic architecture of the eastern provinces of Canada. Photos by Hellmut Schade, 217 slides: \$325.00.

**European Pedestrian Malls:** Downtown pedestrian zones in Europe (accompanied by text). Photos by Terry Wendt, 140 slides: \$200.00.

**American Painting:** From the Preston Morton Coll. of American Art. Courtesy of the Santa Barbara Museum of Art, 50 slides: \$75.00.



The 1983 Supplement is also expected to include 500 new slides of European and American art from the Cleveland Museum of Art; 150 new slides (mostly major painting) from the Metropolitan Museum of Art; and 275 new slides from the Philadelphia Museum of Art. Others to be added will be Dutch Paintings from the Collection of Mr. & Mrs. Edward William Carter; slides from the Toledo Museum of Art; additional slides from the National Museum of American Art, the Los Angeles County Museum of Art, and 200 slides of 19th c. American painting from the Walters Art Gallery in Baltimore.

The Volume III Catalog, scheduled for publication by 1984, will contain all of the slides listed in the 1981 and 1983 Supplements. This volume will also contain about 3000 slides of English and French Gothic and Romanesque architecture; and slides of Ancient Greek, Roman, Byzantine, Flemish Gothic, and contemporary European and American architecture. Museums or individuals who have additional slides or transparencies that they wish to make available through Rosenthal Art Slides should contact Mr. Rosenthal by phone.

New catalogs from Rosenthal will be announced when they become available. They will be sent without charge to regular customers (those having placed a single order of 50 or more slides during the previous two years). Rosenthal's current catalogs, listing about 25,000 slides can be ordered for \$8.00 from Rosenthal Art Slides. Canada add \$3.00 for postage; other foreign countries add \$8.00 for air mail.

SASKIA's catalog has a duplicate number assigned to two different artists. Page 9 Flem Pt, Henri met de Bles #Lff-346 and Page 11, Rogier van der Weyden also has a #Lff-346. (Saskia is now aware of it.)

#### U.S. INSTITUTIONS

AMERICAN CRAFT COUNCIL has a list of 6 new 1982 sets: American Glass, Ceramic Sculpture, Young American Award winners, Papermaking USA, The Handmade Paper Book, and the Douglas Morse Howell Retrospective.

TRINITY COLLEGE has a set of 20 slides of Thomas Cole's "The Course of Empire" (one overall plus details of each of the five paintings). The set is available to educational institutions at cost for \$15.00. The slides are duplicated on Kodak 5071 film with close quality controls. Prepayment is required and checks should be made payable to Trinity College. Orders with checks may be sent to:

Trudy Buxton  
Trinity College  
Austin Arts Center  
Hartford, CT 06106.

The Department of the History of Art of the University of Michigan announces the formation of the UNIVERSITY OF MICHIGAN SLIDE DISTRIBUTION

**PROJECT:** a non-profit photographic service designed to distribute pre-established sets of high quality duplicate slides to educational institutions and museums. The University of Michigan Slide Distribution Project will concentrate on photographing major paintings from the collections of select museums throughout the United States.

All original photography for the slide sets will be done by Patrick Young, staff photographer for the Department of the History of Art and the University of Michigan Museum of Art. Mr. Young is also chief photographer for the Asian Art Photographic Distribution and the American Committee for South Asian Art. He has been photographing works of art for over ten years and has taught classes, conducted workshops, and delivered lectures on the techniques of museum photography.

The original slides will be shot on color balanced Ektachrome 50 film using Nikon cameras and lenses. The slide sets will be duplicated on Ektachrome 5071 duplicating film and carefully monitored to ensure the exact color of the original slides. The sets will be accompanied by an identification list giving artist, title, country, date and medium.

Two sets are planned for distribution by the first of December. They are from the Toledo Museum of Art with 200 slides for \$170.00 and from the Kansas City Nelson-Atkins Museum with 225 slides for \$190.00.

All correspondence and inquiries concerning the project should be directed to Joy Alexander, Curator, University of Michigan Slide Distribution, 107 Tappan Hall, Ann Arbor, Michigan 48109.

Ed. note: Having seen some of the Nelson slides for the U. of M. set, I can verify their color fidelity. The overall plan is to produce high quality slides not produced by commercial suppliers or the museums.

#### ENGLAND

**MINIATURE GALLERY:** The impressive and useful VISAGES DE L'IMPRESSIONNISME set distributed by Miniature Gallery has some hidden faults: some key paintings are badly cropped. Check especially Cezanne's Card Players and Bathers, Renoir's The Meadow, Manet's Dejeuner sur l'Herbe, Degas' Bellelli Family. Many other pictures are not cropped, but these are and the identification list does not indicate the fact. But DON'T blame Miniature Gallery--Derek Carver did not do the photography.

-sent in by Helen Chillman, Yale

CANTERBURY, THE U. OF KENT, Centre for the Study of Cartoons and Caricature, has sent a sample set of 30 slides, produced in 1981, on "The British and Europe: Suspicion & Commitment," political cartoons from British newspapers from

1947 to 1972. Of more general interest to classes in the social studies, cartoons are, however, an art form, and these are some of the best. The slides are all black and white, perfectly adequate in quality, numbered to key to an 11-page information packet of documentation and historical background. No price was given, and no further address than the above.

#### **A NOTE ON SLIDE SOURCES FOR INDUSTRIAL AND GRAPHIC DESIGN**

Good slides of industrial and graphic design are very hard to find and are urgently needed to support teaching of the rapidly growing subject of design history.

I have been looking for sources of design slides for some time, and have so far come across the following suppliers. I would be delighted to be informed of any others.

#### **Design Council Slide Library** 28 Haymarket, London SW1Y 4SU

Catalogue of slides available for loan and, in many cases, for purchase, available (new edition in preparation).

#### **Sandak Inc.** 180 Harvard Avenue, Stamford, Conn. 06902

Some slides of American industrial design, including items in the MoMA collection, available. Slides of American graphic design also available, including sets on 'Advertising Arts' and 'Visual Communications'.

#### **Audience Planners** 6290 Sunset Boulevard, Los Angeles, California 90028

A set of 80 slides on 'Danish Design Today' was available and may still be available.

#### **C.C.I. Audio-Visual Publications** Centre Georges Pompidou, 75191 Paris Cedex 04

Excellent sets on the history of French posters, '1925: entre la tradition et le design', and on architecture, available. Order their slides now so that they can be encouraged to produce more sets!

#### **Philip Pacey** The Library, Preston Polytechnic, Preston PR1 7BB, U.K.

SCALA's Classical set elicited a compliment from a teacher who said she has learned to look for the "Scala '81" on our bottom labels because those slides are not only the best color, but the best choice of view in architecture, sculpture and vases.

#### **BUDGET SURVEY RESULTS**

-Roseann Auchstetter

In 1974, the College Art Association VR group surveyed the slide curators in North America to gather information on budgets, size and staffing (the Professional Status Survey). Several slide curators have expressed an interest in a new survey and have wondered if the lot of the slide curator has changed. Also questions have been raised recently concerning the status of budgets for slide acquisitions. It was decided to send out a brief survey to all slide curators who receive the International Bulletin for Photographic Documentation and "test the waters." Unlike the 1974 survey of five pages, which 182 persons responded to, only 30 slide curators returned the 1982 version of less than a page. The recent survey was restricted to simple questions on collection size, collection growth and use, and budgets. The initial conclusion is that there are fewer slide curators in North America today. The more accurate conclusion is that there are fewer slide curators today who are interested in responding to a survey.

In hope that the recent survey may interest some in our field and in fairness to the 30 curators who responded, their responses have been tabulated and are presented below. Also included are some comments and suggestions that the responding curators have offered regarding a survey of this type. Due to the limited number of responses of this survey and because the questions that were asked were not identical to the 1974 survey, it is difficult to make direct comparisons between the two.

The first part of the 1982 survey concerned the type of programs supported by the slide collection and the number of persons using the collection. Unfortunately, the first question seems to have misled non-academic related collections into thinking that they were not to be included. This was a flaw in the design of the questionnaire. Nevertheless, the grouping of type of program supported by the collection offers a base for compiling the responses of similar collections.

#### HIGHEST LEVEL OF DEGREE OFFERED IN ART PROGRAM

Phd.	M.A.	M.F.A.	B.A.	B.F.A.
9	7	6	8	5

It should be noted that several institutions offer both a degree in art and in fine art, consequently, both degrees were marked as the highest offered by the department in some cases. This also limits any comparison between a strictly non-art history program and a strictly art history program at the same degree level. For the remainder of this report, the responses will be grouped by three levels: Doctorate, Masters, and Bachelors.

It would be assumed that a program which supports a Doctorate degree would offer more art

history classes per semester. The second question on the number of art history classes per semester supports this assumption.

NUMBER OF ART HISTORY CLASSES PER SEMESTER

No. of CLASSES	Phd. LEVEL	MASTERS LEVEL	BACHELORS LEVEL
1- 5		1	1
6-10		2	7
11-15	1	5	2
16-20	4		
21-25	2	1	
26-30	1	1	
31-35	1		
54+		1	

The curator who responded that they offer more than 54 classes in art history explained that the slide collection serves several branch campuses.

The next three questions related to the number of persons who use the slide collection, and whether full-time, part-time or irregular users. Most slide curators are aware of the persons who are frequent borrowers of slides but may have never considered the possibility that the most frequent user may also be a part-time staff member. There may also be faculty who may use the slide collection but rarely do so. As the number of full-time faculty increase, is there a decrease in part-time faculty numbers? How many persons have access to the slide collection? These questions were aimed to point out the number of persons who make use of the resources in the slide room.

SIZE OF FACULTY AND USERS AT 3 PROGRAM LEVELS

	FULL-TIME			PART-TIME			IRREGULAR USERS		
	PhD	MA	BA	PhD	MA	BA	PhD	MA	BA
1- 4			5	3	4	8			1
5-10	3	2	5	3	5	3	1	1	2
11-15	3	3	1					1	2
16-20		1		2				2	1
21-25	1	1							1
26-30				1			1		
31-35	1				1		1	1	2
36-40								1	
41-45	1								
46-50							3	1	
51-55									
56-60									
61-65								1	
65-70									
70-99									
100+							3	2	

The second part of the second part of the questionnaire was on the collection, its size and its growth. The listing presents the answers for each of the responding curators so that the size of the collection and its growths can be compared.

COLLECTION SIZE & GROWTH AT THE PHD. LEVEL

CURRENT SIZE	NEW SLIDES, ADDED PER SEMESTER	% BY PURCHASE	% BY COPY METHODS	% BY DONATION
300,000	9,000	27	70	3
	10,000-			
270,000	12,000	20	80	-5
226,000	9,000	33	65	2
225,000	5,000	25	70	5
	4,500-			
220,000	5,000	25	75	1
210,000	3,000	40	55	5
150,000	7,000	40	50	10
120,000	10,000	-20	80	-1
75,000	2,000	75	25	0

COLLECTION SIZE & GROWTH AT THE MASTERS LEVEL

CURRENT SIZE	NEW SLIDES, ADDED PER SEMESTER	% BY PURCHASE	% BY COPY METHODS	% BY DONATION
250,000	2,000	30	50	20
234,000	9,000	14	60	26
215,000	1,750	20	80	-1
120,000	4,000	58	42	0
75,000	2,400	50	33	20
75,000	1,500	49	49	2
51,139	2,000	10	50	40
37,000	1,200	25	75	0
35,000	1,200	20	75	5
7,000	500	100		

COLLECTION SIZE & GROWTH AT THE BACHELORS LEVEL

CURRENT SIZE	NEW SLIDES, ADDED PER SEMESTER	% BY PURCHASE	% BY COPY METHODS	% BY DONATION
85,000	1,600	10	80	2
85,000	1,000	20	75	5
79,600	4,000	9	91	0
73,252	3,078	93	2	5
65,000	1,500	60	40	0
60,000	2,500	4	95	1
60,000	2,000	30	70	0
32,000	2,500	35	63	2
27,000	3,000	10	85	5
25,000	1,500	14	86	0
25,000	1,400	20	75	5

Very few collections are not dependent upon a copy-stand for their acquisitions. Only one collection reported that 100% of its acquisitions are from commercial or purchased sources. (This collection supports a Masters Degree Program.) Another collection is almost at a 50% purchase and 50% copy method acquisition program (collection at the Masters level also). Of the remaining 28 collections, four have purchase acquisitions at over 50% of the total acquisitions, and twenty-four have the purchase acquisitions at less than 50% of the total. This questions if the present budgets for slide collections are adequate to support the cost of commercially available slides, and if the curators urge the purchase of commercially available slides over in-house produced ones. Also do few curators serve faculty who are willing or able



to plan their slide needs far enough in advance to allow for the necessary time that is required to use commercial sources? No survey may answer any of these questions but each should be considered. As the quality of commercial slides has improved over the years, the answer can no longer be that commercial sources offer inferior slides to those that can be produced on a copy-stand. In order to understand the reasons for the high dependency upon in-house produced slides, one may also need to know how long the slide collection is in existence, as young collections often need images quicker than more established ones, and may also lack budget for the increase cost of purchasing slides.

The final section on funding related directly to the growth of the collections. From the range of answers, it is clear that many slide collections do not have a separate budget for the over-all operation of the slide room. The budget for staff is the most frequent item that the slide collection shares with the art department. On the charts below, this situation is represented by the word "separate."

The responses for the budget allotment for personnel was often answered with the notation that the curator's salary was included even though the question asked that the curator's salary not be included. As many collections have only hourly part-time assistants, the question asked for the hours of part-time assistants, and the answers ranged from the number of persons who are part-time staff to the number of hours of part-time staff. Future surveys may need to define more clearly the questions on staffing and funding.

In the tabulations the "0" has been used when that was the response. When the answer was presented in a way that tabulation was impossible, the symbol "?" has been used. It is possible that the responses to the total number of hours of part-time assistants is meaningless.

FUNDING AT THE PHD. LEVEL

TOTAL ANNUAL BUDGET	TOTAL ACQUI-SITIONS & PROCESSING	TOTAL FOR EQUIP-MENT	TOTAL FOR PER-SONNEL	NO. OF FULL-TIME ASSIST.	HOURS OF PART-TIME
\$78,000	\$15,000	\$1,600	\$61,800	4	157
29,000	9,000	shared	22,000	2	120
		included w/acqui-sitions	20,000	?	100
28,000	8,000		20,000	?	100
20,000	5,400	2,300	10,500	?	46
18,000	6,000	3,500	8,500	0	2500
16,000	10,000	4,000	15,000	11/2	70-100
13,500	8,500	1,250	?	0	?
		included in total budget	10,000	0	50
no separate budget	10,000	1,055	separate	0	200-250

FUNDING AT THE MASTERS LEVEL

TOTAL ANNUAL BUDGET	TOTAL ACQUI-SITIONS & PROCESSING	TOTAL FOR EQUIP-MENT	TOTAL FOR PER-SONNEL	NO. OF FULL-TIME ASSIST.	HOURS OF PART-TIME
118,000	16,000	5,000	70,000	6	100
		as needed	2,400	0	3200
23,540	4,000		2,400	0	3200
2,600	2,100	500	3,500	0	34
10,500	9,000	1,500	separate	0	33 1/2
1,000	?	?	?	0	?
7,220	6,920	300	1,570	0	21
2,700	0	0		0	0
2,000	1,000	700	0	0	0
no set budget	850	1,650	5,750	0	33
0	1,000	200	0	?	?

FUNDING AT BACHELORS LEVEL

TOTAL ANNUAL BUDGET	TOTAL ACQUI-SITIONS & PROCESSING	TOTAL FOR EQUIP-MENT	TOTAL FOR PER-SONNEL	NO. OF FULL-TIME ASSIST.	HOURS OF PART-TIME
10,620	3,400	500	6,720	0	60
10,393	4,476	2,155	0	0	1,096
25,800	5,000	1,500	5,000	0	?
		included in total budget			20 for 34 wks.
7,200		included in total budget	separate	1	34 wks.
7,029	3,869	1,370	1,790	0	525
5,400	4,300	200	5,200	0	3
		included in total budget			2 1/2-10
5,000		budget	12,000	0	10
2,750	1,650	1,100	4,400	0	44.5
1,500	1,500	minimal	2,000	0	20
5,000	4,500	500	0	0	?
?	3,000	600	720	0	30

Although the response rate was poor and my comment earlier that possibly few slide curators are interested in a survey of this type, there may still be a need to have a more in-depth survey conducted. In the 1974 survey, thirty-three curators reported a budget of \$1,000-2,000 (thirty reported a budget of less than \$1,000). Of the thirty responding curators to this survey, only one falls within this range. Only one curator in 1974 responded that his/her budget was over \$15,000. Today eight curators have budgets of this amount or higher. The budget for slide collections seems to have risen in the past decade. If an in-depth survey of slide collections is conducted, we will know if this is indeed a fact. We will also know if there is an increase in staffing along the guidelines of the Standards for Staffing of Visual Resource Collections.

A future survey may wish to use the Standards for Staffing as a guide to the survey in combining alike collections. Also future surveys may need to repeat some of the questions from the 1974 survey to allow for comparisons that will illustrate the growth (or lack of growth) of slide collections since the 1970's.

MID AMERICA COLLEGE ART ASSOCIATION - 46TH ANNUAL CONFERENCE  
 THE UNIVERSITY OF IOWA, IOWA CITY  
 OCTOBER 21-23, 1982  
 Program Number 82-294-01 M671

\_\_\_\_\_/\_\_\_\_\_/\_\_\_\_\_  
 Social Security Number \_\_\_\_\_ Name (please print or type) \_\_\_\_\_  
 School or Professional Address \_\_\_\_\_  
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 Street \_\_\_\_\_ City, State \_\_\_\_\_ Zip \_\_\_\_\_  
 (\_\_\_\_\_) \_\_\_\_\_  
 School or Professional Phone \_\_\_\_\_ Occupation \_\_\_\_\_

Conference Fee Schedule\*

Faculty, professional, all others.....	Before Oct. 1:	\$20.00	_____
	After Oct. 1:	\$25.00	_____
Student, currently enrolled.....		\$ 5.00	_____

\*NOTE: Full and student conference fees include admission to all sessions and events, coffee breaks, and bus transportation from hotels to conference sites.

Optional Events

Oct. 21, 1982	6 PM	Buffet Dinner Hancher Cafe	Before Oct. 1:	\$ 8.00	_____
			After Oct. 1:	\$10.00	_____
Oct. 22, 1982	6 PM	Buffet Dinner Old Brick	Before Oct. 1:	\$ 8.00	_____
			After Oct. 1:	\$10.00	_____

Housing Reservations

~~Iowa House (Iowa Memorial Union)  
 Single Room - \$29.50 \_\_\_\_\_  
 Twin Room - \$35.00 \_\_\_\_\_~~

**sorry, SOLD OUT**

Highlander Inn (Hwy. 1 & Interstate 80)  
 1 person 1 bed - \$29.75 \_\_\_\_\_  
 2 people 1 bed - \$37.75 \_\_\_\_\_  
 2 people 2 beds - \$37.75 \_\_\_\_\_

Ironmen Inn (Exit 242 & Interstate 80)  
 1 person 1 bed - \$28.75 \_\_\_\_\_  
 2 people 1 bed - \$36.75 \_\_\_\_\_  
 2 people 2 beds - \$36.75 \_\_\_\_\_

Motel room rates are subject to change.

TOTAL ENCLOSED \$ \_\_\_\_\_

Please check off registration category and optional events you wish to attend, make a copy for your records and mail this form with a check for the total to: Director of Conferences, Room 210 Iowa Memorial Union, The University of Iowa, Iowa City, Iowa 52242; phone (319) 353-5505.

International Bulletin for Photographic Documentation of the Visual Arts, Volume 9, No. 3

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**Form for MACAA Guides**

Guide to Management of Visual Resources Collections, edited by Nancy Schuller \$ 6 \_\_\_\_\_

Guide to Equipment for Slide Maintenance and Viewing, edited by Gillian Scott \$10 \_\_\_\_\_

Guide to Copy Photography for Visual Resource Collections by Rosemary Kuehn and Zelda Richardson \$ 6 \_\_\_\_\_

Guide for Collections without Curators, edited by Eleanor Collins (PLEASE NOTE: This guide is included as a chapter in the revised edition of Schuller's Guide to Management of Visual Resource Collections.) \$2.50 \_\_\_\_\_

Guide to Computer Programs for Visual Resource Collections, edited by Zelda Richardson and Sheila Hannah \$ 7 \_\_\_\_\_

Guide for Photograph Collections \$ 3 \_\_\_\_\_

Postage and Handling \$1.50 \_\_\_\_\_

Foreign Air Mail \$5.00 \_\_\_\_\_

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

Make check payable to: University of New Mexico  
 Send to: Zelda Richardson, Slide Librarian  
Fine Arts Slide Library, FAC 2010  
University of New Mexico  
Albuquerque, New Mexico 87131, USA

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

City State Zip

PREPAYMENT IS REQUIRED FOR ALL GUIDE ORDERS.

Slide Buyers Guide, 4th edition, edited by Nancy DeLaurier. Order from \$ 8 \_\_\_\_\_  
 Nancy DeLaurier; check payable UMKC.  
 Art and Art History  
 UMKC, 204 Fine Arts  
 Kansas City, Missouri 64110  
 U.S.A.

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