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VRAB Volume 9, Issue 2, 1982

Abstract

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 - Academic Slide Budget Survey

Keywords

Art Libraries Society of North America (ARLIS/NA), visual resources, slides, copy photography, Mid-America College Art Association (MACAA), conferences

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INTERNATIONAL BULLETIN

for PHOTOGRAPHIC DOCUMENTATION

of the VISUAL ARTS

SUMMER 1982

volume 9 number 2

june

MACAA

MACAA-VR PROGRAM

October 21-23, 1982

The University of Iowa, Iowa City

VR-Program Coordinator: Christine L. Sundt

VR-PROGRAM SCHEDULE (This is still subject to change)

Thursday, October 21

Lunch Hour

VR Executive Board Meeting

Afternoon: 1:30-4:00 PM

Nancy DeLaurier: "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 U-W Undergraduate Circulating Slide Collection among others"

Friday, October 22

Morning: 9:00-11:30 AM

A.K.Mehta (3M Company, St. Paul, MN) "3M's New Photoguard: Protection for Slides, Microfiche and Photographs"

Charles Chadwyck-Healey (Chadwyck-Healey Ltd.) "Colour Microfiche: Production & Reproduction"

Afternoon: 1:30-4:00 PM

Workshop on Slide and Photograph Preservation

Speakers: Henry Wilhelm (Grinnell, IA) and Christine Sundt

Saturday, October 23

Morning I: 9:00-11:00 AM

A. Zelda Richardson, "The Classification of Native American Art"

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

Morning II: 11:00 AM-12:00 noon

VR General Business Meeting

Afternoon: 1:30-4:00 PM

Tours (Organized by Julie Hausman, Slide Curator, University of Iowa)

1. Art & Art History Slide Collection
2. Weeg Computing Center: Art History Interactive Videodisc Project at the University of Iowa (Dr. Joan M. Sustik, Director)

Conferences to Come

3. Iowa City Public Library: Computerized Catalog

Due to the timing of this Conference in relation to the publication date of the Fall issue of the International Bulletin, we had hoped to be able to provide our readers with full information about the MACAA conference, including registration and room reservation forms, at this time. It seems, however, that plans for the conference have not yet been finalized at the University of Iowa, so this information is still not available to us. Therefore, you will receive, in the near future, a separate mailing containing the MACAA-VR Program (final draft) and other pre-registration materials. To date, this is what we know about the conference:

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 (see map). The phone number for information on the program (School of Art and Art History) is (319) 353-4550.

Accommodations for the Conference: A block of rooms has been reserved at the Iowa House of the University of Iowa Memorial Union. The rates are as follows: \$20.50 for a single; \$28.00 for a double; there are no triples available. Since space is limited, Janet Miller advises to reserve early. To reserve a room, write to Reservations, The Iowa House, University of Iowa Memorial Union, Iowa City, Iowa 52242, or call (319) 353-3078. According to Janet Miller, "the cost and location can't be beat."

If you will be looking for a roommate to help share room expenses at the Conference, Janet Miller may be able to help. She has agreed to coordinate the "Housing Clearinghouse" for the Conference. Contact Janet Miller at the following: c/o R. Miller, 214 Maybrick Avenue, Pittsburgh, PA 15228.

Transportation to the Conference: Surface: Greyhound bus; 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). From the airport which is 30 miles from Iowa City, an airport limousine is available for about \$10.00 (one way). This stops at the Iowa House at the University of Iowa.

Registration Fee: This is still up in the air; under \$20.00 for individuals has been suggested. (The registration fee will be waived

for all conference speakers and organizers.)

Other Activities Being Planned: Two buffet receptions (which will be partly subsidized) are being planned; There will be no conference banquet this year. Speaking about food, Janet Miller is preparing a checklist of Iowa City restaurants and "greasy spoons."

ARLIS

CALL FOR PAPERS

Planning for next year's ARLIS sessions is proceeding with great enthusiasm and high hopes for great participation by all Visual Resources Curators. We are looking for people to participate at all levels. If you are interested in one of the sessions below, please contact the appropriate person.

Edith Zuckerman, Tyler School of Art, Beech and Penrose Avenues, Elkins Park, PA 19126:

1. Slide Classification III will have an emphasis on Architectural Subjects.
 2. Management and productions systems/procedures (probably to be formatted as an "informal, nuts and bolts" type session).
- Trudy Buxton, Trinity College, Austin Arts Center, Hartford, CT 06106:
3. The Dynamics of Change in Slide Documentation and Curatorship
 4. A Joint CAA/ARLIS Visual Resources Workshop dealing with "Non-Professional" Photography for the Classroom.
 5. Any ideas concerning these or other sessions you would like to see programmed or would like to take part in.

In addition, on Thursday, February 17 (the day of the joint CAA/ARLIS session), there will be a luncheon for all Visual Resources personnel. This will be a chance for all of us to get together in a non-structured way to exchange ideas and just chat. For your information, this year, both CAA and ARLIS are going to be headquartered in the same hotel (the Franklin Plaza in Philadelphia).

IFLA IN MONTREAL

With both keynote speakers discussing the topic of visual resources, the Art Section of the International Federation of Library Associations Conference in Montreal, August 21-28, will hold considerable interest for visual resources people. Speakers and topics were announced in the Spring Bulletin. Information on the conference may be obtained from: IFLA 1982, C.P. 1144, Succursale Place, Desjardins, Montreal, Quebec H5B 1B3, Canada.

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

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DEADLINE FOR FALL ISSUE: August 6, 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.

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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

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ARLIS/UK NEWS**Visual Resources Committee: Rotherhithe Picture Research Library visit**

Bridget Kinally, Slide Librarian at the Design Council reports on the recent visit organized by the Visual Resources Committee.

On Friday, 19th March a group of about 20 people (Photographic Librarians, Picture Researchers, Lecturers, etc.) met up at the Rotherhithe Picture Research Library (82 St. Mary Church Street, SE16 London).

The collection, registered as an education charity, was set up and funded by the film company headed by Lord Brabourne and Richard Goodwin, responsible for the recent Agatha Christie films.

Begun in January 1977, the collection already consists of 120,000 items. Stock consists of magazine cuttings from a great variety of sources, pasted on to card sheets in loose-leaf scrap books.

Very enthusiastic staff showed the group around, outlining the library's main users as designers and schoolchildren, the latter particularly enjoying the access to subject scrapbooks on open-plan shelves.

Although intended to cover all subjects and periods, the present strength of the collection seems to be in architecture and costume. A high proportion of all the illustrations are in colour, but there are also some 19th century engravings. The classification is based on Elizabeth Glass' subject index for the visual arts (1969).

The Research Library has drawn inspiration from the picture library of The Paris Museum of Decorative Arts, which it seeks to emulate. For new material the library depends entirely on donations. The pictures are purely for visual reference rather than publications as most of it is in copyright. A service of photocopying and copy photography at cost price is available. The library is open Monday to Friday and all members of the public are welcome to visit.

Some Connecticut Slide Curators attended a workshop on photographing works of art at the Pittsfield (Mass.) Museum presented by the Berkshire Art Association and the Southern New England Artists Equity Association. It was very valuable (and for the \$5 registration fee the greatest bargain seen in these parts in many years). It suggests that we have problems and interests in common with artists who photograph their own work.

MO-KAN SLIDE CURATORS

The Missouri-Kansas slide curators had an enjoyable and inspiring meeting at Wichita State University, April 22-24, hosted by Anita Peeters, WSU Art Department slide curator. Informal discussion followed Ms. Peeter's description of her grant-funded project to replace faded slides; and Prof. Holly Clayson (formerly slide curator at UCLA) discussed with the group differences in attitude toward slides between faculty and slide curators.

The two tours and Martin Bush's talk were clearly high points of the conference. The sculpture conservator for WSU's Ulrich Art Museum led to a tour of the WSU campus with its 34 sculptures by Trova, Rickey, Lipchitz, Rodin, Hepworth, Moore, Nevelson, Chadwick, Armitage, Indiana, de Creeft, Gross, Hadzi, Robus, Roszak, Zorach, and others. The impressed group was then all ears for the informal talk by Martin Bush, director of the Ulrich Museum, explaining how the sculptures were acquired, as well as the 28' x 52' mosaic by Miro on the museum facade.

The bus tour of Wichita architecture was led by the "preservation planner" of the City of Wichita, with documentation and preservation history for each building, on a handlist as well spoken. Excellent documentation provided for both the architecture and sculpture tours was much appreciated by the photographers. Buckminster Fuller's outlying Dymaxion House, made entirely of airplane materials and parts in 1946, was an astounding finale. One section, built half underground in the riverbank, abutted a circular section which once rotated on its verticle axis. In disrepair, it is scheduled for demolition by its owners.

The group selected Kansas City, Mo., as its 1983 Conference site.

ART & ARCHITECTURE THESAURUS: PROGRESS

For such an overwhelming project, clear progress is being made. A group work session in January sorted 20,000 to 30,000 architectural term sheets into about 20 categories corresponding to different facets of the built environment, such as "building materials," "cities and towns," or "government." Matching, or nearly matching, terms from the separate lists were then merged together.

The thesaurus of standardized terminology is essential to effect inter-institutional automation of visual images in art and architecture.

For further information, contact Dora Crouch, Folson Library, Rensselaer Polytechnic Institute, Troy, NY, 12181.

Profile

THE NATIONAL GALLERY OF ART
WASHINGTON, D.C.
The Slide Library
Education Division

From the National Gallery's founding in 1941, the slide library's goal has been to provide the finest quality slides of the Gallery's holdings for teaching and research. The library, like those in many museums, is the sole source for comprehensive coverage of the works belonging to the institution. Slides are lent not only to the staff, other museums, universities, and publishers, but also to the general public.

A second goal had been to acquire corollary material as needed for lectures delivered in the National Gallery. Since the slide collection's original purpose was not to provide teaching material, the purchasing policy was almost non-existent. The concept, however, changed greatly in the last ten years. An expanded exhibition schedule, an increased curatorial staff taking on teaching assignments, and most recently the founding of the Center for Advanced Studies in the Visual Arts at the National Gallery have affected the slide library's policies. Because emphasis is shifting towards making the collection more of a research facility than before, major gaps are being filled. The library now contains 116,000 slides, and the new quarters in the East Building allow expansion to 400,000 slides.

The slide department is physically divided into two separate sections, and the collections housed in each are differentiated by scope and availability to users. The "permanent" or staff collection is composed of single copies of slides. Whenever more than one copy is acquired, it is placed in the "lending" collection, which is open to the general public. This unit includes slides of major works in all the Gallery's special exhibitions, offering a rare opportunity to outside borrowers. Last year, almost 20,000 slides were lent free-of-charge to non-staff users.

The slides from the lending collection bear green labels, while those in the staff area have white ones. Cataloguing information, however, is exactly the same for each division. The cataloguing and filing systems are fully outlined in the National Gallery's "Lantern Slide Manual" which is available to any library wanting to study it. Unfortunately, we are almost entirely out of copies, and the needed re-editing is taking a long time.

At the moment there are only two staff members in the slide library. Although a third position is vacant, with government cutbacks it will be quite a while before that post can be filled. Needless to say, the backlog of uncatalogued slides grows daily. Luckily, though, no

photography needs to be done in the slide library because the National Gallery has a large photo lab which makes and duplicates slides. Furthermore, with other Gallery offices acquiring photographs and audiovisual material, the slide library is free to concentrate on collecting slides alone. As a result, 8,692 new slides were bound and catalogued last year.

- Anne von Rebhan
 Chief Slide Librarian

CANADIAN NEWS
UAAC IN CALGARY

The April issue of Positive reports the February meeting of slide curators which toured facilities in Calgary. These included slide collections at the University of Calgary and the Alberta College of Art of the Southern Alberta Institute of Technology, the photo archives of the Glenbow Museum, and the registrar's activities of the Nickle Arts Museum.

MACAA CONSULTING SERVICE

The MACAA Visual Resource Group is reviving the Consulting Service. The goal of this service is to provide competent professional assistance to institutions seeking advice on visual resource collection problems such as storage facilities, classification schemes, environmental controls, staffing, computerization, and other areas. By collecting current resumes from curators interested in participating in this service, we will be able to guarantee our clients the most up-to-date information from thoroughly qualified sources. It will be the function of this service to coordinate the assignments for consulting jobs between the institution requesting aid and the curator found most qualified for the assignment. In addition, this service will negotiate the fees for the services performed, however, no commission will be taken out of the fee. Because of current travel costs, we will attempt to help institutions find qualified assistance within their area. This will enable small institutions with slide collections but no budgets for full time professional curators to take advantage of professional assistance at a reasonable rate. After a sufficient number of resumes have been collected, an active publicity campaign for the service will take place. This is aimed for Fall 1982. If you have any questions or suggestions on this service please contact me. I would appreciate your comments on our goals.

Gail Kana Anderson
 1159 Kelsey Drive
 Lexington, Kentucky 40504
 (606) 273-8341

APPLICATION FOR MACAA CONSULTANTS

NAME: _____

INSTITUTION: _____

(phone) _____

1. List the collections you have been associated with. Briefly describe the types of collections (i.e., architectural department, art history, studio art, design, etc.) and give the approximate size of each. Use extra paper if necessary.

2. What areas of specialty have you developed either through education or experience that you feel you could offer as a consultant (i.e., knowledge of equipment, environmental controls, classification problems, computerization).

3. Are you available to travel? In-state? Out-of-state? Would you prefer only local consulting jobs?

4. Given all travel expenses would be met by the institution requesting your services, what additional fee would you require? (This is for our information in forming a fee structure.)

5. Attach a copy of your current resume and send to: Gail Kana Anderson
1159 Kelsey Drive
Lexington, KY 40504

Any questions, call (606) 273-8341

CLASSIFICATION OF SLIDE COLLECTIONS WITH MICRO-PROCESSORS

A Two-Day Seminar, July 13-14, 1982

Slide curators and their staffs are no longer dependent on computer programming professionals or central computers for the automation of their collections. Microcomputer technology with its demonstrated power, capacity, ease of operation and cost efficiency, clearly indicates that automation of large visual resources collections is possible and desirable. The purpose of this seminar is to familiarize the visual resource professional, who has no computer experience, with microprocessors and their

application to the problems of classifying and cataloguing their slide collections and related materials. Heavy stress will be placed on practical applications with hands-on experience on TRS-80 Model II computers and with design sessions on actual systems. Fee, \$200; enrollment limited to 16; no previous computer knowledge or experience necessary. Instructors: Suzanne Babineau-Simenaar, Curator, Slide Collection and Photographic Archive, Institute of Fine Arts; Thomas Behrendt, professional with special knowledge of microcomputers and programming. Location: New York U. Institute of Fine Arts, 1 E. 78th St., N.Y., N.Y., 10021; Phone 212-988-5550.

VISUAL RESOURCES ORGANIZATION PLEBISCITE

The ballots published in the Spring issue have been coming in, but the response has not yet justified publication. A **deadline of July 15** has been set for the results to be published in the Fall (September) issue. Readers still confused on the issues may write or call the neutral member of the committee, Nancy Kirkpatrick, Art Institute of Chicago, Slide Library, Chicago, Ill., 60603. Phone 312-443-3672.

FURTHER CLARIFICATION

It should be noted that the proposed **Visual Resources organization** is actually a continuation, but strengthened and formalized, of the group informally organized under the CAA in 1971. This group has met continuously every year since then, with a program and a business meeting at the CAA Conference. It has included members of ARLIS, MACAA & SECAC, many as its leaders. The "new" organization then would merely change its status as a CAA sub-group to a separate sovereign organization to affiliate with CAA, as CAA has requested. ARLIS/NA started in 1973 and formed its VRSIG in 1974, well after the VR group was established in CAA. A great many VR people hold memberships in both CAA & ARLIS and presumably would continue to do so. It should be understood that the proposed VR organization does not constitute a break in membership or loyalty to any existing organization.

STATUS OF THE BULLETIN RE: A NEW VR ORGANIZATION
—Nancy DeLaurier

Linda Callahan of Mount Holyoke College wrote a most perceptive letter to Christine Sundt following the CAA/VR February meetings in New York. Since Ms. Callahan probably verbalized thoughts and questions shared by others, it seems appropriate, having her permission, to reprint excerpts of her letter and respond to it publicly:

"When I was at the recent CAA meetings, I intended to introduce myself, but I guess I couldn't find a good opportunity during the short and busy time I was there. I was at the business meeting, but I did not stay when it was extended beyond 8:45. At that point, I was just too confused by the various arguments concerning the formation of a visual resources organization. However, I now have some clearer thoughts on it which you might like to know.

"I think that an organization should be formed if only to keep the International Bulletin in publication. It is not fair for the same person or group of persons to go on, year after year, carrying the full responsibility of seeing that the rest of us receive this informative publication. Maybe these core individuals could get the new organization started.

"I think most subscribers to the International Bulletin value it a great deal, but don't worry too much about its future, how long it will continue, etc. Yet, they would be dismayed and sorry if suddenly they no longer received it. I think if a few paragraphs of the Bulletin were devoted to informing subscribers about the problem of continuing publication, there might be responses from people who usually remain silent and don't participate much. Maybe if they thought they were going to lose the Bulletin, they would take the trouble to answer a survey concerning their opinions on forming an organization.

"I'll bet a lot of visual resources professionals who've been receiving the Bulletin don't realize that the MACAA no longer supports it financially. I'll bet they think the Bulletin is just one arm of a well-organized MACAA. I thought that for a long time."

A brief background may be useful here. The present Bulletin evolved from a casual "Slides & Photographs Newsletter" begun in 1981 by myself as program chairman of the CAA/VR section. It was about 4 pages long, 2 or 3 issues a year, subsidized @ \$100 per year by the CAA, and mailed free to those who had attended our meetings or who had asked to receive it, and contained almost entirely news about the CAA/VR Conference sessions. For two years, Nancy Warner of Southern Methodist U. was editor, but it continued to be published from UMKC. In 1974, the CAA withdrew its financial support, but meanwhile (1972) the MACAA group had organized, and continued the Newsletter with a MACAA subsidy. It maintained the same casual format and schedule, myself again as editor; was mailed to all on the MACAA mailing list, VR Conference attendants, and others on request; and featured both MACAA & CAA conference programs. The "outside" requests grew to such proportions that we soon began charging a fee to outsiders, then in about 1978 took the bold step of putting all recipients on a subscription basis. About 1976, other news and articles of interest began appearing regularly, and we went on a firm quarterly schedule. In 1978 the regular columns were established, and reader contributions were growing. In 1980 the name was changed at the request of the VR group that met at the International Art History Congress at Bologne in 1979, to reflect its broadened character as their vehicle of communication. Through the wealth of its contributions from readers and other experts, the Bulletin seems to have become established as the professional journal for Visual Resources in Art & Architecture, as well as useful information for peripheral fields.

For the last two years both the Bulletin and the Guide publications have been entirely self-supporting. This happy state results from several contributing factors, primarily the need for these publications, combined with their quality and professionalism to answer the need. But few people realize that the support

of the MACAA Board of Directors, to the total extent of almost \$3500 until 1981, was the real backbone for both these series of publications. We can never forget our gratitude to the annually-changing MACAA boards who voted the subsidies, but especially to Frank Seiberling, Vice-President for Continuity, who yearly championed our cause with each new board.

The Bulletin and the Guides should now no longer be published by a regional non-membership group, as MACAA is. These publications are national/international in character and purpose, and at their current professional level should be published by a national/international professional organization. They should have editorial boards and editor/publisher(s) who do not have full-time responsibilities as slide curators. Both Zelda Richardson and I know that our "real" work has suffered for the ten years of time we have spent on our professional publications.

Some of the work as Bulletin editor/publisher, for instance, involves soliciting news articles, follow-up, editing material, writing, arranging for typing, proofing, 3 full days of paste-up per issue, arranging for printing, arranging for address labels, supervising students to stuff, label and seal, arranging for mailing, handling subscriptions and mailing back issues, tracing complaints on orders, depositing checks, keeping financial records, returning unpre-paid orders and checks without orders, and all done through correspondence, as we have no WATS line. Zelda and I are waiting for the new VR organization to establish publishing headquarters and personnel; and we are not planning to wait much longer for relief from our editing and publishing burdens.

The MACAA-VR group has been the only VR group well enough organized and well enough subsidized to fill the national/international gap for professional communication and services. Consider the following current facts: 1) The MACAA-VR group is no longer subsidized; 2) its publications are self-supporting; 3) its professional publications and services are already on a national/international level and scale; and 4) its leadership has the experience and proven ability to help guide a national/international visual resources group into a stable professional organization. The MACAA/VR group would be more than happy to relinquish its role in publications, services, and general professional visibility to a national or international professional organization. It will be quite content to continue functioning merely as a branch of such a larger organization, existing primarily for regional meetings.

CHICAGO VISUAL LIBRARY text-fiche series announces Sharon S. Darling's Decorative and Architectural Arts in Chicago, 1871-1933, an Illustrated Guide to the Ceramics and Glass Exhibition. The 96-page text includes 336 photographs on 4 color fiche. Published by the University of Chicago Press.

Microforms —Paula Chiaromonte

INTRODUCTION TO VIDEO DISC TECHNOLOGY

The Microforms Column of the International Bulletin will examine the potential for visual arts documentation via the videodisc. The types of videodiscs presented are those providing data storage as opposed to those providing television programming in the popular sense.

Educational Applications

The great interest of the education community in the videodisc stems from the fact that each individual frame or picture on the optical videodisc can be individually located and displayed in 1) normal motion; 2) slow motion; 3) as a still frame. Furthermore, still frames may be shown for an indefinite period of time without any wear to the disc or player since the discs are read by a low power, helium-neon laser beam or a diamond stylus.

Also of great interest to the educator is the fact that, in addition to standard film or television programs, many other types of audio-visual or textual material may be recorded on the videodisc and displayed on a television screen: filmstrips, 35 mm. slides, microfilm, etc. Two audio channels are available on the videodisc providing stereophonic sound capability or allowing the audio to be recorded in two different languages which can be played independently. Still frames, motion sequences or oral information may be combined and intermixed in any sequence on a given optical videodisc.

The Videodisc Explained

The Videodisc is a slim, rapidly spinning circle of plastic that brings sound and color pictures to the TV screen. Outstanding features, unlike other audio-visual mediums, include the following:

1. the raw material out of which the disc is manufactured is inexpensive;
2. the disc is so light and compact that it can be carried, mailed or stored easily;
3. optical videodisc can retrieve a single frame of information rapidly.

The videodisc becomes both a teaching machine and an information storage and retrieval medium; it offers alternatives to audio visual devices and microforms, magnetic (computer) tape and discs, and paper.

The Optical Videodisc Explained

In the consumer market the purpose of videodisc is to provide moving pictures. In information storage applications the disc is required to provide still pictures. The future of videodisc systems in utilizing the still-picture facility lies with the optical videodisc system.

Outstanding features of the optical videodisc include:

1. rapid random access
2. low information storage cost
3. high information storage capacity

Conclusion

Educators have hoped that electronic technology would have a significant impact on education. However, that impact has not occurred due to 1) high costs; 2) resistance to change; 3) the availability of quality "courseware" has been low.

Limiting factors in adoption of the videodisc will not be hardware capabilities and cost, but the development of creative and innovative "courseware." Only compelling software will establish the videodisc in the education and training world.

Although the videodisc cannot reproduce a sharp color image for research purposes, used in combination with microfiche visual art documentation, the videodisc serves as an ideal indexing tool for visual archives as well as slide and photograph collections.

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Another videodisc project has been launched at Oregon State U., Corvallis, to put two separate clothing and textile collections (2400 items) on videotape, written information on magnetic disk, then integrate the two on micro-computer for storage and retrieval.

--information from the Spring '82 issue of SPECTRA, SUNY Stonebrook

Ask the Photographer

- Patrick J. Young

REPRODUCING GREENS

A number of readers have asked, "Why is it that shades of green are so hard to reproduce in copy photography?" I have experienced this same problem in my own work and can offer several explanations.

I have already recommended careful testing of your copy film (Ektachrome 50, Kodachrome 40, etc.) and the use of color compensating filters to adjust the color balance of the film for lights and processing. Despite our best efforts to achieve a perfect color balance, it is still possible that these Kodak films will not reproduce all colors to our absolute satisfaction.

We must first realize that there is no film manufactured today that is as perfect in its sensitivity to color as the human eye. With only three layers of dye, red, blue and green, color films are able to reproduce a pleasing rendition of most colors, but no film reproduces all colors perfectly. If there were such a film, it would, I dare say, be the only one made or at least the only one sold.

Kodachrome, Ektachrome, Agfachrome and Fujichrome all reproduce certain colors differently than others. A primary concern in the design of color films is that flesh tones are accurately reproduced. Neutral colors such as whites and grays are also an important consideration as they will readily show any off-color cast in the film. In designing films to reproduce these colors with the greatest accuracy, other colors are likely to reproduce less satisfactorily. Agfachrome, for instance, is noted for its heavy saturation in the red tones while Kodak films are indeed considered deficient in their ability to capture accurate green colors.

In addition to the different designs in the dye layers among the major film manufacturers, there are also production variations of up to ten units of color that are considered an allowable tolerance. Once the film is produced it may be subjected to further alterations in its response to color by exposure to high temperature and humidity, film aging, the quality of camera equipment (particularly the lens), lighting conditions and processing variations. As W.C. Fields once said regarding something entirely different, "It's a miracle it even works!"

Another possible cause for the poor reproduction of green colors in copy photography may stem from a problem referred to as "anomalous reflectance." This phenomenon is created by the abnormally high reflectance of some dyes and pigments at the far red end of the spectrum.

Kodak concedes that there are some classes of organic dyes that are used by fabric manufacturers that are virtually impossible to photograph accurately. While the high red reflectance of these dyes is found in all colors, its effect is most noticeable in green fabrics where the photographic effect of the far red reflectance neutralizes the green appearance. This is very similar in effect to the reproduction of medium and dark green colors in copy photography. Green is not only neutralized but may take on a warm or even reddish appearance.

Another problem in accurate reproduction may be found in the process of four color printing. In a screen print of a green area, yellow and blue ink overlap to create green. Also contained in the green area, but to a lesser extent, are dots of red and black. It is the film's high sensitivity to these red pigments that may cause a shift in the copy reproduction to a warm coloration.

Trying to capture the green colors in an actual painting may not prove to be any more accurate than from a photomechanical reproduction. An artist will often apply different layers of paint or create shades of a hue by using complimentary colors. A green area may thus contain smaller portions of red which may in turn alter the film's response to green.

Some of the problems with accurate color reproduction are clearly beyond either the film's capability or our own control. We are simply left to choose the film we feel reproduces the most accurate color under the best controlled circumstances.

"SLIDE LIBRARIANSHIP AND PRESERVATION"

Susan Swartzburg, Preservation Librarian, Rutgers U., is editing another book on the preservation of library materials, this time for Greenwood Press. The chapter on "Slide Librarianship and Preservation," written by Nancy Schrock, preservation specialist and formerly Visual Resources librarian at MIT, is very thorough and well-done, obviously based on extensive research. Christine Sundt is acting as Ms. Swartzburg's slide conservation expert to review the chapter. We look forward to the publication of this book, and will keep readers informed.

ARCHIVAL CONSERVATION

The current (Spring 1982) issue of Picture-scope is devoted to photographic conservation, with the following excellent articles by experts: **The Conservation of Photographic Materials**, Klaus B. Hendriks; **Duplication of Cellulose Nitrate Negatives**, Larry and Jane Booth; **Duplication of Glass Negatives**, Doug Munson; **Problems with Long-term Stability of Kodak Professional Direct Duplicating Film [SO-015]**, Henry Wilhelm; **Albumen Prints: A Summary of New Research about Their Preservation**, James M. Reilly.

Conservation

Christine Sundt

RELATIVE HUMIDITY: INSTRUMENTS AND PRODUCTS FOR MEASUREMENT AND CONTROL

Summer is here and with it comes a perennial problem for slide and film collections--warmer temperatures and higher relative humidity (RH). Though we welcome these conditions for our personal comfort (good-bye to parkas, boots, dry skin and split fingernails until next winter!), slide and film collections benefit less (if at all) from such an environment. Now is the time to watch your thermometers and hygrometers with an eagle's eye. Remember the magic numbers: 70 degrees F. and 35-40 per cent RH.

Temperature is undoubtedly easier to control than relative humidity. For the former, a powerful air-conditioner will usually do the trick. However, the problem of high humidity may require additional equipment such as a dehumidifier.

Certain climate control systems provide both temperature and humidity control, but these may be expensive initially. If you need some ideas as to the types of environment control systems that are suitable for slide and film collections, look for information on systems designed for computer rooms. The environmental requirements in these areas are basically the same as those needed for slide and film collections.

Basic to understanding the problems brought about by excessive moisture in the environment is understanding RH. Have you ever wondered how RH is figured in the first place? Here's how it is explained in a brochure published by the Taylor Instrument Company:

"The amount of water vapor in a unit volume of space compared to the total amount that could be contained in the same space under the same conditions of atmospheric pressure and temperature is the relative humidity and is expressed in percentage. For example, we know that under normal conditions of pressure at 70 degrees F., a cubic foot of space can hold 8 grains of water vapor [note: 1 grain equals 1/7000th part of a pound of water]. Therefore, air with only 2 grains has only one-quarter of its maximum capacity--that is, the relative humidity is 25 per cent.

"The total amount of water vapor that air can hold is dependent upon its pressure and temperature. At a pressure of 30 inches of mercury, air at 0 degrees F. will hold about one-half grain of water vapor per cubic foot; at 32 degrees F., about 2 grains; at 70 degrees F., about 8 grains; and at 100 degrees F., about 20 grains."

Measuring RH is accomplished with instruments called psychrometers and hygrometers.

These usually employ one of two basic systems for gauging atmospheric moisture: 1) wet-bulb and dry-bulb thermometers from which RH is determined by calculating the two readings; and 2) direct-reading types in which hygroscopic materials activate a mechanical device which translates the amount of moisture into direct indications of RH.

Sling psychrometers which have been called "the standard of accuracy" range in price from \$30.00 to about \$60.00. Direct-reading hygrometers (which are often combined with thermometers in a single unit) can be very inexpensive (under \$10.00) although the more sophisticated laboratory-type models may cost as much as \$300.00. A hygrothermograph which provides a permanent record of humidity and temperature on a rotating chart is probably the best instrument of its kind for monitoring room atmosphere, especially if you suspect that conditions fluctuate throughout the day. Hygrothermographs record temperature and humidity on a daily, weekly, or monthly basis, depending on the model selected. They range in price from about \$350.00 to more than \$650.00.

For information about a complete line of temperature and humidity measuring instruments, including hygrothermographs, write to Science Associates Inc., 230 Nassau Street, Box 230, Princeton, NJ 08540, (609) 924-4470. Ask for Catalog 9 (Sections 1 and 2).

Another type of humidity indicator is in the form of a treated paper. Manufactured by Hydrion, "Humidicator Paper" (about \$6.00 per roll) is designed for "the detection and estimation of moisture." It is probably most effective as a spot indicator, such as to demonstrate the low humidity of a "frost-free" refrigerator versus the high humidity of a regular refrigerator. In the presence of water or water vapor, the color of the paper changes from a deep blue to bright pink (20 per cent to 80 per cent RH). Hydrion "Humidicator Paper" is available from Light Impressions Corporation Box 3012, Rochester, NJ, 14614 (toll free: 800-828-6216). For a catalog of the complete line of Hydrion products (which includes pH test papers), write to Hydrion, Micro Essential Laboratory, 4224 Avenue H, Brooklyn, NJ, 11210, (212) 338-3618.

Humidity indicator cards are also available in four different styles from Multiform Dissiccant Products, Inc., 1418 Niagara Street, Buffalo, NY, 14213, (716) 883-8900. For more information write to this manufacturer, referring to #7410 to help identify this product within their extensive line.

If an immediate stop-gap measure is needed to control excessive humidity in small places such as slide boxes, storage cabinets, or the like, silica gel (a colloidal form of silica) can be used. While not the most efficient means

of controlling excessive moisture because it requires reactivation by heating once the moisture capacity is reached, it is, nevertheless, useful and effective if there is no alternative. Silica gel ($\text{SiO}_2 \cdot \text{H}_2\text{O}$) is chemically inert and according to John S. Cullen ("The right dessiccant: Your weapon against moisture's ravages," in Package Engineering, February 1975), it "has a pore value of about 40 cubic centimeters per 100 grams, which will hold approximately 40 cubic centimeters of any condensed vapor at 100 per cent relative saturation." Mr. Cullen goes on to say that while silica gel has a relatively high capacity for moisture at temperatures below 77 degrees F. with relative humidity concentration above 40 per cent, it loses its water capacity as temperature rises.

Silica gel is available in bulk form and in various types of packaging. According to Warren D. Shipp ("how to keep gear and film bone-dry," in Modern Photography, Vol. 45, No. 10, October 1981, p. 136), a one-pound jar of indicator-type silica gel, purchased from a chemical supply house, cost him \$20.00. With this stock, Mr. Shipp has devised his own containers--plastic jars with screw-on caps perforated with a hand-held drill for ventilation. Reactivation of the crystals is accomplished in a ceramics kiln set on high (600 degrees F.) but an oven will ultimately produce the same results. He warns the reader not to use a microwave oven for drying.

Pre-packaged silica gel is available from the following (this is by no means an exhaustive list):

DRI-CAN (Mfgr: Multiform Dessiccant Products, Inc. [address given above]; sold by Light Impressions Corporation; about \$5.00.)

DAVISON AIR DRYER (Mfgr: Davison Chemical Division of W.R. Grace & Company, 10 East Baltimore Street, Baltimore, MD 21202; sold by Jensen Tool Inc., 1230 South Priest Drive, Tempe, AZ 85266, (602) 968-6231; about \$6.00.)

DRIERITE (Mfgr: W.A. Hammond Drierite Company, Xenia, OH, 45385; packaging: 1 lb., 5 lb., 25 lb., regular- or indicating-type.)

MOISTURE DRY (4 one-ounce packages, Cat. No. K-7230; sold by Solar Cine Products, Inc., 4247 South Kedzie Avenue, Chicago, IL, 60632, (312) 254-8310; about \$2.00.)

Best wishes for a comfortable and carefree environment for your slide and photograph collection throughout the spring, summer and autumn. If you have suggestions for future columns or questions about information presented here or in previous issues, please do not hesitate to contact me. I will be happy to hear from you.

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

SEND ME YOUR FUNGUS [SLIDES, THAT IS!]

The incidence of what seems to be fungus on slide film is a problem which has been noted by a number of slide curators across the country. In a well-received paper delivered in Houston for the 1980 MACAA-VR Program, Pat Toomey of Rice University described and illustrated the effects of excessive humidity in the collection under their supervision. Fungus was explained as the cause of orange or yellow spots on the slide film (apparent even without projection) which often corresponded to bar-like formations on the glass opposite the affected areas. The examples shown were, to be sure, both striking and alarming.

In an effort to investigate the causes of fungus growth on slide film (moisture is undoubtedly the catalyst), I am seeking samples for further analysis. Since it has been observed that fungus usually affects only selected slides and seldom successive slides in a randomly assembled group in storage, the question has been raised about the role of processing in the growth of fungus and also if certain film types are more prone to fungus infestation than others. At the moment, several examples of what we believe to be fungus formations on Sandak slides are being analyzed at the Eastman Kodak Company in Rochester, NY, under the supervision of Dr. Charleton Bard. Additional samples would be appreciated in order to provide more documentation and also to test the theory of whether certain film types or processing has any bearing on the deterioration of the slide film.

If you have any slides that show strange formations either on the film or on the glass or any other examples of slides that look "abnormal" in any way, please send them to me as soon as possible. All samples will be ultimately returned, if so desired.

In sending the slides, please use the following form to provide some needed preliminary data about each slide submitted; this will also help to insure that the slides can be returned to the proper respondents after inspection and analysis.

FUNGUS STUDY SAMPLE

1. Information from line 1 of slide label (or any other distinguishing feature): _____
2. Year of acquisition (approximate): _____
3. Source (to the best of my knowledge):
 - | | In-house photography
 - | | processed in-house
 - | | processed by local commercial lab
 - | | processed by film manufacturer (e.g., Kodak, 3M, Agfa, etc.)
 - | | Purchased from (Name of commercial dealer): _____
4. | | Please return slide with final report
 | | Do not return slide, just a report
 Submitted by: (Name, institution, phone number)

It is hoped that enough data can be gathered from this survey to enable me to make a comprehensive report during the MACAA meeting in Iowa City this coming October. If so, this information will be presented during the workshop being planned on Slide and Film Preservation in which Henry Wilhelm has agreed to participate.

If you have any questions about what or how much to send, please contact me as soon as possible. Thank you for your cooperation.

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

DUPLICATING SLIDES FOR STUDENT STUDY: SURVEY REPORT

We need more response for any kind of valid picture of this problem. The 8 responses did give a good spread, but not enough base for someone seeking help.

2 had no need to provide multiple images for study.

Of those who needed to provide study images:

- 2 did not duplicate slides at all
- 3 duplicated only their copy-photographed slides
- 1 duplicated copyrighted slides, with no permission, and was not satisfied with the solution, but said they could not afford to buy commercial duplicates
- 2 provided photographs for student study:
 - 1 posted in the hall for foundation art history
 - 1 in bins in a study room for upper level classes; foundation class students buy University Print sets in bookstore

Let's continue the survey for the next issue. Those who have not responded please refer to page 26 of the Spring issue and respond by July 15. This is a sticky problem and we need to know how our colleagues handle it. Meanwhile we'll try to get some response from slide suppliers. Please send responses to the Editor.

Two curators expressed interest in group ordering of singles from scala. Any others?

COMPARATIVE CATALOGING: North American Indian, Inuit (Eskimo) and Pre-Columbian Art is being featured in current issues of Positive. Brenda MacEachern, Positive editor, encourages subscribers to submit copies of slide labels, shelflist cards, and outlines of cataloging systems. The University of Ottawa includes tribal names in their authority file, the tribes being treated as names of artists.

ADVANCED STUDIES IN VISUAL RESOURCES:

Preservation of Historic Black and White Photographic Materials; October 28-30, University of Texas, Austin

Schedule: Thurs., October 28, Opening Session and Reception

Friday Lectures:

The Historical Question of Collecting and Preserving Photographic Artifacts
Organizing Collection Holdings for the Access and Preservation of the Materials
Preservation and the Photographic Image
The History and Chemistry of Nineteenth-Century Photographic Processes
Identification of the Common Nineteenth-Century Black and White Photographic Processes
Stability Problems of Nineteenth- and Twentieth-Century Photographic Processes
Deterioration and Stabilization of Black and White Photographs
Storage and Display of Black and White Photographs

Saturday Workshops (rotating for full participation):

Identification
Stabilization
Matting
Housing
Tour of the Photography Collection, HRC

Seminar Faculty:

George T. Eaton, retired from the Eastman Kodak Company, author of "Photographic Chemistry." Since his retirement, he has been involved in the Conservation of Photographic Records and the Rochester Institute of Technology's "Preservation of Photographic Images" seminars.

Roy Flukinger, Curator, Photography Collection, Humanities Research Center (HRC), UT Austin.

David Kolody, Photographic Conservator, proprietor of the conservation laboratory, Fixed Image, in Boston and a regular participant in the Rochester Institute of Technology's "Preservation of Photographic Images" seminars.

Richard Pearce-Moses, Research Associate, Photography Collection, HRC, UT Austin.

James Reilly, Research Associate, School of Photographic Arts and Sciences, Rochester Institute of Technology; author of "The Albumen and Salted Paper Book: The History and Practice of Photographic Printing 1840-1895," and other articles and papers. For the past three years he has been conducting grant-supported research on the preservation of nineteenth-century photographic prints.

Siegfried Rempel, Conservation Scientist in Photography, HRC, UT Austin; author of two

technical bulletins published by the Canadian Conservation Institute: "The Care of Black and White Photographic Collections: Identification of Processes (#6)," and "The Care of Black and White Photographic Collections: Cleaning and Stabilization (#9)," as well as other papers and articles. He joined the staff of the HRC in 1981 after six years with the Canadian Conservation Institute. He is the Chairman of the Photographic Materials Group (A.I.C.), and has been a speaker at Rochester Institute of Technology's "Preservation of Photographic Images" seminars.

The fee is \$210. Registration information is available from Division of Continuing Education, Thompson Conference Center, Box 7879, Austin, Texas, 78712.

The seminar was organized again by Nancy Schuller, Art Department, and Susan Hoover, School of Architecture, Slide Curators. It is the second in a program of workshops and symposia sponsored by The University of Texas at Austin. It is designed to promote the exchange of knowledge, techniques, and information among administrators, librarians, curators, and conservators of collections of visual materials. Specialized programs include cataloging and access, conservation and preservation, administration and management, and facilities and equipment. There will be a scheduled rotation of topics so that certain important seminars can be repeated. General seminars will also be offered, followed by more specialized, hands-on workshops to build on what the seminars presented.

PARTICIPATE!

Have you noticed how many items in recent Bulletins have requested your response? The Bulletin is not a one-way vehicle of communication; we need your involvement to make it work. So please respond to everything you can, as well as sending in news of new products, new methods, and other useful ideas; also suggestions or requests.

UMKC WORKSHOPS

The intermediate level workshop in Photographing Art is scheduled to take place at UMKC June 20-25. Instructors are Patrick Young, U. of Michigan photographer, whose topics will be films, cameras, lighting, duplicating, copy-photographing, 2-d and 3-d art photographing, filtration and color balance; George Ehrlich, UMKC Art & Architectural History Professor, on photographing architecture; and Kenneth LaBudde, Director of UMKC Libraries, on photographing architecture while travelling. The workshop has been filled.

The workshop in Basic Training for Beginning Slide Curators is expected to be given again in June 1983. The plan is to alternate beginning and secondary level workshops every other year. A workshop in classification and cataloging is tentatively planned for 1984.

ALDEHYDE FUME DAMAGE

The danger here seems to be primarily to film left in a camera stored at home. Few of the "contributing factors" would be found in an institution near opened film. The following is taken from Kodak Tips, March/April 1982:

Fumes from formaldehyde and other aldehyde chemical derivatives can adversely affect photographic materials both by hardening the gelatin emulsion and by combining with chemical constituents within the emulsion so that they cannot perform properly. These chemicals are in common use in a wide variety of products. The effect may be evident in part or all of a roll and/or may vary across the width of the film.

Black-and-White Film:

1. Weak image
2. In extreme cases, poor fixing may occur

Color Negative Film:

1. Negative will appear green
2. D-min (clear border) may have a high magenta stain level in more severe cases especially where accelerated by high humidity.
3. In extreme cases, poor bleaching and/or fixing may occur.
4. Prints will exhibit a magenta bias which often will be nonuniform in density and distribution.

Color Reversal Film:

1. Image will appear green especially at higher densities.
2. In extreme cases, poor bleaching and or fixation may occur.

CAUSE: Film exposed to very low levels of fumes from the aldehyde chemical derivatives over a period of time will show the effects described above.

CONTRIBUTING FACTORS: Storage of film in proximity of any product where aldehyde derivatives are used can cause the photographic effects described. Known sources of aldehyde fumes include:

1. Adhesives or glues--(Adhesives or glues used in wood furniture, plastic laminates, woodwork, etc., often contain the aldehydes)
2. Permanent press fabrics
3. Perfumes
4. Mildew inhibitors
5. Stain inhibitors
6. Mothballs
7. Pesticides
8. Various aerosol sprays
9. Particle board
10. Urea formaldehyde foam insulations
11. Disinfectants
12. Deodorants

This type of damage occurs after the film has been removed from the original sealed package. When the film is in a roll, effects may penetrate inward from the edges of the film. Changes may be more noticeable in denser areas of film or lighter areas of prints.

Where the fuming occurs in the camera often the length of film stretched across the back of the camera will show the greatest change or may be the only area affected. Film in the cassette or wound on a supply or take-up spool is somewhat insulated or protected in milder cases.

High temperature and high humidity in particular will accelerate the effects of such fumes on film.

RELATED CONDITIONS: Adverse keeping conditions such as high temperature and high humidity may produce similar effects. However, these tend to be more uniform throughout the roll and less pronounced in color and are generally characterized by a high D-min on negative films and low D-max in reversal films.

POLAROID TO MARKET A SLIDE FILM

Nancy Schuller sent the following from the Wall Street Journal of May 5. We'll try to follow developments and report in later Bulletins:

"Polaroid Corp. unveiled prototypes of three 35mm films for producing color and black-and-white slides 'in less than five minutes,' which it will begin marketing along with processing equipment within a year.

"Color slides developed from the film were projected on a screen at the company's annual meeting here yesterday. Executives at the instant photography company said the 35mm Auto-process System will include 'a small processing box' that must be purchased separately. The film will resemble a cartridge of conventional film, and each cartridge will come with a separate 'processing pack' containing the chemical for developing exposed film into slides. The cartridge and processing pack are placed in the processing box for developing.

"The film fits into existing 35mm cameras. And developing doesn't require darkroom, washing or precise temperature control, Polaroid said. Executives wouldn't disclose the price of the film or processor.

"The new products include two speeds of black-and-white film and a color film. All can be used with a strobe light."

Photographic Journals

--Kathy Snyder

The March issue of The Professional Photographer devoted several articles to the preservation of color films and prints. The technical discussions of the composition of color films, how external forces effect the dyes contained in films and prints and proper preservation methods were very informative. The following is a brief summary of the articles, however I would urge people interested in the subjects to read them.

The Professional Photographer, March 1982, "Dye Stability: Kodak Scientists Discuss Practical and Theoretical Duration," p. 22-26.

The two factors which cause most fading of color photographic materials are temperature and humidity. Dark-keeping stability increases appreciably as the temperature and humidity are decreased. A print stored in an album at 75°F. will show the same degree of color change after twenty years as a print stored at 45°F. will after 200 years. Similarly, color change is roughly twice as fast in a print kept at 60% relative humidity compared to one kept at 40% relative humidity.

Improper processing may also cause dye fading. The PH level of the emulsion's final stage is at an optimum level for dye stability. Upsetting this PH balance by improper washing or fixing, for example, can be a cause of dye change.

Kodak produces more than 100 different color films and papers to correspond to the specific needs of photographers. Each has an individual chemical make-up, a "chemical factory," which produces layers of cyan, magenta and yellow dyes that in turn combine to reproduce the photographed image. Since no two films or papers are alike their color stability cannot be the same. After extensive testing for color permanence Kodak has rated Kodachrome as their most stable dark-keeping color film and Ektachrome (E-6) as an excellent dark-keeping film with better light stability to projection than Kodachrome. Dye transfer prints are considered their best dark-keeping paper with the equally good light-keeping quality of Ektacolor.

In summary, Kodak scientists recommend the following to prolong the color stability of its prints and films:

- 1) Display prints in lowest light levels possible
- 2) Illuminate with tungsten
- 3) Place ultraviolet absorbing filters between light sources and prints if the source is sunlight or fluorescent
- 4) Keep temperature and humidity at lowest levels
- 5) Process color photographic materials in strict accordance with manufacturer's specifications

6) Refrigerate or deep freeze color negatives, transparencies or prints of value.

The Professional Photographer, March 1982, "Help Color Prints Last," by P.M. Ness & Dr. C.C. Bard, p. 27-29.

In addition to the numerous variables effecting the color stability of a print that have been previously discussed are added the effects of "post-processing" treatments. Some treatments applied to prints after proper processing can reduce their long term image stability. It is important to realize that a print continues to react with chemicals it comes into contact with after processing. Lacquering a print for physical protection and as an aid in retouching can cause a print to develop fading, spots or other problems. The solvent contained in the lacquer is generally responsible for causing cyan spots, "blue prints," or turning a print yellow. A photographer can avoid these problems by selecting a lacquer with an organic solvent such as hydrocarbons, chlorinated and fluorinated hydrocarbons or water. Lacquer coatings can be removed by using the proper solvent.

Laminating consists of applying a "thicker" polymer layer with adhesives that react to heat, pressure or contact. Laminated coatings cannot generally be removed. The laminate's thickness means it contains enough ultra-violet absorbers to block the radiation from the print. It also protects against moisture, dirt, atmospheric gases, etc. Tests on Ektacolor papers have shown no adverse effects from applying on Estar (polyester) laminate with a special subbing.

Retouching can also cause chemical reactions in prints. Kodak retouching dyes create no problems. However, Kodak dry dyes applied with a wet brush can cause fading. Retouching dyes also will not fade at the same rate as the dyes in the print thus becoming more evident with time.

Mounting materials and their effects on prints have been much discussed. Archival mounting with acid-free board and Kodak dry mounting tissue has been shown to be relatively safe. However, attention must be given to the temperature of the mounting press as a temperature exceeding 210°F. can negatively effect a print.

The Professional Photographer, March 1982, "Cibachrome Permanence," by A. Marchisotto and R. Marchisotto, p. 29-31.

This short article written by portrait photographers attests to the permanence of Cibachrome II prints. According to Ilford's tests Cibachrome II has a life expectancy of 100 years. (See the Bulletin, June 1981, p. 3, "Cibachrome Color Film.")

Popular Photography, May 1982, "On Preservation," by D. Vestal, p. 52, p. 122.

"On Preservation" is basically an open letter to Kodak which makes some suggestions for updating their publication F-30, Preservation of Photographs, which is currently being revised. Most of the suggestions voice concerns of photographers about processes for developing a print in an archival manner. Included are questions and suggestions about fixing time, fixing prints, exhaustion life of a paper-fixing bath, testing print fixing baths, archival print washers and many more.

Afterimage, May 1982, "Color Photography Round-up, Kodak, Cold-Storage & Conferences," p. 3.

Freezing and refrigeration of color prints is the most effective way of preserving a photograph. In order to safeguard their growing collection of color photographs the Art Institute of Chicago has recently completed installation of a cold-storage facility for color photos. The vault is humidity controlled, will keep prints at zero degrees, is the first such facility in an art museum and will be able to preserve Ektacolor prints for over 1,000 years. Though several other institutions have such vaults the Art Institute's is the only one used specifically for art photographs.

Concerning the preservation of black and white images--a major conference entitled "International Symposium on the Stability and Preservation of Photographic Images" will be held in Ottawa, August 30-Sept. 1, 1982. For further information contact the Society of Photographic Scientists and Engineers (SPSE), 703 Kilworth Lane, Springfield, VA. 22151, (703) 642-9090.

Popular Photography, April 1982, "How to Duplicate Your Slides," by N. Rothschild, p. 102-109, 120 & "Multiple Flash: the Easy Way to Great Lighting," by Michele A. Frank, P. 100-101, 121, 123.

Except for the listing of slide duplicator sources, "How to Duplicate Your Slides" offers little that hasn't already been discussed in the Bulletin. Patrick Young's two articles on slide duplication (Bulletin, June 1981, p. 10 & Sept. 1981, p. 4ff) offer a more lucid and exact explanation of the process involved with in-house duplication.

The "Multiple Flash" article, though listing the advantages of using flash does not address the specific situation of copy photography. Again Patrick Young's article (Bulletin, March 1982, p. 16) discusses the use of multiple flash units as the light source for copy photography.

Positions Open

Art & Architecture Thesaurus

Senior Investigator/Project Coordinator. Working administrator, able to relocate to Troy, N.Y. for at least one year. Leave of absence from present job would be acceptable. The Art and Architecture Thesaurus project is funded by the NEH during the current year to construct the architecture section of the thesaurus and to set policy and procedures to be followed in the completion of the work over the next two or three years. The senior investigator/project coordinator is responsible for carrying on the initial work begun by a lexicographer/thesaurus constructor, including reviewing of terminology, coordination with LCSH and other subject lists, and planning the work on the two and three dimensional and decorative art sections. Experience in subject heading and/or indexing work essential. Salary dependent upon qualifications and expertise. Send application and resume to Toni Petersen, Bennington College Library, Bennington, VT, 05201.

Bryn Mawr College needs two assistants in the Library Visual Resources Department:

- 1) Assistant Administrative head (Librarian II), Salary \$14,089-\$19,105. Qualifications: MLS preferred, BA in Art History or Archaeology; experience in slide library; demonstrated administrative ability; foreign language facility; familiarity with automated indexing, cataloging, classification and circulation techniques.
- 2) Slide and Photograph Librarian (Librarian I), Salary \$12,820-\$15,973. Qualifications: MLS and/or BA in Art History or Archaeology; resident training in slide library of major museum or academic institution; knowledge of art history & archaeology, research process, and major European languages.

Contact: Personnel Manager, Bryn Mawr College, Bryn Mawr, PA, 19010.

Cleveland Museum of Art: Photograph Librarian.

Responsibilities include administration and operation of a collection of 100,000 art history photographs and other visual files in various formats (DIAL, Berenson, postcard collection, fiche). The Photograph Librarian supervises two catalogers and two assistants and reports to the Chief Librarian. The collections are used primarily by Museum staff for curatorial research.

Qualifications include an M.A. in art history, an American Library Association M.L.S., or equivalent experience in a museum or in an academic art library. Knowledge of languages is important (German, French, Japanese, Chinese are preferred), as is demonstrated administrative competence and the ability to work with specialized curatorial staff.

The position is available June 1, 1982. Salary is from \$17,000. To apply, please send a letter of application, a curriculum vitae, and

the names of three references to:

J.P. Brown
Chief Librarian
The Cleveland Museum of Art
11150 East Blvd.
Cleveland, Ohio 44106.

Frick Art Reference Library: Assistant to head of Photograph Records. See CAA Placement Bulletin for March.

University of Houston, College of Architecture: Slide Curator to manage collection of 40,000 slides, 50+ lecture tapes, and some films; supervise two work-study assistants. Contact: Dean William R. Jenkins, U.H. College of Architecture, 4800 Calhoun, Houston, Texas, 77004.

The University of Iowa. Visual Materials Curator. Begin May 1982. Salary up to \$16-17,000. Responsible for art history slide collection including acquisition, cataloguing and maintenance. Also supervises graduate assistants. Experience preferable. Interviewing begins February 1982. AA. EOE. Send application letter, resume, and three letters of reference to: Wallace J. Tomasini, Director, School of Art and Art History, Room E100, Art Building, Iowa City, IA 52242.

Northern Illinois U., Slide Curator
Instructor or Assistant Professor

This position is anticipated and may be temporary for one year or a regular continuing position (depending on budget and final approval).

Position Description: Direct acquisition, classification, and circulation of slides and other print and non-print materials in a large comprehensive Department of Art. Direct other activities and functions of the slide library including supervision of civil service and student staff and production of slides. Serve on faculty committees and perform related academic duties. Position may include developing an instructional program related to visual resources and some teaching in that program.

Qualifications: M.A. in Art History with extensive knowledge in slide and library techniques or M.L.S. from an accredited library school with extensive knowledge in slide curatorship and art history. Knowledge of photographic processes and equipment, administrative and equipment, administrative and supervisory training and/or experience. Previous teaching experience may be helpful.

Salary: Dependent on qualifications and experience.

Starting Date: August 15, 1982

Application Deadline: July 30, 1982

Application: Letter of application; complete resume; placement file and/or three letters of recommendation. Address all inquiries and application materials to:

Robert L. Even, Chairman
Department of Art
Northern Illinois University
De Kalb, Illinois 60115

The Department of Art has 69 faculty, 1000 undergraduate and 200 graduate students. Nor-

thern Illinois University, with approximately 24,000 students is located 59 miles west of Chicago and serves an exurban population of some 2.9 million.

Princeton U., Curator of East Indian Slides

Complete responsibility for the East Asian Slides collection and photograph course files. Responsible for the acquisition, processing, storage and circulation of slides and photographs and the records pertaining to these. Duties may also include activities with the photograph archives. Qualifications are a B.A. in East Asian Studies with emphasis on art history, plus experience with a slide or photograph collection and a reading knowledge of Chinese. Good typing also an asset.
SALARY: \$13,500.

Send resume with salary requirements to: Dorothy Schoch, Princeton University, Personnel Services, Clio Hall - VA, Princeton, New Jersey 08544. EOE/AA.

Continued on page 20

PERSONAL NOTES ABOUT SLIDE CURATORS:

Gail Kana Anderson has a new address: 1159 Kelsey Drive, Lexington, KY, 40504.

Susan Tamulonis is on a year's leave of absence from Northern Illinois U., following six months of horizontal bedfastness from a serious flare up from her back injury about 5 years ago at Wake Forest.

Ann A. Coates, U. of Louisville, announces an exhibition of her handmade paperworks at the Swearingen Gallery, Louisville, May 29-July 8.

Virginia Kerr has left the U. of Illinois at Chicago Circle, is married and living in Park Slope, Brooklyn; now looking for work in the N.Y. area and working on her thesis.

Nancy DeLaurier was guest lecturer for the Alberta L. Brown Special Libraries Lecture Series at the Library School of Western Michigan University, Kalamazoo, on May 24. Two lively 1-hour discussion periods followed, first for the general public and the second, over lunch, with the Special Libraries class.

Meredith Shedd (M.L.S., Drexel; PhD, Berkeley) is the new (as of Sept. 1981) Slide Curator at Wellesley College. While a student at Berkeley, she administered the photograph collection for three years. Caroline Cooney, a 1981 graduate of Wellesley, is the new assistant curator at Wellesley.

Janet Miller, U. of Iowa, sent an announcement of a Slide Library Staff Show in U. of Iowa School of Art & Art History Gallery for May 2-8. The announcement included a "slide" photo of the sixteen-member staff. Janet's position has been filled by Julie Hausman.

Slide Market News

--Nancy DeLaurier

A running up-date for the 1980 Slide Buyers Guide

Addresses are given for new suppliers only.

U.S. COMMERCIAL

ART COUNCIL AIDS: Announced almost a year ago a sale to reduce inventory, 40% discount on all sales. Sold-out slides will not be replaced.

ART IN AMERICA ON SLIDES: An error in title was recently discovered in the Sept.-Oct. 1977 set: #18, p. 75: Joseph Stella "The Bridge" should be "Sky Scrapers."

BARNEY BURSTEIN has issued his Supplement to Catalogue #3, an extensive addition from museums world-wide. His phone number in Florida is as listed: 305-781-5260 (contrary to the message the phone company gave a reader).

KAI-DIB: The slides in inventory not listed on the half-price offer will be available on the new film @ half-price replacement later this year. Customers will be notified. The Lipchitz set will not be included, but some of the slides will be put on reversal film.

An agreement has been reached with Diapol Films of Paris to reprint some of their slides on the new Eastman Color film LF7378. The first set "The History of French Architecture" should be available in September.

McINTYRE VISUAL PUBLICATIONS is "phasing out" the old Eastman Color film slides, and new titles and reorders of existing titles will be made on the new LF film. This will be the case also for the National Film Board of Canada products, for which McIntyre Media Ltd. of Toronto is the sole Canadian distributor. No date was given for the change, and orders should state "slides on new LF film only" if that is what is expected.

SASKIA announces another discount sale of selected slides, for which a brochure will be mailed in mid-June. The Wiedenhoef's summer photographing itinerary will include the Prado for Spanish and Stalian paintings, the Uffizi and Pitti in Florence, the Capodimonte and National Archaeological Museums in Naples, possibly Genoa, and completing the Kunsthistorisches in Vienna, and Berlin.

SPECTRA PHOTOGRAPHICS, 1509 Murray Lane, Austin, Texas 78703: Specializes in 20th c. architecture, with extensive coverage of individual works of several major architects. The catalog lists architect, location and name of building. Views or further descriptions of individual slides are not given either in the catalog or with the slides. Slides sold in sets only, the number in each set varying with the building. Sample slides were very good.

STREETSCAPE SLIDES, 410 Williams St., Denver, Colo. 80218 is a new company formed by Peter Dulan, art historian and photographer/curator for the School of Art, University of Denver, and his wife, Ellen Micaud, architectural historian. The first offering is 3 sets: A Denver Sampler (24 slides) @ \$50, Bent's Fort, Colo. (12), and Taos Pueblo (12), @ \$20 each set. The slides will be duplicated on Kodak #5071 dup film, working closely with the lab for accuracy: A checklist is available with complete documentation. Slides are available in sets only. Future sets will feature buildings by major 20th c. architects. A sample slide of an architectural detail was quite good.

JIM TAULMAN, 2500 S. University Dr. #6, Ft. Worth, TX 76110, a free-lance photographer, with 10,000 slides of US and Canadian recent commercial architecture. Most of the photography was quite good. For half the slides, architect and name of building are available, for the others, only name and location of building. No price was given. Phone: 817-923-1437.

UNIVERSAL COLOR SLIDE CO. has finally revealed that they use Eastman film #5399, which we find is a reversal motion picture print film with a 25 year color stability expectancy, but higher contrast than the other Eastman Color films. The continuous run processing of motion picture films greatly reduces costs of production.

VISUAL RESOURCES, INC., new address: P.O. Box 1208, Imperial Beach, CA 92032, has advertized 3 new series: Contemporary French Artists, Contemporary Dutch Artists, and Theatre Architecture (Greek and Roman, Modern, and N.Y.); also a cumulative listing of contemporary art and photography slides from 1973-1980.

U.S. MUSEUMS

NEW HAVEN, CT, YALE CENTER FOR BRITISH ART; slides are now produced by Sandak from transparencies photographed in the Center's studio. Approximately 100 titles are offered, listed alphabetically by artist's name. All information is supplied except artist's dates. Slides are available from the Center @ \$1.00 or from Sandak. A 20% discount is available to educational institutions. Slides may be returned for exchange only. Subjects include British painting, drawing and prints from the 16th through 19th c.

WASHINGTON DC, NATIONAL MUSEUM OF AMERICAN ART (was NCFA) now distributes the 4 slide sets listed in the SBG under the Smithsonian Institution. Also the slides now being produced by Rosenthal are available from the Museum @ \$1.00. A list is also available from the Museum. The list gives artist, title, and date, but not medium. Works produced for the federal government programs are asterisked.

CANADA

THE JACK CHAMBERS MEMORIAL FOUNDATION, St. Johns College, 400 Dysant Rd., Winnipeg, Manitoba, R3T 2M5, will begin this summer photography on their first project, a 1000-slide set of representative Canadian art created between 1965 and 1980. The set should be available by winter of 1982 @ \$1000.

SCHOLASTIC SLIDE SERVICES has added extensively in US, Canadian and European architecture, and includes some works of art in museums and other buildings. Good selections and good documentation. A 25% discount is given on orders by set. 20-slide sheets of B/W or color Xerox copies of slides are available for 25¢ or \$1.25 respectively.

ENGLAND

JAMES AUSTIN has issued his catalog of color slides, predominantly medieval architecture and sculpture in France, Spain and Portugal, additional works in England, Italy and Yugoslavia. Prices reduced to 60 p. each, with quantity discounts over 100. Invoices will state the amount in the currency of the country placing the order.

MINIATURE GALLERY has issued A-SN #54 with 3 new sets photographed from recent exhibitions: "Gods, Saints and Heroes" (17th c. Dutch painting) shown in Washington, Detroit and Amsterdam; British 20th c. sculpture from a major London exhibit; and Landseer paintings from a London and Philadelphia exhibit. The British sculpture set offers extensive coverage from 1901-1981 with over 350 slides, available in 4 different sets.

WOODMANSTERNE will give a 10% discount on slides purchased as replacements for old pink Woodmansterne slides. (From Positive, April 1982)

OXFORD, BODLEIAN LIBRARY will change over production to the new LF #5387 film as soon as it is available, and use the recommended ECP-2A processing. Customers can specify the new film in their orders.

LONDON, THE NATIONAL GALLERY has available a list of 20 slides produced since their 1980 catalog.

HERMANN & KRAEMER Labs in Germany will begin to use the new #5384 film with ECP-2A processing as soon as it becomes available in Europe, which they estimate as this fall. This lab produces slides for Hannibal in Greece as well as other European slide distributors.

SCALA plans to re-photograph many Italian fresco cycles, including S. Brizio, S. Giorgio degli Schiavone, and those being cleaned (Brancacci Chapel and Piero's in Arezzo) during this year. They also hope within two years to put their 80,000 subjects transparencies on video-disc, and possibly also making 5x7 color study prints of these transparencies at a "fairly modest cost."

SERVICE COMMERCIAUX DES MUSEES FRANCAIS--be sure to specify "SO 448" if you want slides on the new LF film.

PERROT COLOR MOUNTS STILL AVAILABLE

A phone call from Eileen Fry that Perrot Color Slide Mounts were no longer available prompted a letter to the Leitz distributors, with the reassuring reply that the only change has been in corporate nomenclature. The mounts will not appear on a Leica products list, but will be on listings of Leitz Independent Products Group, and will continue to be available from all Leitz dealers.

Leitz sent lists of prices for slide mounts and supplies, and local distributors for Leitz products. Curators could write or call the editor for this information, or directly to E. Leitz, Inc., Rockleigh, N.J., 07647; (201) 767-1100. The information came from the business manager, Photographic Division.

PRINTS FROM SLIDES

Also from Polaroid, the Polaprinter Slide Copier makes 3x4" prints from non-glass mounted slides. George Weedon, National Gallery, sent this info several months ago. Has anyone used this or another brand print-from-slide machine? If so, please send info and comments.

STARTING FROM SCRATCH

Lindy Narver, assistant in the Architecture/Fine Arts Library at USC, has found herself as volunteer setting up a slide library for the new Museum of Contemporary Art in downtown Los Angeles. She finds it an exciting challenge, but seeks advice and help from those who have set up a museum slide library from scratch. She is establishing a slide collection of art from 1940 to the present. The MACAA guides have helped with equipment, space, etc., but she would like to communicate with someone who has tackled such a problem. She can be reached at the Library, Watt Hall, " Southern California, Los Angeles, CA, 90007.

INTERNATIONAL SEMINAR ON INFORMATION PROBLEMS IN ART HISTORY, OXFORD, MARCH 1982

This Seminar was organized by the Courtauld Institute of Art, a specialized institute within London University concerned with the academic study of the history of the fine arts. The Seminar was made possible by a grant of £3000 from the British Library Research and Development Department, and was held at Keble College (Oxford University) from 20th to 22nd March, 1982.

Fifty-three participants from nine countries attended the Seminar.

Its purpose was to review developments in the field over the last decade, with some stress on technological innovations, in particular computer-aided ones, and to attempt to identify areas in which future research and development might be pursued, either by the British Library Research and Development Department or by other bodies.

In the first part of the Seminar, the following keynote papers were delivered:

Control of text and image: tradition and innovation (Trevor Fawcett)

Bibliographical databases in art history (Michael Rinehart)

Computerized inventories, catalogues and indexes of museum collections (Andrew Roberts)

Image collections: libraries, users, and their needs (John Sunderland)

Image analysis and indexing in North America: a survey (Thomas H. Ohlgren)

The state of the art in pattern recognition and possible application to the cataloguing of art (Professor Igor Aleksander)

New technologies for data and image storage, and their application to the history of art (Michael Greenhalgh)

Subsequently the participants divided into four groups, to discuss bibliographical databases, image collections, computerized inventories and catalogues, and new technology.

At a final general session of the Seminar, the groups presented resolutions and recommendations in their individual fields; and a general discussion stemming from those concluded the programme.

It is intended that the proceedings of the Seminar, with full keynote-paper texts, statements from specialized groups, and notes on the general discussions, will be published (probably by ARLIS/UK, the Art Libraries Society) in autumn 1982.

The Seminar was organized by Michael Doran (Project Head) and Jill Heberden (Seminar Organizer). Further information is obtainable from Jill Heberden at the Courtauld Institute (address as above).

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Subscription Renewals are preferred in January, but if you must send yours in the Fall, please specify that it is a 1983 subscription; otherwise you may get all the 1982 Bulletins again.

POSITIONS OPEN, continued from p. 16

Oberlin College, Department of Art, Curator of Slides and Photographs: responsibility for management of slide collection of over 20,000 items, film collection, photograph study collection and projection and sound equipment to serve the needs of the Department of Art. Qualifications include: M.A. in Art History, or equivalent; experience in slide library operation and photography. Reading knowledge of European languages desired, but not essential. Submit applications and letters of recommendation to the Personnel Office, Oberlin College, Oberlin, Ohio 44074 by June 30, 1982. The position is to be filled by August 1, or as soon as possible, at an annual salary of \$16,019 or higher, depending upon experience and qualifications.

N.J. Institute of Technology, Architectural Information Center, Asst. Supervisor to assist in the operation of the Architectural Information Center. Maintain a large slide collection and aid students and faculty in using the resources of the Architectural Information Center. Bachelor's degree required with experience and/or courses in architecture, art, photography, experience in the slide library. Starting salary between \$14,045 and \$16,155. Please send resume to Personnel Office, Box A/C, New Jersey Institute of Technology, 323 High St., Newark, NJ 07102, or call (201) 645-5547.

CAA

CALL FOR PAPERS

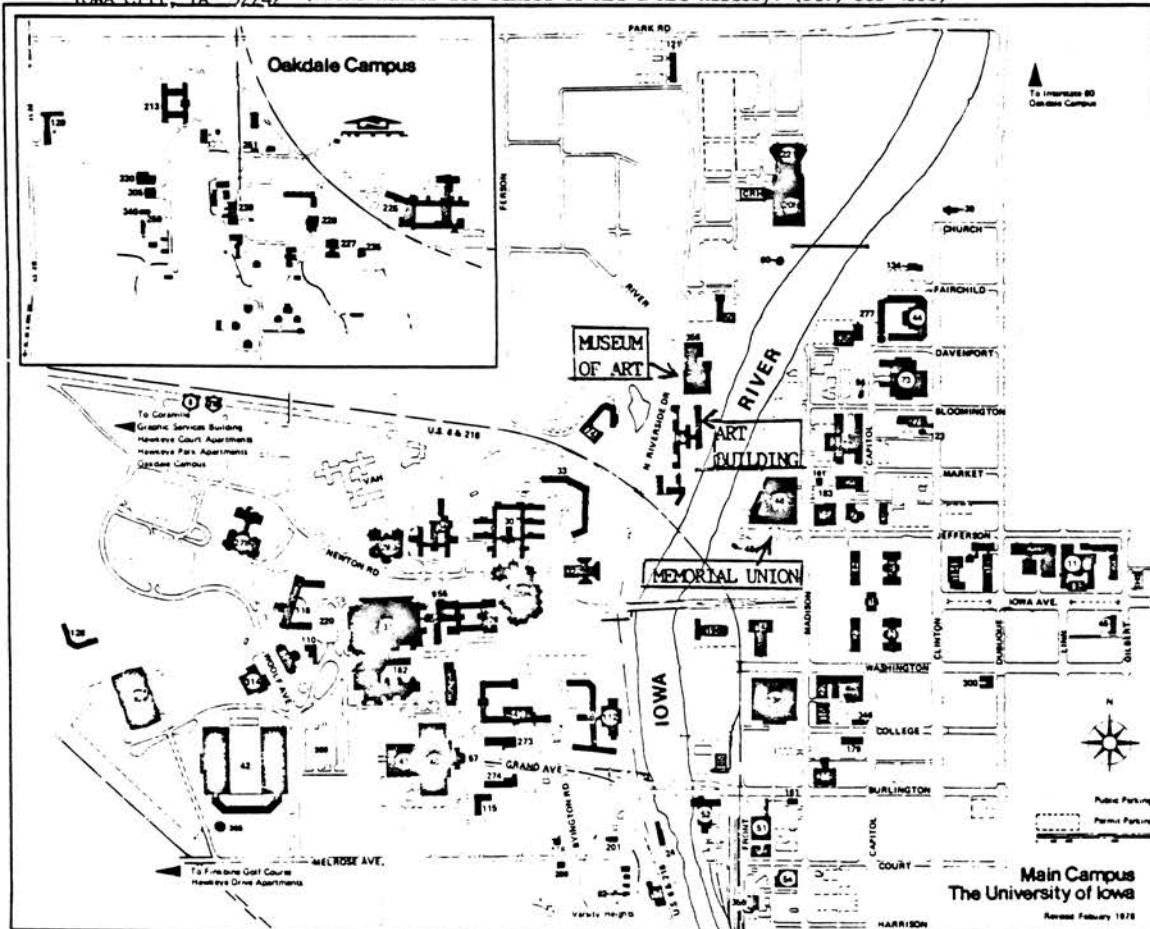
"The Artist, the Scholar and the Computer" is the topic for the Visual Resources session during the College Art Association Conference in Philadelphia, Feb. 17-19. The topic is intended to include discussions on how the computer can be used by artists (e.g. Computer graphics) and scholars. Papers, abstracts, or suggestions for papers may be sent to Gail Kana Anderson, 1159 Kelsey Drive, Lexington, Ky. 40504.

Fran McGinnis, Moore College of Art, will handle local arrangements and co-ordinate tours, including a tour to the Barnes Foundation on Saturday.

BULLETIN MATERIAL FOR FALL

As the editor will be away for about three weeks in mid-August, she would appreciate early contributions for the fall issue. Please send in as much as possible by August 1, to be edited and sent for typing before her departure.

THE UNIVERSITY OF IOWA
IOWA CITY, IA 52242 (Phone number for School of Art & Art History: (319) 353-4550)



ACADEMIC SLIDE BUDGET SURVEY

Only 17 responses came in, so we're running the survey again. Please respond to give a picture of the budget situation.

We know all budgets are not divided the same way, so please work within these questions as best you can, but adjust them if necessary and we will work with what statistics we get. No institutional identification will be used in published results.

Please return the survey by July 15 to Ros ann Auchstetter, Fine Arts, Box 23, Hiestand Hall, Miami University, Oxford, Ohio 45056.

1. Size of program:

Degree level of program: PhD MA MFA
BA BFA (circle one)

Number of art history classes per semester _____

Number of full time faculty regularly using slides _____

Number of part time faculty regularly using slides _____

Average number of irregular users per semester _____

Number of new courses per semester _____

2. Collection:

Current total number of slides in collection _____

New slides added per semester _____

% by purchase _____

% by copy _____

% by donation, or other means _____

3. Funding:

Annual budget, for slide room operation, total: \$ _____

For slide acquisitions and processing: \$ _____

For equipment and repairs: \$ _____

For Slide Library personnel (excluding chief curator): \$ _____

This budget covers: number of full-time assistants _____

hours of part-time assistants _____

other categories _____

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 _____

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