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- 35mm Slide Projector for sale

Keywords
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INTERNATIONAL BULLETIN for PHOTOGRAPHIC DOCUMENTATION of the VISUAL ARTS

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Conference Reports

CAA

IMAGES FOR TODAY'S CLASSROOMS

Moderator: Christine Sundt, U. Wisconsin, Madison

The Microform Image: Facsimile, Substitute, or Counterfeit?
Patricia Walsh, University of Bridgeport

In her significant and timely presentation, Pat Walsh boils up the whole problem of color reproduction fidelity, focusing specifically on the proliferating use of color micro images.

Since its beginning in 1969, the now relatively wide-spread use of color microfiche, especially in publishing, disseminates many images heretofore unavailable. Major factors detracting from its dependability are: 1) the simple number of removals from the original (original to slide to filmstrip to fiche, with sometimes an added step between the latter two). Fiche can be made directly from slides, but the filmstrip intermediary lowers the cost. Each removal tends to heighten the contrast and brighten the colors; 2) the tendency of microfiche film itself to higher contrast and brighter colors; 3) their color stability limitation of ten years; and 4) their dependency on the slide from which they originate, all too variable, as only slide curators know, from supplier to supplier, and indeed within any one supplier's product.

However, it is clear that microforms are here to stay and the above is offered only as a warning to its users. It is still in the developmental stages and the possibility exists that the microfiche film may improve in contrast, color, fidelity and stability. Two major problems remain, not unexpectedly the same problems that remain with slide fidelity: on one end, the dependability of those who provide the original (transparencies and slides from museums) and secondary material (slides and strips from producers); and on the other end, the use made of the final product, the microfiche. As a device to jog the memory and as a reference, color micro-

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The Art Library Society conference in Boston Feb. 20-24 included two sessions of special interest to Visual Resources Curators. The session on **Special Problems in Slide Classification: Non-Western Art**, was moderated by Zelda Richardson, U. New Mexico. The classification systems of each of the speakers were collected in a booklet handed out at the session, valuable as reference and guide.

Nancy Kirkpatrick, Chicago Art Institute, spoke on the "primitive" (tribal) art of sub-Saharan Africa and Oceania. Her classification system includes a section on "life-styles," or how the objects are used. Her section in the hand-out includes extensive maps, country and tribal lists and ethnic groups.

Virginia Kerr, U. Illinois at Chicago Circle, compared two systems for classifying Pre-Columbian slides: the VICC (Minnesota) system and the U. of New Mexico (Fogg-based) system. Her hand-out included a comparative chart of basic headings for the two systems, and a selected bibliography for background material.

Carol Terry, Herron School of Art, Indianapolis, spoke on Japanese art and architecture, and included in the hand-out a chronological table, and a useful "Slide Curator's Guide to Japanese Vocabulary."

Dolores Fairbanks, Harvard U. presented the system used for the Aga Khan Program for Islamic Architecture, closely integrated with their established Fogg Art Museum cataloguing system. Ms. Fairbanks added that they keep an acquisitions list of slides photographed by students available for copying.

Zelda Richardson, U. of New Mexico, prevented by time shortage from making her presentation, included in the hand-out the UNM cataloguing system for North American Indian. This lists tribes under their geographical region division, and gives third line (subject) headings. A time period schedule is given for Southwest Indian architecture.

Trudy Buxton, Trinity College, Hartford, described an exchange program with nearby Wadsworth Atheneum for acquisition of non-western slides photographed by travelers.

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fiche should serve the student or professional adequately, but as use for serious art historical study its limitations should be kept in mind. Certainly for any color or tonal study, but even for iconographical reference, whole areas could be blotted out in either too light or too dark contrast. This is equally possible, of course, in reproduced slides or photographic prints, as well-known illustrations were given of art historians in the highest repute coming to false consclusions from photographs. Nothing can replace the original work of art for scholarly study.

The obvious virtues of microfiche are laudable and insure its growing use: its low cost and spatially minimal storage requirements put it within easy reach for student study and library reference. The didactic use of microfiche is not at this time recommended because of its color limitations, though tempting as canned lecture images for survey classes. Ms. Walsh summarizes this situation: "If the microimage does betray values, one might point to the technology as a developing one which is making the unavailable available, albeit imperfectly, and quality it as such to the researcher."

Documentation of pictorial microfiche is another choice to watch: the preference for integrated documentation is counterbalanced by the need for high contrast in photographing printed matter against the low contrast needed for pictorial fidelity. Quality preferences dictate documentation in a form separated from the images.

Librarian and visual resource professionals will also think immediately in terms of classification for storage and access. Ms. Walsh recommends that serious consideration be given to establishing universal classification programs while pictorial color microfiche is in its early stages of collection development.

(The editor thanks Pat Walsh for providing a copy of her talk and references for this review.) CAA continued p. 4

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

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ARLIS continued

UTILIZATION OF MICROFORMS AS RESEARCH RESOURCES IN THE FINE ARTS LIBRARY
Paula Chiarmonte, moderator

Using Microforms in Teaching and Research: Lois Swan Jones, North Texas State University, outlined the advantages and disadvantages of microforms in relation to user resistance. Among the pluses mentioned were: (1) cost effectiveness; (2) availability of out-of-print material; (3) increased storage and preservation potential. The minuses listed were: (1) unstable color; (2) poor quality and high expense of photocopying; (3) cataloging and indexing problems; (4) eye strain and machine dependency. Dr. Jones concluded by suggesting that the dialogue between producers and librarians concerning microforms now be widened to include input from users.

Standardization and Bibliographic Control of Art Micrographics: Connie Massey, University Microfilms International

The lack of standardization and bibliographic control of art microforms was addressed, using a large photographic collection on microform (Photographic Views of New York City, University Microfilms International, 1981) as an example. The indexing methodology for the collection was described, emphasizing that the present lack of standards forces micropublishers to establish ad hoc practices of their own, which may or may not meet the needs of the library community. Since microform publishers must create local thesauri and data bases to describe and provide access for collections of art materials, prices for art microforms are frequently driven up. A comparison was made of techniques of bibliographic control of the art collection and a typical monographic collection for which standards are better defined. UMI's use of OCLC for bibliographic control of monographic collections was discussed, pointing out that this approach to bibliographic control is largely the result of guidance from the library community. The need for such guidance and cooperation in terms of indexing of art microforms was stressed. The suggested approach was to encourage continuing dialogue between art libraries and the microform industry, and to continue to work toward a computerized thesaurus of art and architecture terms, as well as the expansion of LC subject headings.

Microforms and User Interface: Questions of Cognitive Style in Art Historical Research, Pat Walsh, Visual Resources

According to the literature microforms are being used in the fine arts library as research resources, principally due to cost-effectiveness; a microform image is at least 25% less expensive than a 35mm slide. The problem with use of a microimage in the art library is that of miniaturization of the image and saturation of color which presents a distortion of the original source. The microimage should not be used as a substitute for the original, but instead as an introductory and educational medium for the uninitiated. The criteria for a successful microforms program includes utilizing them for: (1) archival material; (2) ephemera documentation; (3) exhibition and sales catalogues; (4) reprint publications. Other issues raised were an examination of the methodology of art historical research, inquiring as to why microform images are being consulted and to what purpose the images will be put as well as an evaluation of why microform images are being used, and for what function of art historical research.

Microforms and the Image Bank: Nancy Schuller, University of Texas at Austin, emphasized that acquisition of adequate quality and quantities of images for the purpose of research and teaching is central to the work of a fine arts slide curator. To create the size of a slide/photograph collection that is required to support the scope of specialized areas of art and architectural history is financially unrealistic. Microfiche present a partial solution and combined with slides, photographs and postcards, a vast "image bank" can be created. Current microfiche projects provide greater selection and variety than other formats. Besides visual material to illustrate lectures, the "image bank" can be used as supplemental study material for students; fiche, as well as slides and photographs in vast quantities and covering a broad subject range, provides graduate students with a resource for seminar papers. A complete art and architecture thesaurus will promote use of the "image bank" and new formats can be added as technology in the field advances.

Choosing Collections: the Publisher's Perspective: Karen Wilson, University of Chicago Press.

During the microforms session at the 1981 ARLIS/NA conference the question was raised--which art collections are publishers currently choosing for systematic reproduction in microfilm? Inherent in this question is a second one--how do publishers go about choosing collections for reproduction in micro-

ARLIS continued

form? Any scholarly publisher is concerned with the originality of a prospective publication, the soundness of its scholarship, the credentials of the author. But the most important criterion for any scholarly work is its importance to specialists in the field. By using a rigorous review process, both before and after a manuscript has been contracted for publication, the scholarly publisher defines and protects his or her imprint in the marketplace. Just how does a scholarly microfiche project survive the review process and find its way into print? In the past, many microfiche publications have been designed to reproduce existing archives too cumbersome or distant to handle or too fragile for continual use. However, microfiche can also be used to create original archives of reference material for specialists where none have existed before. In this application, microfiche becomes the logical carrier of a wealth of new documentation, rather than merely a convenient medium for reprinting.

Designing Microforms for the User: Isabel Lowry, The Dunlap Society

Focusing on hardware aspects of microform user resistance, Lowry stressed that readers must be investigated and that the library community must demand the manufacture of a reader that can also project images. A recommendation was made that standards be set by a committee of ARLIS/NA and that manufacturers present their wares at annual conferences. Specific information was also presented regarding preferred screen color and size.

A vigorous discussion of hardware issues surfaced following the formal presentations and a need was expressed to address this issue at the 1983 microforms session. The relationship between microimages and videodisc technology will be explored during next year's program.

Paula Chiarmonte, Recorder
Ms. Chiarmonte will resume her regular Microforms column in the Summer issue, with increased emphasis on the videodisc.

The **Universities Art Association of Canada** Conference, Calgary, Alberta, included a tour of the slide libraries of the U. of Calgary, the Alberta College of Art, and the Nickles and Glenbow Art Museums on Feb. 19.

CAA continued

The Impact of Videodisc Technology on Teaching Art History, Janice Sorkow, Manager, Dept. of Photographic Services, Museum of Fine Arts, Boston, MA.

This presentation focuses on the advantages and limitations of applying videodisc technology to the field of art history. The videodisc system, an electronic medium for the storage and retrieval of visual images, has specific features (permanence, dense storage capacity, and random access) which can provide adequate solutions to problems inherent to visual collections. There are, however, management issues, and technical problems (resolution, organization of and access to stored material, copyright, and financial commitment) which should be defined and analyzed for the special requirements of art historical research and education before videodisc can become a standard tool for the field.

A pilot project completed in 1980 at the Museum of Fine Arts, Boston, is used as a case study for this discussion. (From abstract submitted for program hand-out.)

Ms. Sorkow indicated that currently the videodisc is used best as reference, as the visual arm of a computer. Its pictorial quality is limited by the multi-stepped removal from the original (original to slide to movie film, to tape to disc), and the inadequate capability of the electronic medium for resolution and color quality.

The University of Iowa and the Boston Museum of Fine Arts are still the only videodisc art projects. The MIT project was actually first, but art was added only to fill in.

Ms. Sorkow distributed a selected Bibliography of Videodisc Technology with 16 articles cited.

Holography as a New Visual Medium, Dan Schweitzer, N.Y. Holographic Laboratories

Though Holography is very much in its infancy--development having progressed to a point perhaps equal to photography a hundred years ago, there are already a number of techniques that are viable for classroom applications. This new form of three-dimensional recording has fascinated visual enthusiasts for the past decade in exhibitions and traveling shows throughout the world. One such show is the traveling exhibition of the Museum of Holography "Through the Looking Glass." This show, for example,

when installed at the North Carolina Museum of Art broke the attendance record for a single exhibition within the first ten minutes of the opening.

Display holography involves a number of different recording techniques which result in as many different viewing formats. These can be clearly seen in a historical context from laser viewable plates early on, to current state of the art "white light" viewable holograms.

Though laser plates are perhaps the most accurate and non-distorted object or concept documentation format, the expense of laser illumination makes the feasibility for classroom use doubtful. Plate sizes in this format range from 4" x 5" to 3' x 4'.

More recently developed "white light" viewable holograms fall into two basic categories, table top holograms and holographic stereograms. The former technique requires that the subject be inanimate, since the photographic recording is made of a microscopic interference pattern formed by combined laser illuminated subject and film plate illumination. This recording must be done on vibration isolated systems, since any vibration of 1/4 wavelength of light movement disturbs the recording process and can nullify the exposure completely. Given the proper subject, however, white light reflection holograms (Denisyuk USSR 1962) and white light transmission holograms (S.A. Benton Polaroid USA 1968) can produce remarkably effective three-dimensional recordings without the need of glasses or other viewer aided devices. These holograms are reconstructed by positioning an exposed filament light bulb at the proper angle to the plate either from the front of the flat plate or from the back depending upon whether it is a reflection or transmission hologram. The most recent development for these types is the printed or embossed hologram. Because film emulsion is no longer required for reproductions, higher production volume at lower cost makes holographic documentation and distribution more feasible. Though full color is yet to be achieved, there is research currently being conducted in this area as well. Black and white holograms are now being produced as a stepping stone to this end. Film size for these flat plate holograms range from 4" x 5" to 12" x 16".

The second white light technique, Holographic stereograms (L. Cross USA) are achieved by filming the subjects with conventional 16mm or 35mm movie film. The film frames are then stored holographically onto a film drum 18" in diameter, 9 1/2" high, providing 360 degree viewability. Though movement must be structured, this format can be used for portraiture, outdoor scenes and the like. As with table top white light holograms this format requires only an exposed filament light bulb to reconstruct the image. This technique also provides possibilities for computer generated imagery, viewable from 360 degrees. There are a number of companies and individual holographers currently producing commissioned works. Requests may be directed to New York Holographic laboratories, 34 West 13th Street, New York, NY, 10011.

It is important to note that the concept of holographic recording itself may have an even greater, more far-reaching impact on education. Dr. Tung M. Jeong of Lake Forest College recently returned from Peking, where he served as a consultant in an educational program soon to be instituted in China. The intention is to make a study of holography required for beginning students in science. By recording a simple reflection hologram, each student can directly record an image which visually demonstrates three Nobel prize winning concepts in Physics, (Lippman, 1908; Bragg, 1953; and Gabor, 1971). Along these lines it should be noted that ongoing courses of instruction in holography at New York Holographic Laboratories show clearly through student enrollment that this new medium finds itself at the very fulcrum of a merging culture equally interested in the sciences and the arts. The wide assortment of artworks on exhibition at this presentation can certainly testify to the varying interests of holographic artists currently producing works as commercial, educational and fine art. Because of the fascinating aspect of the concepts and recording capabilities, it is often said by its practitioners that holography represents a new way of seeing.

To directly experience the kind of artwork and educational images being produced, a visit to the Museum of Holography, 11 Mercer Street, New York City, is suggested.

Works Exhibited:

1. Barn - Laser Transmission Hologram - Dan Schweitzer
2. Untitled - Reflection Hologram - Rebecca Deem
3. Holograph I - Homage to Einstein - Agam - White Light Transmission
4. Amaryllis - Rudie Berkhout - flat integral, time lapse animation
5. Mefoxin Molecule = Holographic Film Co. - Hart Perry - 360° Holographic Stereogram

6. TCM - Enclosed Hologram - NYHL - Dan Schweitzer, Sam Moree
7. Stargate - Embossed - Dan Schweitzer - NYHL
8. The Movie Theatre - Flat Integral Hologram - Dan Schweitzer
9. The Seed - Dan Schweitzer - NYHL - White Light transmission

(Editor's note: thanks to Dan Schweitzer for this summary of his presentation.)

I would like to formally acknowledge my appreciation for the support and cooperation received from the corporations and institutions listed below in the preparation and presentation of the session "Images for Today's Classrooms" at the 1982 CAA meeting:

The Museum of Fine Arts, Boston
The Newport Corporation (manufacturers of equipment for holography)
Northwest Microfilm, Inc. (manufacturer of the NMI Pro and the Informant II, microfiche projectors)
Realist Micrographics (manufacturer of the Realist "Seminar" microfiche projector)

I am grateful for their help. I urge you to support them whenever possible.

Christine Sundt, program coordinator

ART DOCUMENTATION: FROM SLIDES TO MICROCOMPUTERS

Christine Sundt, Moderator; at the Institute of Fine Arts, NYU

Preceding the regularly scheduled speakers was a report by Dora Crouch on the current status of the Art & Architecture Thesaurus Project. Ms. Crouch provided handouts outlining current activities and requested that anyone interested in assisting in the project as an evaluator of work-in-progress should contact any of the Project's Directors who are, besides herself, Pat Molholt of the Rensselaer Polytechnic Institute, Troy, NY 12181 (518-270-6439), and Toni Petersen of the Bennington College Library (802-442-5401).

Photographing Architecture: Frank R. Horlbeck, Professor of Medieval Art, University of Wisconsin-Madison.

Highlights of Professor Horlbeck's paper, illustrated by slides which he had personally taken through the years in Europe, are as follows: When using a 50mm lens, seek a central axis to keep the verticals as symmetrical as possible; climb above eye level when necessary. Avoid the errors commonly brought on by using the wide-angle lens: usually too much foreground when shot straight on or verticals that lean at different angles when the camera is tilted upward. The best lens for architectural photography is the wide angle with perspective control, commonly called the PC or shift lens. This lens has a rising form that keeps verticals straight thus allowing floor to ceiling coverage without parallax. The telephoto lens was recommended for long-distance views, especially for photographing superstructures that cannot be covered with a shorter lens. Finally, the advantages and limitations of flash equipment was illustrated followed by a series of slides that showed the effects of time-of-day on architectural interiors. The paper was concluded with Prof. Horlbeck's comments on film life-expectancy, examples of slides shot on Kodachrome film and used many times over the years. Each example showed the image still as rich and bright as when first shot, thus demonstrating that Kodachrome is perhaps the best film to use if color fidelity for long periods of time is desired. A book recently published, entitled ARCHITECTURAL PHOTOGRAPHY, written by Jeff Dean, was recommended by both Professor Horlbeck and Professor James Murphy of Florida State University who presented the next paper in the session.

Slide Production and Presentation Techniques in Architectural Analysis and History, James J. Murphy, Assistant Professor, Art History

(The following is taken from the grant proposal for this project.)

The proposal is to apply some multi-image techniques of Visual Communications studies to the development and presentation of slides in Art History; to concentrate on Florida architecture at first, then other areas of architectural analysis. Architecture is most difficult to explicate effectively; exterior views combined with plan and elevation duplicate textbook material. Urban planning, spatial interplay between interior and exterior, technical advances, and progression of stages of construction demand a more dynamic and cinematic approach.

Some of these approaches are already available; students who take workshops in "Sound-Light-Motion" studies in Visual Communications experiment in presenting multiple images integrated with sound tapes. Given the proper conditions, suitable equipment and a radically different approach to slide photography and production, lectures and

slide presentations in Art History can be made more illuminating and effective.

The project will involve three steps:

1) Documentation of North Florida architecture of the nineteenth century; examination of archival material, selection of monuments, on-site preparation, blocking out camera angles.
2) Photography and transference of other materials to slides; the most crucial step is photographing each building by moving through and around, taking successively closer details and carefully framing different angle views. Next, archival materials (old photographs, drawings, newspaper illustrations) will be shot in such a way as to overlap or be superimposed on similar views of the actual structure. Whenever possible, slides will be mounted so as to "center" principal focal points.
3) Presentation: a standard dissolve unit will be used with two carousel projectors. This unit superimposes two images momentarily before the next image appears at speeds ranging from a half-second cut to a ten-second fade. This will replace the older format of two images side by side which is cumbersome, distracting and limited in potential. The dissolve unit makes possible smooth transitions between views and a sense of movement which is almost cinematic, depending on the movement and placement of the camera during photography. Later, a programmer can be used to combine images with sound elements and narrative.

Currently slide companies are releasing mini-series of particular themes or issues in contemporary art, or series with an orientation toward popular, social or political interpretations. A strict art-historical approach, embodying new research, newly discovered monuments, corrected restorations and details, is desperately needed. Also, the project will set a new standard in quality and thoroughness.

Aside from the documentation of a large segment of Florida's architectural heritage in a modern format, there is the anticipated success of a radically new instruction procedure in art history. By using the experience gained from experiments in visual communications, there is an opportunity for two areas to merge and develop from a mutual project that is not presently feasible.

Students will benefit from a clearer approach to architectural analysis, while faculty will benefit from a potentially wider range of teaching methods. As an individual, it will develop teaching effectiveness and increase knowledge of Florida architecture.

The project will result in an article outlining the new procedure and offering statistical evidence of its success in classroom use. The specific product of the project will be a series of innovative slide and slide-tape programs. Special equipment needed is two Kodak AF 1 Carousel projectors and a Trius MKC 1060 dissolve control unit.

Lisa Hall, slide curator of the Art History Department, provides technical advice and use of the copy camera and slide mounting equipment. Almost all other equipment needed is available through the Department of Art and the Slide Library.

The Proposed Computerization of the Institute of Fine Arts Slide and Photo Collection

--Suzanne Babineau-Simenauer, NYU,IFA

The microcomputer with its ease of operation, low cost and excellent software packages can offer slide and photograph collections just the right introduction to visual resources automation. Using magnetic "floppy" disks for data storage, a slide collection can be rather easily broken down into manageable sections in which the curator and/or staff can work out their own system. Because the microprocessor can be operated by anyone after a short instruction period, the need for a professional programmer is no longer necessary. Programming can even be eliminated if one is able to find the available data base packages sufficient for the needs of the collection being automated. Data for entry into the computer can be broken down into two parts: common data which the curator provides on each slide, such as artist, title, date, location, etc.; and specialized data which can be provided by the faculty and/or graduate students, such as iconographical information, provenance, subject headings, etc. Microcomputers, although smaller in memory capacity and retrieval speed than large mainframes, are an affordable and even desirable alternative to university-based computer centers. Microprocessors offer total availability and control over the collections they serve whereas the large computers, owing to the multiple tasks they perform, are only available on a

limited "time-sharing" basis and require professional assistance to operate. As a collection grows, and the technology of computers becomes more advanced and less costly, other possibilities for computers in visual resources collections open up. Already possible is a laser disk application where a computerized collection can be projected visually onto a color monitor enabling entire slide collections to be viewed without ever handling the actual slides themselves. Much of the mystique of computers is gradually being eliminated from our lives as more and more small computer systems are becoming available in the marketplace. It appears to be the time, at last, to bridge the gap between technology and the arts.

THANK YOU FOR YOUR TIME IN NYC

Special thanks to all who volunteered time at the VR Table during the CAA meeting in New York City: Nancy DeLaurier, Ruth Philbrick, Jo Schaeffer, Margaret Webster, Virginia Kerr, Susan Solomon, Kathy Snyder, and Linda Callahan. If you worked but your name did not show up on the sign-up sheet, please forgive the omission. Your help was appreciated.

CAA-VR BUSINESS MEETING

The 1982 annual business meeting of the CAA Visual Resources Curators took place on Thursday evening, 25 February 1982 in the Beekman Parlor of the New York Hilton. Because of illness, Gail Kana Anderson, 1981-82 VR Group Chair, was unable to conduct the meeting; in her place was Christine Sundt of the University of Wisconsin-Madison.

Janice Sorkow of the Museum of Fine Arts, Boston, reported that the Copyright Committee is still actively collecting information on the copyright law and how it applies to activities in slide and photograph collections. Questions or problems regarding these practices in light of the current interpretation of the law may be directed to Ms. Sorkow who will try to provide suggestions for where to find help or information.

Reporting on the current status of the Standards Committee was Christine Sundt who has chaired the joint ARLIS/NA and CAA Ad Hoc Committee since Gillian Scott's resignation in 1980. (See separate article in this issue.)

Nancy Kirkpatrick of the Art Institute of Chicago reported on the results of the survey sent out in December to poll Visual Resources Curators on whether or not a new organization for visual resources professionals was needed or desired. A full report of the survey results was provided; these are published in this issue of the INTERNATIONAL BULLETIN as is Ms. Kirkpatrick's interpretation of the results in the survey. The decision to resubmit a group of alternatives in the form of a survey to readers of this BULLETIN came as a result of a majority vote. Subscribers will be asked to submit their signed opinions to Ms. Kirkpatrick in an attempt to obtain a clear-cut decision on the issue (this could not be easily interpreted from the data submitted by the respondants to the questionnaire). Another dilemma pointed out with regard to the survey replies was the low response--only 142 replies out of a mailing that included over 900 names and addresses. The results of this second survey will be reported in a subsequent issue of this BULLETIN.

Attendants at the CAA/Visual Resources business meeting in New York:

Margaret Webster, Cornell U., Arch.
Cynthia Clark, Princeton U.
Elizabeth Alley, U. of Maryland, Arch.
Nancy DeLaurier, UMKC
Nancy Kirkpatrick, Art Inst. of Chicago
Christine Sundt, U. Wisconsin, Madison
Ingeborg Wald, Cornell U.
Mariann Popkins, Wadsworth Athaneum
Linda Callahan, Mount Holyoke College
Janice Lynn Robertson, Columbia U.
Edith Zuckerman, Temple U.
Trudy Buxton, Trinity College, Hartford
Jain Kelly
Fran McGinnis, Moore College, Phila.
Carol Terry, Herron School of Art
Norine Cashman, Brown U.
Sheila Embury, Brown U.
Marian Fox, U. Florida
Connie Hittle, Ball State U.
Claudie Hanlon, CUNY Grad. School
Steven Kowalik, Hunter College
Kathleen Sheldon, Metropolitan Museum
Priscilla Farah, Metropolitan Museum
Donna Smidt, Metropolitan Museum
Jane Goldberg, U. of Illinois
Janice Sorkow, Boston MFA
Barbara Kaar, U. of Vermont
Patricia Toomey, Rice U.
Helen Chillman, Yale U.
Zelda Richardson, U. New Mexico
Tom Prendergast, ARLIS
Wolfgang Freitag, ARLIS
Kathy Ratzenberg Martinez, ARLIS

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VR ORGANIZATION QUESTIONNAIRE

The results of the "VR organization questionnaire" which was sent out last year were discussed at the 1982 CAA Visual Resources Committee business meeting in New York. Approximately forty people (both CAA and ARLIS/NA members) attended the meeting, although by the time the final vote was taken (two hours later) only about twenty-five remained. At that time, it was decided that the issues and alternatives discussed at the meeting were important enough to be presented to and decided upon by a wider group of individuals. Hence, the questionnaire results and proposed alternatives for future action are being presented to you at this time.

These issues are of the utmost importance to our profession. Please read the following comments, consider the alternatives carefully and indicate your preference on the attached ballot. We need to hear from you! Return the ballot as soon as possible to: Nancy Kirkpatrick, Slide Department, The Art Institute of Chicago, Michigan at Adams, Chicago, Ill. 60603.

In November of last year 915 questionnaires were mailed to visual resources professionals. (The questionnaire mailing list was compiled from names on the mailing lists of the International Bulletin ..., Positive ..., ARLIS/NA VR Special Interest Group and the CAA VR group.) A total of 142 valid questionnaires were returned. This questionnaire, in essence, asked if a new organization was required for VR professionals and what format such a hypothetical organization might take.

A detailed summary of all responses to this questionnaire was distributed at the New York meeting. It showed that there was no clear concensus on this topic. These results are correspondingly difficult to interpret. In general terms, the questionnaire told us that:

- our primary professional publication is the International Bulletin ... (112 responses) followed by the ARLIS/NA Newsletter (now Art Documentation) (85 responses)

- most respondents held membership in ARLIS/NA (94) while CAA membership ranked second (70)

- most individuals (69) attended CAA conferences (143 total meetings attended) while slightly fewer (66) attended ARLIS/NA annual meetings (109 total meetings)

- ARLIS/NA was chosen as the organization which best served the professional needs of VR personnel (85 responses) while CAA was second (57)

- non-VR emphasis (51 responses) was found to be the major shortcoming of existing organizations while programs (37) and organizational structure (28) and leadership (28) followed in emphasis

- most respondents (72) felt their needs were not being effectively met by existing organizations; fewer (55) felt that their needs were being met

- most respondents (77) did not feel the need for a new organization; fewer (54) believed that a new organization was necessary

Of those respondents (108) who chose to voice their opinions on the nature of a new organization:

- most (53) felt it should appeal to a broader base than just art (32)

- most (60) thought it should be national (Canada & U.S.) rather than international (31) in nature

- most (48) thought it should adopt a newletter as a publication, while others (45) specified that the International Bulletin ... should be its publication

- most (51) felt it should affiliate with other organizations, specifically CAA (31) and ARLIS/NA (31)

- most (87) also indicated that they would join such a society

- most (69) would become active participants while fewer (24) would be willing to serve as officers

- most (77) would retain all or some of their current memberships

- most (58) felt that meetings should be held in conjunction with those of other organizations, specifically CAA (40) and ARLIS (32)

- most (64) thought it should have regional chapters

As moderator of the discussion on the questionnaire, I tried to summarize the major alternatives suggested by its results. They included:

A) Maintain the Status Quo.

At present, visual resources personnel are active in several different groups. i) Within ARLIS/NA, a formal organization with a constitution, membership, fees, annual conference and publications, visual resources personnel belong to a legitimate sub-group. The ARLIS/NA VRSIG (or Visual Resources Special Interest Group) plans VR conference sessions, elects officers and sponsors a column in the ARLIS newsletter. ii) Within CAA, a formal organization with a constitution, membership, fees, annual conference and publications, visual resources personnel belong to an informal sub-group. The CAA Visual Resources Committee has no legitimate status within CAA. Any VR conference programming at CAA must be presented to the board as would any Art Studies or Art History session. The CAA/VR committee elects leaders informally and has no mouthpiece in any CAA publication. iii) Within MACAA, a "non-organization" which exists only as a framework for the planning of an annual conference, the VR group has no formal status. Although the group of VR people who meet annually at MACAA conferences and sponsor the publication of VR guides is a coherent and organized group, it actually has no formal status as, or within, an existing organization. iv) Within SLA, a formal organization with a constitution, membership, fees, annual conference and publications, visual resources personnel belong to a legitimate sub-group. The Picture Division plans conference sessions, elects officers and publishes a quarterly bulletin (Picturescope). v) Within UAAC, a formal organization with a constitution, membership, fees, annual conference and publications, visual resources personnel do not belong to any organized sub-group. As part of most UAAC conferences, VR programs are organized on an ad-hoc basis.

B) Make an existing group the focus for all national VR activities.

The VRSIG of ARLIS/NA and the Picture Division of SLA already exist as formal sub-groups of constituted organizations. One of these might be designated as the keystone for national VR activities (leadership, publications, conference programs, etc.). All VR professionals could work together within one of these sub-groups instead of dividing their time and resources between a number of organizations.

C) Form an information network to coordinate the VR activities of other organizations.

An information clearinghouse could be formed to coordinate activities within already existing VR groups. It would have officers and a clearly defined mandate but it would not sponsor meetings or affiliate with any particular group. It would act as an information network, fostering communication among existing groups, coordinating information on conference programming, etc., but it would not be a bonafide independent professional organization.

D) Form a separate new VR organization.

Such an organization could act as a focus for VR activities and information. More than a simple information clearinghouse, it would in addition be a formally constituted body with a constitution, by-laws and officers. It would hold an annual meeting, collect modest dues and sponsor publications. This organization would hope to affiliate with CAA and to hold its annual meetings to concur with those of CAA. Its publication could be the International Bulletin ..., and eventually it could sponsor such publications as the MACAA Guides.

Please give these proposals your attention and decide which of the four alternatives suits you best. Mark your choice on the enclosed ballot and return it to me as soon as possible. The results of this ballot will be tabulated by the same committee which circulated last year's questionnaire.

Nancy Kirkpatrick
Head, Slide Department
The Art Institute of Chicago

Acronym explications (in order of appearance):

CAA: College Art Association
ARLIS/NA: Art Library Society of North America
VR: Visual Resources
MACAA: Mid-America College Art Association
SLA: Special Libraries Association
UAAC: Universities Art Association of Canada

BALLOT

Choose one of the following alternatives. Mark it with an "X".

_____ A. Maintain the status quo.

_____ B. Make an existing group the focus for all national VR activities.

If you choose this alternative, please mark which VR group you would designate.

_____ VRSIG of ARLIS/NA

_____ Picture Division of SLA

_____ C. Form an information network to coordinate the VR activities of other organizations.

_____ D. Form a separate new VR organization.

Please indicate your name, title and institution:

_____

_____

Return this ballot to:
Nancy Kirkpatrick
Head, Slide Department
The Art Institute of Chicago
Michigan at Adams
Chicago, Ill. 60603

CONSULTATION SERVICE

Gail Kana, now in Lexington, Kentucky, is reviving and re-organizing the Consultation Service for slide collections. She is preparing a questionnaire to be printed in the Summer Bulletin.

ARLIS/Northwest

The first official meeting of the ARLIS/Northwest chapter took place on October 16 and 17, 1981, at the Portland Art Museum, Portland, Oregon. The Northwest region includes Washington, Oregon, Montana and Idaho. Initially, the chapter is concentrating on recruitment of new members. If you would like to receive membership information, please write to Emily Evans Elsner, Librarian, Portland Art Museum, 1219 SW Park, Portland, Oregon, 97205.

Editorial on the VR Organization

Again we vote, because the returns on the questionnaires of last November/December indicated such confusion in the minds of most respondents that no clear directives were possible. The confusion of and about VR groups is of course one of the major reasons we feel the need for one Visual Resources organization.

Of Nancy Kirkpatrick's four alternatives (see article in this issue), the first one, the "Status Quo" is, as expected, the most confusing, although she has objectively and accurately described the situation. It is apparent that those who want to belong to a non-library dominated professional visual resources organization will not be satisfied with the status quo.

The second alternative, strongly supported by ARLIS, would center all visual resources activities and interests under one of the two formally organized groups, both library organizations, and as it is the more active in the art world, ARLIS would be the one selected. The basic decision here is professional: do we look on ourselves as a sub-group of librarians (as ARLIS and SLA have traditionally seen us)? Or are we our own profession, parallel, but not secondary, to librarians?

The third alternative would be no professional group at all, and we would be no better off than we are now. No indication is given of a source of financial backing for a communication network. With so little professional clout, memberships would not be likely to attract adequate financial backing.

The fourth alternative, a broad-based professional Resources organization, is clearly what most of the original questionnaire respondents wanted (87 of 144 said they would join such a group). Active participants of the CAA, SECAC and MACAA groups, including a large number of ARLIS members, are ready and waiting to launch this long overdue organization.

---Nancy DeLaurier

SPRING BULLETINS WILL BE LATE

Now that the CAA & ARLIS Conferences are being regularly scheduled at the end of February instead of January, the resulting reports just cannot be written and received in time to keep the Spring Bulletin on its early March publication schedule. So please don't expect the Spring issue until early April instead of mid-March.

STANDARD FOR STAFFING FINE ARTS SLIDE COLLECTIONS AND CAA BOARD RESOLUTION TO BE PUBLISHED SOON

At the 1982 ARLIS/NA Executive Board meeting in Boston last month, the Board members reaffirmed their desire to publish the STANDARD FOR STAFFING FINE ARTS SLIDE COLLECTIONS compiled by the Joint ARLIS/NA-CAA Ad Hoc Committee on Professional Standards for Visual Resources Collections. While the document will not carry the endorsement of the College Art Association as originally hoped, a separate statement will be made available carrying a resolution unanimously adopted by the Board of Curators of the CAA at its April 25, 1981 meeting. In adopting this resolution which is printed below, the CAA Board stated that it "fully recognizes and appreciates the importance of slide collections and slide curators for teaching and art history." The text of the resolution is as follows:

> WHEREAS, for departments of art and art history the slide collection and its curators are indispensable for effective teaching,
>
> BE IT RESOLVED THAT it is imperative that academic institutions acknowledge and support the need for well-staffed, well-housed, well-equipped, and well-financed slide collections. The CAA stands ready to support in general any steps which would insure the high standards necessary for the care and desirable growth of slide collections.

A limited number of copies of the ARLIS/NA-endorsed STANDARD are available for $1.50 each to cover the cost of duplicating and mailing. Send your request, pre-paid, to Christine L. Sundt, Slide Curator, Department of Art History, University of Wisconsin-Madison, 800 University Avenue, Madison, WI, 53706.

INDEX

The Index to the 1980 Bulletin is enclosed with this issue. Donna Serafin, SUNY-Buffalo, again compiled this one, and plans to have the 1981 Index ready for the Summer issue. This has been a complex project, and Donna wants to know if readers find the Indexes useful, and if they have suggestions for her improvement. She has graciously offered to do the annual Indexes for the next five years. Again, our thanks to Donna for this service.

Conferences to Come

1982 MACAA-VR PROGRAM: A CALL FOR PAPERS AND VOLUNTEERS

The 1982 meeting of the Mid America College Art Association will take place at the University of Iowa, Iowa City, October 21-23, 1982. The sessions will meet in the Art Building on campus. Accommodations for the meeting will be available at the University of Iowa Memorial Union; a block of rooms has been reserved. Additional accommodations will be undoubtedly available at hotels or motels in the vicinity.

The 1982 MACAA-Visual Resources Program is now being planned. Volunteers, in addition to ideas and suggestions for papers, sessions, or workshops are welcomed. To date, several speakers have indicated their interest in participating in the program. They are as follows:

William S. Atwater, Vision Machine Research
> Lecture and Demonstration: video disc and computer interface--the possibilities for art and art history information storage and retrieval;

Charles Chadwyck-Healey, Chadwyck-Healey Inc.
> Lecture: What goes into making a microform: materials (film), reproduction and production techniques, etc.

Henry Wilhelm, author, researcher, from Grinnell, IA
> Lecture and workshop: Film Preservation: information update (the workshop will be planned to allow participants to bring their questions or examples of problematic film materials for analysis or discussion)

Other session possibilities (for which leaders or organizers are needed):

> Equipment and supplies round-up: a program organized around exhibits of products and supplies used in slide and photograph collections
>
> Photography excursion: Photographing Iowa City architectural monuments. This could be organized as a group effort in which equipment and skills would be pooled with the results (slides) shared by all participants.

Volunteers are now being sought to help in the organization of the VR program. If you are interested in working in any way (workshop, paper, program design or production, tours, roommate referral, etc.), please contact me as soon as possible. A full outline of the MACAA-VR program will be published in the Summer 1982 issue of this newsletter.

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

SECAC 1982 CONFERENCE: VISUAL RESOURCE CURATORS SESSION

Mark your calendar now and reserve October 14-16 for the 1982 Southeastern College Art Conference (SECAC) annual meeting to be held on the campus of James Madison University in Harrisonburg, Virginia. The Visual Resource Curators Group is planning two sessions for the conference. The first session will be an informal "Round Table Discussion" Thursday afternoon, October 14th. The session will be held in the JMU Art Visual Resources room and will be led by Christina Updike, JMU Art Slide Curator. A brief tour and explanation of the VR facility will be followed by an information exchange on such topics as: classification systems; cataloguing special areas; operations policies; in-house slide production; slide, equipment and supply sources; computerization; and other VR/slide programs. Participants are asked to bring information pertinent to these topics to share with the group.

The formal VRC session will be Friday afternoon, October 15th entitled "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. Dr. Booth has been studying this collection and is responsible for having 58 fine examples from the Imperial Collection presented to his University which will be placed on tour for three years. His talk will treat the availability of slides and other visual materials from the collection of the National Palace Museum, including a slide presentation of how the Museum interprets itself to the public through its research arm and publication division. Dr. Booth will also share with participants his museum photographing experiences and the availability of grants to study museum collections.

This schedule will also allow participating curators ample time to attend many of the other interesting and exciting sessions planned for this conference. Along with art history and studio sessions, present plans include a lecture by Albert Elsen of Stanford University, a panel on a topic pertaining to color in painting with Darby Bannard of Princeton, New Jersey as one of the participants, and a panel on Art and the Law. Additional outside participants are being invited including artists, art historians and critics from both Northern Ireland and the Republic of Ireland. Exhibitions are being arranged including works by SECAC and SEWCA members. Special sessions will be set up for students and regional representatives from slide companies, book publishers, and art supply firms are being invited to set up displays. This conference marks the 40th anniversary of the founding of SECAC and a history of the organiztaion is being written which will be distributed at a festive banquet.

James Madison University is in the center of the Shenandoah Valley of Virginia. Transportation into the Valley is easily arranged by plane, bus or car. The headquarters motel will be the Sheraton Inn where there is an excellent restaurant and an all-weather swimming pool. Most sessions of SECAC will be on the campus of JMU with bus and van service provided between the Sheraton and JMU.

Pre-registration material which will include the complete program listing and room reservation information will be available in late summer. If you would like to receive this material, send your name and address to the VRC chairperson:

Christina B. Updike, Art Slide Curator
Department of Art
James Madison University
Harrisonburg, Virginia 22807

Your name will be added to the SECAC VRC mailing list. If you have any questions concerning the SECAC annual meeting and/or the VRC program, do not hesitate to write to Christina Updike.

A CALL FOR PAPERS--1983 CAA MEETING REGULAR PROGRAM

The 1983 annual meeting of the College Art Association of America will be held in Philadelphia, PA. The dates for the sessions are Thursday through Saturday, 17-19 February 1983.

Anyone wishing to propose a session topic for the regular CAA program must do so by 31 March 1982. Proposals should be sent to the appropriate chair who are this year both at the Tyler School of Art in Philadelphia: Marcia Brown Hall for art history topics and David G. Pease for studio sessions.

According to the Winter 1981/82 issue of the CAA Newsletter, "Proposals should be submitted in the form of a brief description (ca. 100 words) to which additional material may be appended. It is useful to include a curriculum vitae, preferred mailing address, and both office and home telephone numbers."

Proposals should be sent to either the art history or studio chair at the Tyler School of Art, Temple University, Beach and Penrole Avenues, Elkins Park, Philadelphia, PA, 19126.

For the **International Art History Conference** to be held in September 1983 in Vienna, Mr. A.D. (Bertie) Maxwell is program chairman for the Visual Resources Section. The VR program theme is "Acquisitions" and Mr. Maxwell plans a discussion forum format. Dr. Walter Krause, University of Vienna Kunsthistorisches Institute is program committee member for local arrangements. Those interested in appearing on the program may send a proposal on the subject of Acquisitions to Mr. Maxwell at the National Art Slide Library, Victoria and Albert Museum, London, SW7 2RL, England.

Preliminary registration forms with information are available from Nancy DeLaurier, UMKC; or for overseas, directly from:

Sekretariat des
XXV. C.I.H.A. Kongresses
Wien 1983
P.O. Box 9
A-1095 Wien
Austria

The International Federation of Library Associations (IFLA) will meet in Montreal, August 21-28. Philip Pacey, Preston (England) Polytechnic, sends the program for the Art Libraries Section, special topics as follows:

Welcome to Canada!
a) Mary Williamson: Art libraries in Canada: a century of growth
b) Loren Singer: Canadian art publications: a historical perspective and survey of current developments

Keynote Papers:
a) Wolfgang Freitag: The indivisibility of art librarianship
b) Nancy DeLaurier: Visual resources: state of the art

Realisation et projet en France dans le domaine de l'informatique:
a) Denise Gazier: AGAP'ART
b) Michel Albaric: Les images religieuses

Joint meeting with Section of Biological and Medical Sciences:
Earl Henderson: The application of videodisc technology to pictorial materials and information

Business meeting:
a) Anthony J. Coulson: Documentation of design history: past, present and future

In addition, several visits and tours are planned.

Notes for intending participants

Registration fees, covering all events in the IFLA Conference, are 125 $US. Accomodation rates range from 16 $US (student residences, single person per day) to 73 $US (double room in a first class hotel). Full details of the Conference, registration forms, etc., can be obtained from

IFLA 1982
C.P. 1144
Succursale Place Desjardins
Montreal, Quebec
Canada
H5B 1B3

HOLOGRAPHY WORKSHOP

Lake Forest College will hold the Eleventh Annual Holography Workshop Series beginning on June 28, 1982, under the direction of Dr. Tung H. Jeong, Professor of Physics. The series consists of 4 five-day Workshops (with limited enrollment). For more information about the workshops, write to Holography Workshop, Lake Forest College, Lake Forest, Illinois, 60045; or call (weekday mornings) 312-234-3100, Ext. 340.

Missouri-Kansas Slide Curators will meet April 22-24 in Wichita, Kansas, hosted by Anita Peeters, slide curator at Wichita State U., who is coordinating the program, aided by the other two active Kansas slide curators, Carolyn Pretzer of Kansas State U., Manhattan, (Architecture and Design), and Ursula Stammler, U. of Kansas, Lawrence (Architecture). Slide curators in neighboring Oklahoma and Nebraska are also being invited.

Program topics Thursday afternoon are: "A Grant for Replacement of Faded Slides," Anita Peeters; and "Do Art History Teachers and Slide Curators Look at Slides the Same Way?" Hollis Clayson, WSU Professor of Art History. On Friday the Director of the Ulrich Museum of Art, Dr. Martin H. Bush, will speak on "Acquiring Art at WSU." Tours will include the WSU Slide Library, the WSU Art Center and Art Museum, a tour of the WSU campus including 34 sculptures by major 20th c. artists and a late Frank Lloyd Wright building, and a historic architecture tour Saturday includes a F.L. Wright house and Buckminster Fuller's Dymaxion House. Group meals finale with a pit barbecue on Saturday.

Anyone interested may write for registration information to Anita Peeters, College of Fine Arts, Wichita State U., Wichita, KS, 67208 (Phone 316-689-3555).

Profile

PRINCETON UNIVERSITY SCHOOL OF ARCHITECTURE SLIDE COLLECTION

Princeton University's School of Architecture Slide Collection is almost one year old. It was organized by the Architecture School in April 1981 to complement the superb visual resources of the Department of Art History and Archaeology located two buildings away. The Architecture Slide Collection focuses on slides of architectural theory, urban design, and the plans, sections, and elevations of buildings by nineteenth and twentieth century architects.

Given the nature of concentration, the majority of slides are associated with the name of an architect or designer, and are therefore filed alphabetically by architect. The entire classification system is loosely alphabetical, with architect's name followed by building type (also an alphabetical arrangement) and then alphabetically by project name. Unattributed works or regional views are filed by location (country and then city); type; and name. All the above information is condensed into a one-line classification code found at the top of each slide.

Slides are also assigned unique accession numbers (last two digits of the year followed by a decimal point and a sequential number; i.e. 82.55; 82.56). Information concerning accession number, classification code, architect's name, site, building type, date, view, and source of slide is entered on individual 5x7 index cards. That card, filed numerically by accession number, becomes a permanent record card as well as a computer entry form. All data is presently being entered into Princeton's main computer using the editor Script. The editor allows for printing up to nine indices sorting on three points. Printouts include indices arranged by architect as well as those arranged by site, building type, classification code and accession number. The classification printout becomes a shelf list and the accession number index becomes a condensation and backup file of information found on the permanent record card. By mid 1982 a new laser printer should be able to produce computer-generated labels based on previously entered data.

The Slide Collection contains about 9,000 slides, including almost 4,000 slides of American, French and Italian architecture donated by one faculty member. That gift includes over six hundred views of Le Corbusier's Carpenter Center at Harvard taken over a one-year period. Almost half of those slides are available for trade as a means of increasing the breadth of the current collection.

All slides are housed in Neumade slide cabinets, which line one side shelf of a long rectangular space. The other long wall contains low cabinets topped by a shelf and three contiguous 48" vertical viewers. The short walls house boxes for individual faculty members or groups of graduate students. Each box holds color coded slips to replace slides taken from the drawers, and each also contains a deep area to which slides are returned.

At present, slides circulate to faculty for one week and to students for 48 hours. They are signed out by listing accession numbers on a form or by placing slides, label down, on a two step "relic" 3M duplicating machine. Slides can also be kept on indefinite reserve.

The staff consists of a 2/3 time curator, who reports directly to the chairman of the department, and 2 student assistants (10 hours each per week). One of these, an engineering student, is solely responsible for computer entry.

The staff is responsible for all in-house slide production. Bencher copy equipment was purchased recently and Kodak mailers are used as a cost-paring device. Slides are made for the faculty for course work or other scholarly materials. The School pays for materials and processing if the slides remain at the school. Slides are also made for student presentations using the same understanding provided the curator does not feel the order is excessive. The total number of slides added to the collection each year should be between 3500 and 4000.

Susan G. Solomon,
Curator

Ask the Photographer

--Patrick J. Young

New Equipment for Slide Duplication and for Copy Photography

In previous columns I have mentioned using a dichroic color head from an enlarger as a light source for slide duplication. Although the price is rather steep, (about $800.00) the new Beseler computer color head would provide the ideal dichroic light source. Parameters Unlimited offers a modified Beseler computer enlarger with the digital display and color functions inverted for correct "right side up reading." (Remember a color head used for slide duplication is turned upside down.)

The Beseler computer head reads the exact color of the light source through the dichroic filters and displays this information in a digital readout. Variations in the color temperature of the enlarger bulb as it ages or is replaced with another are read by the computer head for correction adjustment.

Another problem overcome with the computer head is the ability to read the contamination of one dichroic color filter with other colors. While each compensating gel or dichroic filter will contain the number of units of color stated, such as 20 yellow, that same filter may also be contaminated with one, two or three units of magenta or cyan. As the Beseler computer head reads the color temperature of the light source through the dichroic filtration, any contamination of other colors will also be displayed. If this extra color is not desired it is simply nulled out with the color control knobs.

The price may be prohibitive for a number of small scale operations, but for those who can afford it, the Beseler computer color head as a light source will help control some of the variations of slide duplicating.

A much less expensive piece of equipment I have recently tested is the POPULAR A.C. flash unit. This is an electronic flash that screws into a light socket and uses alternating current rather than batteries as a power source. The master flash unit, with a P.C. cord that attaches to the camera, and a second slave unit that is triggered by a sensing device are all that is required for copy stand lighting.

The flash units have a relatively low guide number of 22 at ASA 100 but provide more than enough power for copy stand work. I placed the flash units four feet on either side of the camera at a 45° angle to the baseboard and was able to use an exposure of 1/90 sec. at f 8 1/2 with Ektachrome 64 film. The recycling time is seven seconds but without a ready light a slightly longer wait is advisable.

The flash units have a 50° angle of coverage (rather narrow) but with a four foot distance from center I was able to copy works up to 22 inches without any noticeable light fall off on the edges.

The advantage of using electronic flash units as a light source are the elimination of any heat build up as is the case with tungsten lights and of course the consistency of color temperature. I did find it necessary to use a 30 Y and 5 M filter to correct the light balance with the Ektachrome daylight film. One could also use Kodachrome 25 or 64 for extremely fine grain high resolution transparencies.

The only problem I've had in shooting the electronic flash is that the relatively low ambient light level that one must maintain makes composing and focusing somewhat difficult when compared to the bright light of a halogen quartz bulb.

Please send any of your questions or suggestions to Pat Young, Department of the History of Art, University of Michigan, Ann Arbor, MI 48109, or call (313) 764-5406. All questions are immediately answered and may be used as a topic for this column.

ACADEMIC SLIDE BUDGET SURVEY

In this period of belt-tightening, we have become aware of increased interest in comparative budgets. The latest survey on this was in 1974, so it seems time for more recent information. 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 April 30 to Rosann 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 _____

WORK-STUDY PROGRAM TO BE CUT

Responding to my letter, Senator Thomas F. Eagleton enclosed a copy of his weekly column, "Frankly Speaking" of Feb. 22 from which the following is excerpted:

"Many college and high school students are very worried about massive cuts in student aid that the Reagan Administration is proposing in its new budget.

"They have good reason to be concerned. Student aid for academic year 1983-84 would be cut a full 50 percent below the 1981-82 academic year.

"The following is a rundown of the Administration's plan:

"--College Work Study would be cut by 28 percent, denying some 250,000 students the opportunity to work to help pay for their college expenses."

Jo Schaffer, slide curator at SUNY-Cortland, not only wrote her senators and congressmen to retain the Work-Study program in full, but wrote a sample letter for her Work-Study students and identified their congressmen by calling the local League of Women Voters, encouraging the students to send their own letters. All letters to senators can be addressed to the Senate Office Building, Washington, D.C., 20510. Most congressmen have local offices as well as their office in the House Office Building, Washington, D.C., 20510.

A direct, short letter is best, and a student letter could be as simple as:

"Dear Senator/Congressman _____:

Please vote to oppose reductions in college student aid programs, especially the Work-Study program. Without it I would either have to quit school and try to find a job; or try to find a part-time job off campus, which, if possible to find, would require extra time for transportation, and probably a schedule conflicting with my classes. I depend heavily on my Work-Study earnings to complete my education.

Thank you for your help."

Write, and write soon. Your opinions are considered, especially if you identify yourself as a registered voter and give your address.

--Nancy DeLaurier

SLIDE LABELING BY WORD PROCESSING
Leslie Williams and Janet Parker

With the rapid increase of acquisitions this fall in the Architecture Slide Library at Arizona State University, our ability to deliver new slides to the users was severely delayed. Each slide required a label, sometimes two if special information was needed. Also, each slide needed to be cross-referenced in our card catalog by subject and architect(s). Before developing the procedures in this article, all the paperwork was going to be done on two manual typewriters, one with miniature type which required resetting margins by hand for each slide label.

To solve the problem of clerical overload, Leslie Williams, the collection's Slide Curator, first approached the University's Academic Computer Services. They estimated a cost of $2,000 to design software for printing slide labels and index labels, and instituting a complete search system using key words for retrieval. With little or no budget, this solution was unavailable. ACS suggested word processing, to print labels and index cards without the additional keyword search process.

Elaine Riley of Word Processing Services then devised a system to print location, building, architect, and date on the labels. Because the slide library had access to the PDP computer, data was entered on the PDP Decwriter II terminal, then converted on the PDP to a Word II word processing document on tape. (This intermediate step could be eliminated if data entry is made on the word processing equipment.) While the computer facility was available, we decided to include a non-printing field called "features" which allowed entry of additional keywords for retrieval. References to materials, historic periods, climatic information, etc., could be stored in this field for possible future reference, should software for electronic access be developed at some later point. Additional information on patrons, views, or other relevant matters was entered in dummy fields to be printed as a bottom label. An acquisition number was also assigned to each slide entry. The following record format was used (with < > indicating a field name).

```
<#>
<ARCH>
<BLDG>
<DATE>
<FEAT>
<DUMMY>
<DUMMY 2>
<DUMMY 3>
```

Each line except <feat> was limited to 22 characters to fit the Avery 2" x 1/2" labels. The final date entry format prints as follows:

```
<#>8100077
<LOC>FERRARA, ITALY
<BLDG>ESTE CASTLE
<DATE>14 C AD.
<ARCH>
<FEAT>GOTHIC-BRICKWORK
<DUMMY>DEFENSE OPENING
<>

<#>8101406
<LOC>HINGHAM, MASS.
<BLDG>OLD SHIP MEETING HOUSE
<DATE>1681
<DUMMY>CONJECTURAL
<DUMMY 2>RESTORATION
<>
```

At most, two slide labels were to be generated for each record; one, giving the LOC, ARCH, BLDG, and DATE, and the other, DUMMY field information. A 15-pitch printwheel was used to fit more characters onto each line, and setting our Diablo 1640 Printer to 8 lines per inch rather than the usual 6, allowed 3 single-spaced lines to be printed with a double-space between each label.

The following problems were considered when the records were processed to produce the output document:

1. .On some records, there was no DUMMY field information. Only one label was generated for each of these records (on some systems it might be necessary to print a blank second label for these records).

2. A number of records had only 1 or 2 lines, instead of 3, to be printed on each label. The extra blank lines necessary to move the printer to the top of the next label were added at this point.

3. The labels ran 4 across the page. As our system would allow us to print only one column at a time, we divided the original document into four parts and printed each one separately.

4. As the labels were very small, two steps were taken to prevent waste due to printer slippage. Printer stop instructions were entered about every 75 labels to allow periodic checking of the alignment, and "test" labels with printer stop instructions were placed at the beginning of each document to allow the operator to set up the printer correctly for each run.

5. Each document was run as one continuous page--we were thus able to ignore settings for page size, number of lines per page, and other formatting instructions.

The printing procedure was as follows:

1. Document was sent to printer.
2. Operator entered instructions to change printer to 8 lines per inch. (On the Diablo 1640, this was accomplished by pressing the keys LOCAL, ESCAPE, CONTROL = (together), CONTROL G (together), LOCAL).
3. Printer printed test label #1.
4. Printer stopped after test label #1.
5. Printer adjusted manually.
6. Printer printed test label #2.
7. Printer stopped after test label #2.
8. Further spacing adjustments made, if necessary.
9. Printer printed column of labels, stopping about every 75 labels, for operator to check alignment.

This process was repeated two more times for the second and third columns, changing the left margin as needed. The fourth column of labels was too far over to the right for our system to print, so we turned the labels upside down and ran this column using the original margin settings for column one.

On many printers, the vertical line setting may be reset to 6 lines per inch merely by turning the printer off. On this particular printer, it was necessary to enter a clear sequence (LOCAL, ESCAPE, CARRIAGE RETURN, P (lower-case p), LOCAL) to restore the original settings.

Resulting slide labels look like this:

PHILADELPHIA
SECOND BANK OF THE U.S
WILLIAM STRICKLAND, 1818-24

PLAN OF 1st FLOOR

FERRARA, ITALY
ESTE CASTLE
14 C AD.

DEFENSE OPENING

HINGHAM, MASS.
OLD SHIP MEETING HOUSE
1681

CONJECTURAL
RESTORATION

Subject labels were reproduced in the following format.

SECOND BANK OF THE U.S.
WILLIAM STRICKLAND
PHILADELPHIA
1818-24

IMAGE ACCESS SOCIETY

In a letter to members, Kevin Roddy, internal secretary, describes the Society, and we quote excerpts which may find others with mutual interests:

"First of all, we are a multidisciplinary gathering who share a common interest in subject access to visual resources. We can be classified in three general groups: those in charge of national repositories of visual material, for whom subject access is a primary service to the public; second, those from academic communities, especially from slide libraries, where subject access is needed to expand the use of the collection; finally, those members working in museums, specialized archives, and libraries.

When we met in conjunction with the Fifth International Conference for Computing in the Humanities last May, we determined that the Society should remain more of a communications network than a full organization. The posts established last year at Belmont will stand: I remain the internal secretary; Eleanor Fink, Eastern contact; Georges Delisle, Canadian; Tom Ohlgren, Midwestern; and Tanya Joyce, Western. We have added a position of curator for the articles, subject lists, bibliographies: Pat Molholt of Rensselaer. The papers presented at the meeting expressed an increased interest in technology, particularly in the use of videodisks as an interactive aid in subject retrieval (Department of Iconography, Public Archives of Canada, and the Office of Visual Resources, National Museum of American Art). Since the meeting, I have received information from David Vance that Joan Sustik, Ted Hopkins, and Janice Sarkow have "conducted experimental projects in computer-controlled image banking."

We will meet this summer in Detroit at the annual conference of the Libraries Association (SLA). The conference is co-sponsored by the Picture Division, SLA, the Museum, Arts and Humanities Division, SLA, as well as the Image Access Society. Larry Viskochil reports that we will convene June 8, 1982, from 2 to 5 p.m. The conference theme is New Technologies, and we have scheduled presentations that will "describe the goals and activities" of the Image Access Society. Susan Wineburg of DARIS will describe their plans for future access to museum records, and Betsy Young of Time-Life will discuss access methods for a large commercial collection.

For more details, please contact Larry or Joan Gartland, of the Henry Ford Museum (313-271-1620), who is our coordinator.

On more specific topics, the papers given at the Ottawa Conference, 1-3 November 1979, have been published (Inventaire informatise des ouvres d'art/ Computerized Inventory Standards for Works of Art) by Fides Press, 235 est, boulevard Dorchester, Montreal H2X 1N9. This is a superb introduction to the problem and some of the solutions which have been attempted so far. Secondly, one of our new members, A. Zelda Richardson, has published a work through the Mid America College Art Association entitled Introduction to Visual Resource Library Automation. Third, I know a number of you were invited to a special meeting for establishing an International Foundation for Technology in the Humanities last June in Indianapolis. The proposed goals of the Foundation match our own in certain respects.

As the mailing list indicates, there are now a large number of people and organizations associated through the Society."

Dr. Roddy included a mailing list. For others interested, he may be contacted at the Rhetoric Dept., U. California, Davis, Davis, CA, 95616 (916-752-1221). There are no dues, but a contribution is requested to defray costs.

Conservation

-- Christine L. Sundt

CHEMICAL STREAKING ON FILM: HOW TO AVOID IT

While the safety of film cleaners, lubricants and preservatives when used on film mounted between glass is yet to be confirmed, it is clear from the responses to a questionnaire mailed last summer that these chemicals are being regularly used in slide collections around the country. The "Survey of Current Stock (Supplies) and Post-1977 Equipment Purchases" which was sent to about 90 curators in order to obtain data for the revision of the GUIDE TO EQUIPMENT AND SUPPLIES FOR VISUAL RESOURCES COLLECTIONS, reveals that the two most popular products for cleaning film are Kodak Film Cleaner No. 195 6986 and Edwal Anti-Stat Color and B&W Film Cleaner. Among the comments recorded about these products, one of the more common complaints expressed by users is that the cleaners often cause streaks on the film, usually requiring additional wiping to remove the residue.

The reason for the streaks could be simple: the use of an applicator made of synthetic fibers. The chemicals in the cleaners may be causing the synthetic fibers to "melt" in much the same way that these chemicals, when applied to plastic, can cause the plastic to become tacky or gummy. To eliminate the possibility of the cleaners' incompatibility with certain synthetic substances, a pure cotton applicator should be used. Furthermore, in order to avoid merely spreading around the substance meant to be removed from the film (fingerprints, grease, dust), a fresh swab or pad should be used with each application of the chemical to the film. Finally, in order to assure that the chemical stock will not be contaminated during use, it is good practice to portion out only enough of the cleaner needed for the job rather than to dip into or moisten an applicator directly from the bottle or can.

Since work on the GUIDE is still underway, I welcome anyone who has not yet returned last summer's questionnaire to do so now. Also, if you would like to complete a questionnaire but did not receive one or have misplaced the one you received, please write or call and I will gladly send one to you. Your cooperation and that of all who have already returned the original questionnaire will be acknowledged in the GUIDE. I invite your participation.

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

Photographic Conservation: Ingeborg Wald, Cornell, sends information on a book published in 1977 by the American Association for State and Local History: Robert A. Weinstein and Larry Booth, Collection, Use and Care of Historical Photographs.

A Traveling Seminar: HUMANISM AND THE ARTS IN RENAISSANCE ITALY. Elizabeth Melczer sends us a brochure of this most rich Summer 1982 seminar conducted by her husband, Prof. William Melczer, in all our favorite places in Italy. Sponsored by Syracuse University, Division of International Programs Abroad, Syracuse, NY 13210.

Photographic Journals

--Kathleen Snyder

PhotographiConservation, Vol. 3, #3, Sept. 1981. "Some Rudiments of Photographic Conservation," p. 1, ff.

Because the T & E Center (Technical and Education Center of the Graphic Arts, RIT) has discontinued its photographic conservation seminars, the material they covered will be presented in PhotographiConservation. In the September issue the very basic aspects of preservation and restoration were defined. Preservation "involves whatever safe measures are necessary to prevent the further deterioration of images" whereas restoration "involves any photographic, physical or chemical treatment of the photograph used to restore its original appearance as closely as possible, or to obtain information from it." An understanding of the different photographic processes used is basic to understanding the composition of a photograph. The correct conservation methods can then be initiated. The causes for image deterioration are also briefly addressed but as they have frequently been discussed in the Bulletin I will not repeat them here. Perhaps the most useful information contained in this article is the lengthy bibliography of books, databooks and periodicals on the preservation and restoration of photographic images.

Also in this issue is a review of George Eaton's book Photographic Chemistry in Black & White and Color Photography. Gaining an understanding of the chemistry of photography is often not covered in a class or is overlooked by the photographer. Eaton's book reportedly explains simply and precisely photochemistry, photographic emulsions and their processing.

Popular Photography, Feb. 1982. "The Colors You Get from Your Flash May Not Be What You Think You're Getting," p. 26,30.

Color films are subject to a variety of conditions that alter color rendition. The color of the light by which an object is photographed, the accuracy and duration of the exposure, the filtration from the lenses and the color of light by which it is viewed are some of the contributing factors which change the color perceived by the eye and that reproduced by the film. Use of a flash introduces another set of variables and problems peculiar to this type of light source. Consider the following when using a flash: the duration of the flash affects the color balance necessitating filtration, the color of the light from a flash varies, and as the flash tube ages a brownish deposit builds up causing the flash to develop a warm bias. For more information on this subject contact Eastman Kodak, Dept. 412L, Rochester, NY, 14650 and request Data Release E-73, "Why a Color May Not Reproduce Correctly."

Camera 35, Dec. 1981. "3M's New 640 Tungsten, A Speed Film for Low Light," pp. 64-66, by Dan O'Neill.

Low light situations require the use of film with a fast speed. However, until now the fastest color films have been daylight balanced. Though they can be used with a tungsten light source the filtration required reduces the ASA from 400 to 100. The solution chosen most frequently for photographing with an artificial tungsten light source has been to use Ektachrome 160 with a tripod. But this solution is viable only if there is no movement involved. 3M's new color film, 640T, allows one to shoot slides under low level artificial light sources with excellent results. Some of the characteristics of the film include a medium to fine grain whose pattern is even, lack of a color bias, and a color temperature range of 2850-3400K within which filtration is unnecessary. Color rendition is exceptional reproducing even pastel shades. 640T can also be used with fluorescent lighting but a cc30r filter is required to eliminate unwanted greens and reds. Processing is with Kodak E-6 chemistry and 640T is available at K-mart stores under their Focal brand. It will soon be in camera shops under 3M's own brand name. The price is high, $10.10 for a role of 36 exposures and $7.30 for 20 exposures.

Popular Photograhy, January 1982. "Color Preservation Update," pp. 81-85, 130, by Bob Schwalberg.

This article is a review of the seminar held at the University of Texas at Austin last summer entitled "Production and Preservation of Color Slides and Transparencies." However, the same information is contained in the Summer 1981 Bulletin and I would suggest rereading that issue to become reacquainted with the latest color preservation data.

WATCH for creeping Spring humidity as soon as the furnace is turned off. Remember, 40% R.H. is maximum before you start getting moisture and/or fungus in your slides, and fading film!

Classification & Cataloging

Green, Stanford J. The Classification and Cataloging of Slides and Pictures. Denver: Little Books, 1981.

Stanford Green, a Colorado photographer, has published this book to share the classification scheme he devised for his own extensive collection of slides and pictures. Despite its title, the book contains no information about cataloging, the process of recording descriptive information about items in a collection. Indeed, except for a one-page preface, the book consists solely of a classification scheme created for a particular collection and characterized, as many such customized schemes are, by the major omissions and extensive attention to minutiae.

If the essential function of classification is to provide clear, distinct categories that separate dissimilar items and group similar ones, Green's fails in its major task. He uses eight main classes, which are vague and undefined: 000, Color Slides Pictorial; 100, Nature (Domestic, Captive, Cultivated); 200, Nature in the Wild; 300, Photo Travel; 400, Photo Journalism; 500, Stereo; 600, Motion Pictures; and 700, Technique.

This apparent overlap in the class boundaries is complicated by the repetition of the same divisions under several classes. Such broad divisions as Architecture, Painting and Paintings, Flowers, Invertebrates, and Vertebrates are used in three or more classes. Section and subsection headings overlap and seem arranged without regard for appropriate heirarchy. Thus, "Athletic and Outdoor Sports and Games" is assigned 410.4, on a level equal to "Fishing," in 410.6, which should be a subsection of 410.4.

To these major flaws are added minor but nevertheless distracting ones. Green arranges sections alphabetically when logic prescribes chronological arrangements, e.g., under Medieval Architecture, Gothic is listed before Romanesque. Informal titles are used for the scientific sections, and one imagines other users attempting to locate birds under such headings as "birds of prey," "flightless birds," "wading birds," and others.

Green has obviously invested greatly in this work and it no doubt helped him organize his own collection. For the librarian or curator, however, the standard works by Dewey or Simons and Tansey provide more balanced, logical frameworks for the multidisciplinary collection. One might almost add that when this award winning photographer addressed library methods, he was shooting in the dark!

Susan Gangl
Research Specialist
Walter Library, Learning Resource Center
University of Minnesota
117 Pleasant Street S.E.
Minneapolis, MN 55455

Professional News

University of Washington, Seattle, College of Architecture and Urban Planning: Mary Duff Silverman is the new slide curator, and wants to contact other architecture slide curators.

Ithaca College, Ithaca, NY, Art History Dept.: Heather Cameron replaces Heidi Strek Yost as slide curator.

Denver Art Museum, Denver, Colo. cut back 15 employees, including Barbara Lencicki, slide curator for 8 years. One of her final projects was to double the slide selection offered in the Bookshop. The Slide Collection is now in the hands of volunteers which Barbara trained. She would like to stay in the profession.

Saskia has employed as "slide curator" Helen Ronan, who conveniently lives in Denver, and will receive her Ph.D. from Indiana U. this June in Italian Renaissance art, and is fluent in both Italian and German.

Positions Open

Newark: N.J. Institute of Technology

Supervising librarian in an Architectural Information Center which provides service to an academic school of architecture. Holdings include a large slide collection and other visual resources. MLS required. Pertinent experience or training desirable. Beginning salary approximately $16,000. Send resume to Librarian, New Jersey Institute of Technology, 323 High Street, Newark, New Jersey 07102.

Rosenthal Art Slides needs a business manager, to work closely with John Rosenthal to handle paper work and orders. Address 5456 S. Ridgewood Court, Chicago, Ill., 60615. (312-324-3367).

International Bulletin for Photographic Documentation of the Visual Arts, Volume 9, No. 1

Slide Market News

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

ART IN AMERICA ON SLIDES: A colleague's order was returned recently with the note that they had discontinued their program, but would possibly renew it on a smaller scale.

CHRISTINE LAIDLAW, 230 Valley Rd., Montclair, N.J., 07042, is recommended by Cynthia Clark, Princeton slide curator, for architecture slides, both U.S. and European. Her lists of slides are adequately documented (date and architect when known), and include significant works of all periods. U.S. listing is heavily East Coast. Prices not given.

EDUCATIONAL AUDIO-VISUAL, Pleasantville, NY, 10570, still distributes slides from one U.S. source (recommended, but also listed in the SBG and frequently in this column), and from two European sources (both use the old Eastman Color film) and one unfamiliar source.

HARTILL ART ASSOCIATES announces an increase in the price of their original slides to $3.50 each. Also, all accounts will be surcharged 2% if overdue past 30 days.

INTERNATIONAL STRUCTURAL SLIDES, P.O. Box 466, Berkeley, California, 94701, announces the publication of a comprehensive visual resource for teaching architectural and structural engineering. The material consists of 560 slides in seven chapters with slide identification manuals, issued in two volumes. Each chapter is devoted to one or more general types of structure, and consists of a descriptive manual and 80 color slides. The chapters are entitled: Beam Structures; Arch Structures; Cable and Suspension Structures; Truss Structures; Domes and Shells; Columns, Rigid Frames, Grids and Slabs; and Construction. The slides cover both historic and contemporary structures, and were taken primarily in Europe and the United States expressly for use in the classroom by Professor W. G. Godden, Department of Civil Engineering, University of California, Berkeley. The resource is equally valuable for introductory or advanced courses in structural or architectural engineering.

Slides are sold in sets (chapters) only. None on approval, but the first set may be purchased separately for $125.00, then the remaining 6 sets for $725.00. The seven sets all at once: $825.00. A Table of Contents is available separately, and is automatically included with either purchase. Prepayment is required. Brochures available with further information and order form.
Editor's note: I would appreciate comments from anyone who has purchased or seen these slides.

KAI DIB has replaced its entire "old" Eastman Color stock on the new Low Fade Eastman Color film, and now offers to replace 8 of its old sets for 1/2 price, i.e. $1.33 each (current prices $2.65 each). All slides are guaranteed color-stable for 10 years. If you did not receive their notice in the mail, you may send for it for further information. The 1/2 price replacement offer ends June 30, 1982.

MINI-AIDS adds to its "Art Nouveau" Ecole de Nancy architecture and decorative art sets, 12 sets of "Jugendstil" slides in all its forms of art. Slides are in sets only @ a little over $2.00 each.

ROSENTHAL ART SLIDES has completed work on all of the slides listed in their 1981 Supplement. This includes the highly praised set of 1200 slides of the Illuminated Manuscripts from the Pierpont Morgan Library. New slides are being produced on improved mounts, which will greatly facilitate the remounting of slides.

Karl Cole, art historian with Rosenthal, recently selected about 150 additional transparencies from the Metropolitan Museum to add to Rosenthal slide offerings. These are major works not listed in the Met's slide catalog.

The 183 Siva slide set will be available in April for $275, identified by the Siva exhibition catalog number. Individual slides will be available later when a slide list is published.

The 50 slides of the Preston Morton Collection of American Art in the Santa Barbara Museum are now available for $75 the set.

260 more slides from the Philadelphia Museum permanent collection will be available during the summer.

A new supplement will be published this summer.

New Listings will be sent without charge to their regular customers. New customers should purchase the complete set of catalogs, listing about 25,000 slides, from Rosenthal Art Slides, 5456 S. Ridgewood Ct., Chicago, Illinois, 60615 for $8.00 (Canada add $3.00; other foreign--add $8.00 for airmail).

SANDAK offers five new sets: 1) 48 slides from the Rockefeller Collection at the Asia Society; 2) The Royal Abbey of Saint-Denis in the Time of the Abbot Suger (1122-51), from the Metropolitan Museum exhibit, 54 slides; 3) The Art of the Twenties, a 1979 Museum of Modern Art exhibition, 158 slides; 4) the 1981 Whitney Biennial, 55 slides; 5) Nature: Image and Metaphor, by contemporary women artists. Sandak has also compiled two extensive lists from their inventory: 1) "Women's Art," 17th-20th c. and 2) "Christian Art," a chronological listing from the 4th c. to the 20th c. A new listing of Sandak's major slide sets is also available. Sandak reminds us that all their slides are now on film that has a shelf life of 20-30 years at 70° F. and 40% relative humidity.

SCALA/EPA, New York (212-697-1136) adds more sets to its list of reprints on Eastman Color Low-Fade film; and new sets, such as the special 6-slide set of the Bronzes of Riace, the two newly discovered statues featured on a recent Smithsonian cover. Other new sets: two 36-slide sets from the Victoria and Albert Museum, London, on 19th and 20th c. English furniture and decorative arts; one 48-slide set from the Romano-German Museum in Cologne. Scala reminds us that orders take 4-6 weeks since slides are produced in Italy. Scala has discontinued selling single slides, except for special orders.

THE FOGG MUSEUM, Harvard, has finally made available slides of their masterworks. About 170 slides are listed in their Catalog of Publications, 1981-82. The price is $1.00 each, and prepayment is required. Most works are listed by nationality and artist or period. Few dates are given. Ancient, Oriental, European and American works are listed. Accession number is given, so reference could be made to collection catalog for further info. Address: 32 Quincy St., Cambridge, MA, 02138.

WASHINGTON, DC, THE NATIONAL GALLERY has been replacing its original slides with duplicates by Visual Media. However, recently Sandak has published a group of slides for the National Gallery, available from Sandak.

ASIAN ART PHOTOGRAPHIC DISTRIBUTION: The ACSAA Color Slide Project, to photograph for original slides of paintings in India is presumably complete, and the 5 sets of 100 slides each @ $100.00 should be available.

THE AMERICAN CRAFT COUNCIL offers several new slide sets, including "Ceramic Sculpture," "American Porcelain," "American Art Glass," "The Clay Figure," "American Fiber Art," "Felting," and "Wearable Art."

THE DUNLAP SOCIETY offers two new sets of American Art: 100 slides from the Ganz Collection exhibition, 19th c. academic painting, drawing and sculpture; and 90 slides of a comprehensive survey of American painting from Washington DC public collections. The Society does not provide checklists for these sets, but will, on request, Xerox the slide labels as a checklist.

FOUNDATION FOR LATIN AMERICAN ANTHROPOLOGICAL RESEARCH

Pre-Columbian Maya architecture slides, for both Anthropology, Art History, and Archaeology classes, are now available for Puuc, Chenes, and Rio Bec sites of Mexico, plus Yaxchilan, and Piedras Negras.

These are not commercially mass produced sets; these are individually photographed original Kodachrome transparencies with Leica precision detail at $2.50 each. In addition helicopter views of Tikal, El Peten Guatemala are available, original Kodachromes, at $20.00 each. These slides cost $10,000 in helicopter rental time. Helicopter views are also available for Seibal, Lake Yaxha, and Nakum ruins in Guatemala.

The Foundation for Latin American Anthropological Research continues its eleventh year of photographing polychrome funerary Classic period ceramic art in private collections. These masterpieces of ancient Maya art have for the most part never been published. Original, Kodachrome Professional Type A slides, $2.50 each.

The Foundation has supplied slides and 8x10 study prints for Yale, Harvard, Princeton, University of Texas, Columbia professors, libraries, or art history/archaeology departments, plus to the Metropolitan Museum of Art (New York) and for National Geographic. Requests for information may be sent to the Foundation at 6355 Green Valley Circle No. 213, Culver City, California, 90230, telephone 213-649-2612.

et al.: VRAB Volume 9, Issue 1, 1982

MINIATURE GALLERY'S current Art-Slide News includes "The Realist Tradition" slides from the exhibition that toured the U.S. and then came to England; the whole set is $158.00 for 160 slides and the short set is $118.00 for 120 slides. Also a re-issue of the "Impressionism" exhibition from British collections. And 100 slides of French posters. Mr. Carver is also photographing the major exhibition of British sculpture from 1900 onwards, for over 300 slides to be announced in Art-Slide News #54. Also a small (50-60) set of slides from the exhibition of 17th c Dutch painting "Gods, Saints & Heroes."

SILEX slides should be checked for cropping. Several in a recent order were cropped beyond use, and one discarded for faded color. Also, the order was 3 months coming (it is possible that our Purchasing Dept. sent the order by surface if they lost our air mail stamp).

OSLO, NORWAY, THE MUNCH MUSEUM, has supplied a list, in Norwegian, of 58 slides @ 3 kroner (about 51¢) each. Address the Museum at Toyengt 53, Oslo 5.

THE BEST FILM NEWS YET!

Kodak has finally heard us, and others, announcing last October a new Eastman Color Print Film twice as stable as the Low-Fade film we have been trying to persuade "pink-film" producers to change to. This new film #5384 should be available April 1, and will replace all current Eastman Color Print films. However, there are two things we need to watch for: 1) will the slide producers continue to use up old stock? And how will we know what slides are on the new #5384? Also, and very important, 2) to provide optimum stability the #5384 must be processed with new ECP-2A processing chemicals. This information comes from Henry Wilhelm, to whom we are very grateful.

I have written to all slide producers who I think are using Eastman Color Print Films (either "high fade" or "Low-Fade") to ask the above questions. We will of course include their responses in the Bulletin. Budek knows about the film, and will begin using it as soon as lab tests are complete. Slide curators may write or call for info as to which sets are on the new film.

Both Scala and Diapofilm intend to use the new #5384 Eastman Color film as soon as it becomes available in Europe. Scala plans to use also the recommended chemical processing. They expect the changeover within the year, and will use it for reprinting depleted stock.

NEW MICROFICHE DEVELOPMENT: MORE AND BETTER

An exciting new development in microfiche was brought to attention at the CAA Conference in New York by Mr. Thomas Clark, president of Seidel, Farris, Clark, Inc., 110 E. Woodnuff, Toledo, Ohio 43624. Greatly improved image quality as well as increased quantity of images per fiche aroused interest among the visual resources curators present when Mr. Clark showed his experimental fiche of 675 paintings from the Toledo Museum of Art. He announced the current capability of his basic system for producing 105 x 148mm fiche with 675 images per fiche from slides, matching the slide quality. Besides serving to include a museum's collection on a few fiche, this capability could also put the major slides of a professor's semester course on one fiche for student study. Slide supplies at the conference also showed interest in putting the images from their entire catalog on fiche for customer selection.

The basic cost of input is now $1.00 per image, but as volume increases to 55,000, the price per image can be reduced to 40¢. Copies of fiche can sell for $15.00 (2.2¢ per image) to students or other customers.

Mr. Clark showed the fiche on a conveniently small viewer which shows 9 images at a time, each image 25% larger than a 35mm slide. A second lens on the viewer will blow the image up to 3 x 4 1/2". The viewer can also project the image on a one-way screen to 8" x 8". The viewer in its case measures 8 1/2" x 8 1/2" x 4", weighs under two pounds, sells for under $150.00, and can carry 500,000 images in its storage pack. The fiche are manufactured by the Topper Mfg. Co. of Torrence, Cal., represented by Clark at the SFC Co. in Toledo (phone 419-255-1283).

Mr. Clark added that he has a London connection both for fiche input and sales. Interested parties in the UK and the continent may contact him at his Toledo, Ohio address.

For Sale: 17 boxes (100), 2"x2" Leitz Cover Glass Plates with Ground Edges. Never used. Contact:

Elizabeth M. Kelly
Slide Curator
Mead Art Library
Amherst College
Amherst, MA 01002

DUPLICATING FOR STUDENT STUDY: COPYRIGHT INFRINGEMENT?

A reader has called attention to a common dilemma for which no solutions have been publicized.

"I have recently been hired as the assistant (for)...a new program for undergraduates which has as one of its features increased use of visual materials. Primarily this means the initiation of slide carousels for students for study in three libraries across campus. Therefore, we are now running into the problem of lawful duplication of slides for these carousels.

We have a large slide collection. Some are originals from slide companies, some are copies made from books, some are purchased from individuals. Our main question is this: how to serve faculty needs for duplicates (usually no more than three copies per slide) on short notice while at the same time obeying copyright laws. You know the problem. Some slide suppliers can provide us with duplicate copies by our deadline dates; others take much longer. It is a risky business. If the time of delivery is too long, we are forced to look for other sources. We have an arrangement with Saskia whereby we have permission to duplicate slides for study carousels whenever necessary; then we reimburse them for a portion of the purchase price.

Has your committee come up with any solutions to this problem? It is important to me to insure that the suppliers receive the profit they deserve and also that our students benefit from the rapid technology which is the hallmark of photographic process. The mails are not as speedy as the processing of film--how do we skip that stage, or streamline it? It is interesting the new questions which our new technologies present to us."

Almost all commercial suppliers, including museums, copyright their slides, and gift slides often have copyright restrictions. But slides copied from books or photos presumably could be recopied or duplicated without difficulty.

Several slide suppliers state that their slides are not to be duplicated "for any reason," which would of course include student study. For multiple slides to be used in multiple sections of foundation classes, the solution is clearly to order multiple slides from the supplier, for quality as well as ethical reasons. However, quality is not as important for student study purposes, as are the factors of speed and economy.

This reader's arrangement with Saskia seems fair. Have, or would, other suppliers make similar accommodations?

The projected duplication of slides for microfiche for student study, or other purposes, raises similar questions which we must face sooner or later. Responses will be reported in the Summer issue. No individuals or institutions will be identified.

Please respond by April 30.

SURVEY
DUPLICATION OF COPYRIGHTED SLIDES FOR STUDENT STUDY

A. For academic slide collections:

1. Has your slide library been faced with the need to provide multiple images for student study?_____

2. If so, have you duplicated for this purpose slides:
   a) copyrighted _____yes _____no
   b) from individuals, purchased or donated with restrictions
      _____yes _____no
   c) copy-potographed slides
      _____yes _____no

3. If yes to a) or b), have you sought permission from the copyright owners:
   _____yes _____no, or donors:
   _____yes _____no.

4. If yes, did you receive permission? Please list which suppliers gave permission, and which ones denied permission.
   Gave:

   Denied:

   Please state any special arrangements with particular suppliers, or with donors (need not specify name of donor):

5. Do you have other solutions for multiples of images for student study?

6. If yes, please describe your solutions.

7. Are you satisfied with these alternate solutions?

8. Other comments on this problem:

B. For slide suppliers:

1. Would (do) you allow duplication of your slides for student study?
_____yes _____no

2. If yes, with what restrictions or arrangements?

3. Would you agree that Saskia's arrangement as stated above is fair?

4. Would (do) you follow the same practice for microfiche made from your slides for student study?
_____yes _____no

5. Would you allow your response to be identified in the Summer Bulletin?
_____

6. Further comments:

GROUP ORDERING FOR MULTIPLE COPIES?

Scala prices for specially-made duplicates range from $6.60 for one to 72¢ for 25 slides from the same transparency.

Do other schools have the problem of needing multiple copies of slides for multiple sections of survey classes, and running into "by sets only" sales restrictions from companies like Scala? This is the way these companies keep the per slide cost low, to our advantage when buying sets, but it causes an impasse when needing multiple copies of single slides.

With Scala's special prices (they continue to get lower with more copies), would others be interested in joining forces for group ordering? Do you need, for instance, several copies of Masaccio's "Trinity," Tintoretto's "Finding of St. Mark," Ghirlandaio's "Birth of the Virgin," Raphael's "Granduca Madonna" and "School of Athens"? Let me know if you're interested and we'll work out a solution if there's enough response.

--Nancy DeLaurier

Inuit (Eskimo) Cataloguing: The February 1982 issue of Positive features an extensive report on the classification, cataloguing, and special problems of Inuit art, prepared by three members of the Inuit Art Section, Dept. of Indian and Northern Affairs, Ottawa, Ontario, Canada, K1A 0H4; (phone 819-997-9440). Positive is the Newsletter for Slide and Photograph Curators of Visual Arts in Canada, edited by Brenda Mae Eachern, Visual Arts Dept., U. of Western Ontario, London, Ont., N6A 5B7. Subscription is $4.00 per year.

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