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VRAB Volume 8, Issue 4, 1981

Abstract

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Keywords

Mid-America College Art Association (MACAA), Slides, Photographs, Visual Resources, Conferences

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INTERNATIONAL BULLETIN
for PHOTOGRAPHIC DOCUMENTATION
of the VISUAL ARTS
(Formerly MA-CAA SLIDES and PHOTOGRAPH NEWSLETTER)

WINTER 1981

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Conferences to Come
CAA

COLLEGE ART ASSOCIATION CONFERENCE
February 25-27, 1982
New York Hilton

The visual resources session "Images for Today's Classrooms" will be held on February 26 from 12:15 to 1:45 (see program for room designation). The program will include:

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

"The Impact of Videodisc on Teaching Art History", Janice Sorkow, Museum of Fine Art, Boston

"Holography as a New Visual Medium", Dan Schweitzer, New York Holographic Laboratories

There will be a table in the registration area as in previous years. Volunteers to staff the table are needed. If you can spend a few hours helping, contact Gail Kana. (See form on last page of Bulletin).

Tours of collections are being planned. Those already scheduled are the Metropolitan Museum Slide Collection, Institute of Fine Arts Slide Collection and the Time-Life Collection. Tours of new media laboratories are being arranged.

The Business Meeting will be held in the Hilton Hotel Thursday, from 6:30 to 8:15 p.m. The main topic will be the formation of a professional visual resources organization, and all V-R professionals are urged to attend.

--Gail Kana
Coordinator, CAA VR Group

Editor's Note: If you are not a member of the CAA, you may contact the CAA office for Conference pre-registration accommodations, and membership information: 16 E. 52nd Street, New York, NY 10022. You may, of course, just come and register at the Conference.

Conference Reports
MACAA

MID-AMERICA COLLEGE ART ASSOCIATION
TENTH ANNUAL VISUAL RESOURCES SESSIONS

The 45th Annual Meeting of the Mid-America College Art Association sponsored by the Department of Art, University of Wisconsin-Milwaukee was held at the Astor Hotel in Milwaukee October 14-17, 1981.

SESSION I: AUTOMATION

The visual resources program opened Thursday morning with a session on "Computer Application to Slide Libraries." The panelists were all slide curators currently involved in some aspect of automation within their collections.

Background

Basic background information on the history of slide library automation was presented by Zelda Richardson, Curator, Fine Arts Slide Library, University of New Mexico. The twenty-eight year history of visual resource automation was begun in science oriented collections, such as medical and engineering slide libraries. Only in the 1970s were projects in art and architecture slide collections realized. Since most projects were developed in isolation, and there were few published reports on individual endeavors, the program developers rarely shared problems. This lack of communication regarding automation projects has slowed the potential progress of using computer programs in visual resource collections. Currently, however, the difficulty of little communication is being addressed by an increasing number of publications of special interest to the slide librarian. Future possibilities concerning the use of micro and mini computers and videodiscs are also being given consideration by slide library professionals. The need for standardization of terms used as descriptors is also being addressed in the work of such groups as the Image Access Society and the Art and Architecture Thesaurus Committee.

Ms. Richardson pointed out that although computerization of slide libraries may not be suitable for all collections, the standardization which may result from such projects cannot but help all slide library facilities, whether their operations are handled manually or by machine.

1982 SUBSCRIPTION RENEWAL TIME

SPIRES at Iowa State

Gail Kana, Curator of Visual Resources, Iowa State University gave an update on the project in the College of Design to initiate a computerized index of accession records using SPIRES (Stanford Public Information Retrieval System) as the data-base management system. Ms Kana presented a complete report on the project last spring at the ARLIS meeting in San Francisco. Since that time, a sample file of records has been created and is being used to refine the file definition that controls entering and searching the records. SPIRES was designed to permit easy access to information through simple, English word commands. Further figures on the cost of the system were available. Computer time on a session to enter 67 records (@ 1 1/2 minutes each) cost \$5.43 (@ 8¢ a record). Monthly rent on a port to have the terminal connected by wire to the main ISU computer which increases the interaction time by three times is \$25.00. Monthly data storage costs are less than \$10.00 but this figure will increase as the file becomes larger. These figures are considerably lower than those projected in San Francisco. Ms. Kana stated that working with SPIRES has been highly pleasing and that the flexibility of the system, especially in the way it handles personal names has great advantages for slide collections. To demonstrate entering, editing, and searching records, she brought along a MIME-I terminal and phone modem and via the telephone in the room logged on to the SPIRES system at Iowa State in Ames.

A Beginner's Guide to Computers in a Visual Resources Collection

Suzanne Babineau-Simenaour, NYU Institute of Fine Arts, described how a slide curator with no background in computer science can develop a computer program, and what a computer can do for a visual resources collection.

She advised purchasing a micro-computer from such a place as Radio-Shack because hooking into the main computer in a large system can slow down information retrieval.

In addition to slide/photograph information, a computer can store statistics from financial and personnel records, etc., thus aiding collection management.

In terms of time and cost, Ms. Simenaour estimated that one person could put information from 300,000 slides into a computer in five years. A disc containing 20,000 items of information would cost about \$2.00. She further discussed how computers operate; how to organize a program for your collection's needs; cost, space, and operational staff; terminology; and advantages and disadvantages of computerizing collections.

SPIN at University of Wisconsin-Milwaukee

Nanci Miller, School of Architecture and Urban Planning, University of Wisconsin-Milwaukee, spoke on the automation system SPIN used in their Resource Center. SPIN (String Processing Information Network) was developed in 1978 by David Parsons to provide easier access to the collection's slides, newspaper clipping, student project models, and miscellaneous non-print materials. Ms. Miller is currently revising the system to meet the growing needs of the collection and its users. Two basic changes include expanding the current indices of scale/type, period, location, architect (designer, artist, planner) and accession number to include construction and graphic communication, and rewriting the program in COBOL.

Videodisc Project at University of Iowa

Janet Miller, Curator of Visual Materials, Department of Art, University of Iowa, discussed the University of Iowa's experimental videodisc project which utilized images from the Bartsch print subscription. Iowa was the first major educational institution to develop an intelligent videodisc system using the combined resources of the School of Art and Art History and the Computer Assisted Laboratory. This cooperative effort began in the winter of 1979 when Bartsch prints of Albrecht Durer and Marc Antonio Raimondi were first transferred to 16mm film and then mastered on a disc. Use of black and white images allowed the project to concentrate on the computer's image retrieval possibilities rather than the disc's supposed color limitations.

Discs are made of pliable polyvinylchloride and rotate in a player on a cushion of air at 1800 RPM. Each side of the disc contains 54,000 microscopic pits which can be located and read by a laser beam in 5 seconds. (This is the storage equivalent of 675 universal trays or 21 of Neumade's standard 5-drawer cabinets.)

Ms. Miller reported the results of a survey which measured the faculty's reaction to the two week demonstration of the disc in the Office of Visual Materials. Some of the reactions were positive; however, many faculty members were very antagonistic to the disc's presence. Ms. Miller encouraged future experimentation with art history discs in regard to iconographic research, tutorial use, image retrieval and classroom application. Encouragement was offered for future survey discs to be jointly produced by cooperating institutions. A printed brochure describing the Iowa disc project was available.

SESSION II

Slide Libraries: From the University to the Museum

The afternoon session began with Nancy Kirkpatrick speaking on "Slide Libraries: From the University to the Museum". Ms. Kirkpatrick has recently left her position with York University to assume the position of slide curator at the Art Institute of Chicago. Her presentation was based on her experiences in both areas as well as a survey she conducted.

In her report, Ms. Kirkpatrick considered the various types of collections and suggested ways in which slide collections respond to, and are shaped by, the needs of their parent institutions. Influencing factors include administration, policy formulation, collection development, circulation, and user services.

Austin Seminar Report

Next on the program was a report by Nancy Schuller, Art Department, University of Texas, Austin on the seminar "Advanced Studies in Visual Resources: Production and Preservation of Color Slides and Transparencies" held last March 26-28 in Austin. Ms. Schuller was unable to attend the conference and the paper was read by Gail Kana. The report included information on the behind-the-scene organization activity and proved very interesting for those of us who had attended the seminar. (A report of the program appeared in the June 1981 Bulletin). The slides which accompanied the report were most enlightening. The success of the seminar, both in number of participants and the quality of the proceedings, has motivated the plans for a second seminar under the "Advanced Studies in Visual Resources" umbrella scheduled for next year on black and white photographic conservation.

BUSINESS MEETING

The business meeting followed and was called to order by Chairperson Zelda Richardson. The minutes were read by the secretary Gail Kana. They were approved by the members present. Nancy DeLaurier, treasurer, announced that we are now a self-supporting group with a balance of \$1,375.55.

Consultation Service

Ms. Richardson brought up discussion on the position of Co-ordinator for the Consultation Service. It had been agreed at last year's meeting to try to reactivate the service. Gail Kana volunteered to investigate the service and serve as chairperson since she will be leaving her position at Iowa State and will have time to do so.

Guides

Zelda Richardson reported on the status of the MACAA VR guides. Two new guides were pub-

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See subscription form at end of this issue.
News items and articles are welcome, and may be submitted to the editor up to 3 weeks prior to the first of the above-listed months of publication.

Deadline for Spring issue: February 7

COLUMN EDITORS:

Ask the Photographer: Patrick Young, History of Art, U. of Michigan, Ann Arbor
Conservation: Christine Sundt, Dept. of Art History, U. of Wisconsin, Madison
Microforms: Paula Chiaromonte, Art Department, University of Nevada, Las Vegas
Photographic Journals: Kathy Snyder, Art Dept., Colorado College, Colorado Springs
SECAC correspondent: Christina Updike, James Madison University, Harrisonburg, VA
Profiles: Cynthia Clark, Art & Archaeology, Princeton University

Additional Contributors to this issue:

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Linda Morgan, University of South Carolina
Philip Pacey, Preston Polytechnic
June Stewart, University of Melbourne
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Alec Hartill, London, Ontario

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MACAA/VR Officers:

Chairman: Nancy Follis, U. Missouri, St. Louis
Chairman-elect: Christine Sundt, U. Wisconsin, Madison
Secretary: Nancy Kirkpatrick, Art Institute of Chicago
Treasurer: Nancy DeLaurier, U. Missouri, K.C.

Additional members of MACAA/VR Executive Committee:

Betty Rae Callow, Past Program Chairman
Eileen Fry, Past Chairman
Nancy S. Schuller, Past Chairman
Zelda Richardson, Past Chairman

4 MACAA Conference report, continued

lished in 1981 - the Slide Buyer's Guide (4th edition) and the Guide to Computer Programs for Visual Resource Collections. Christine Sundt, the new editor of the equipment guides, projected a fall 1982 publication date for the revised edition. She thanked everyone who responded to her survey. The role of photographs in the guides was discussed. The expense involved in having photographs in the guides was weighed against their effectiveness. It was decided that they are important, especially for the equipment guide, and that additional cost would not prohibit the sale of the guide. The architecture guide is still in production but no publication date was set. There was no report on the classification scheme guide. Gail Kana volunteered to work on that guide.

Directory

Eileen Fry spoke briefly on the directory and the manner in which names are collected. It was decided that until a decision is reached on the possible formation of an independent visual resources organization that she would continue to collect names as she has in the past, that is at the business meetings of professional groups including visual resource personnel.

Conference Information

Nancy Follis, Chairperson-Elect and Program Chairperson, suggested that conference information should be made available during the summer so that plans to attend could be made in advance. It was decided to include a flyer in the summer Bulletin with conference information.

Officer Selection

Chairperson Richardson announced that in lieu of appointing a search committee to select candidates for the positions of Chairperson-Elect and Secretary, the Executive Committee performed this duty. Chris Sundt was nominated for Chairperson-Elect and Nancy Kirkpatrick for Secretary. There were no nominations from the floor. They will be the new officers.

Proposed New Visual Resources Organization

A brief discussion on the proposed organization for visual resource personnel followed. Nancy Kirkpatrick discussed the activities of the committee appointed last spring at the CAA meeting in San Francisco. A questionnaire, statements of affirmation and opposition, and other information relevant to a fair assessment of the problem will be mailed later this fall. The results will be tabulated and evaluated and reported at the CAA VR meeting in New York.

Announcements

Chris Sundt invited everyone to attend the regional ARLIS meeting being held in Madison on Saturday, October 17.

Zelda Richardson thanked everyone for their help during her two-year term as chairperson. Nancy Follis assumed the position. The meeting was closed.

SESSION III

Slide Collection Tours: U. of Wisconsin-Milwaukee

Friday morning the three slide curators on the University of Wisconsin-Milwaukee campus conducted tours for the conference participants. The Art History Slide Collection is curated by Mark Chepp. Slides in this collection are acquired completely through photo-copying performed in-house. The Architecture Slide Collection is under the direction of Dohery Dorszynski. Nanci Miller conducted the tour and explained further the SPIN computer system used there. The Art Department Slide Collection curated by Ed Geniusz was the last collection visited. The unique decor and refreshments were a big hit.

Professional Photography of Works of Art

After the tours, the group gathered to hear the presentation by Ron Weidenhoeft on "Professional Photography of Works of Art." Mr. Weidenhoeft and his wife Renate are founders and operators of the slide company SISKIA. Mr. Weidenhoeft stated that the difference between simply shooting a picture and obtaining professional results is largely a matter of degree: greater care and amount of time expended; greater experience in confronting and overcoming a wide variety of problems; greater investment in sophisticated equipment to obtain the desired vantage point, lighting, exposure, and quality of images, and a greater degree of severity in criticizing one's own results (creative dissatisfaction).

He offered basic rules for photographing works of art based on his sixteen years experience. These include: measure carefully; keep accurate notes; test everything; don't scrimp on film; travel heavy (though not necessarily heavily); and, check all results under controlled conditions.

Using a selection of examples from their campaigns in Berlin, Paris, Vienna, Rome, and other cities, he referred to specific techniques and pieces of equipment in discussing how particular results are obtained.

SESSION IV

The final session was a potpourri of topics including problem classification areas, management of collections and photographing on location.

Special Problems in Classification: Miscellaneous Categories

Eileen Fry, Slide Librarian, Department of Arts, Indiana University, talked about having to cope with isolated groups of slides in collections which can only be thought of as "faculty quirks". These are the slides that fit into no discernable area of your classification scheme, or they cross boundaries and could fit into several different areas, though none well. Some will probably never be used again, and some are potentially useful to other patrons,

if they know they exist. Occasionally, however, what appeared at first to be another "quirk" category can develop into a broad accumulation of material relating to new developments in the studio arts or in art history, and for which classification must be based on unfamiliar terminology. This talk concerned the development of such a "quirk category" at Indiana University - Scientific Examination of Works of Art - and consideration of some of the steps involved in developing new, non-traditional (i.e. stylistic) classification schemes.

At Indiana it was decided to create a separate category for slides dealing with the scientific examination of art objects. This would include slide documentations of artists which may include not only the paintings, details, and comparisons normally encountered, but also ultraviolet photographs, reflectogram montages, paint sample cross-sections, diagrams of the wooden supports, and procedural shots of all the above. This separate category for Scientific Examination is divided into two major sub-sections: PROCEDURES (which at present includes only methods relating to painting, but can be easily expanded) and ARTIST DOCUMENTATIONS (which brings together all of the scientific material on a particular artist, and can be further subdivided by titles of particular works). Cross-references are made from the regular collection to this category.

The following procedures are recommended for the development of non-traditional classification schemes:

- 1) Enlist faculty help, particularly in recommending scholarly sources.
- 2) Analyze the terminology as it appears in books, periodicals, indices, and major subject heading lists.
- 3) Consider the expansion and contraction possibilities of various approaches.
- 4) Define the scope of the scheme in terms of present and future needs.

Photographing on Location

Nancy Follis, Slide Curator, University of Missouri-St. Louis, spoke on "Acquiring Original Slides through Photography on Location." Slide curators are often in locations where it is possible for them to make slides for their institution's collection. These might be details of architecture or sculpture which are difficult to purchase from slide companies or to photocopy from reproductions. They might be monuments which have changed during the years due to weather, restoration, etc. and need to be rephotographed. They might be new structures. Quite often we are able to buy excellent slides of a monument but we have no idea of the environment surrounding that structure or of the human scale. Slides which include this type of information are important in teaching.

With the economic problems facing us today it is especially important that we take advantage of this method of acquiring slides as often as

possible. Preparation for the trip is very important. Ms. Follis suggested consulting the collection to see what slides are already there of an area you plan to visit as well as faculty teaching courses that might use the slides. Tips on photographing included take lots of shots, shoot the environment of the structure or monument, and use human scale. Suggestions for equipment needed were distributed on handouts.

Visual Resources Collection Management

The last speaker, Peggy Schrock of the University of Missouri-Kansas City dealt with "Operating and Systems Analysis Procedures and the Visual Visual Resources Collection." The daily operations required to maintain a Visual Resources Collection are the same as those of any small business. You hire employees, process raw materials into a finished product, and provide services, all at the highest possible quality and lowest cost. As manager of that collection and supervisor of the operations, you make important operating decisions every day. You are expected to do so, however, usually with little or no specific formal management training. Good management is not luck or instinct, although both can help. Good management is learned.

Business management courses do not teach you what decision to make, they teach you how to make them. Specifically, management techniques can aid in daily decisions concerning the design of work flow, quality control, forecasting needs of materials and people, job scheduling, inventory control, personnel hiring and evaluation of performance. Along with good operations management goes the continual systems analysis procedure which allows the monitoring and evaluation of the system in process.

Ms. Schrock stated that after an evaluation of the slide processing and handling at the University of Missouri-Kansas City, several new systems were instituted, new forms designed, and procedures updated. Re-evaluation will continue to lead to additional improvements. Ms Schrock heartily endorsed business management training for visual resource personnel.

—Gail Kana
 Secretary, MACAA-VR

SESSION V: U. WISCONSIN-MADISON, SATURDAY AFTERNOON

A small group of slide curators met at the beautiful new Elvehjem Museum of Art on the U.W.M. campus where Christine Sundt began by serving cake and coffee in her slide room. The group then watched intently as she demonstrated mounting slides in her humidity-proof method (described in her Conservation article in this issue), then saw her drop the slide in a glass of water with no leakage to the film inside.

The group then moved to a projection room where new models of Kodak Carousel and Leitz Pradolux projectors were set up for demonstration. Brightness and resolution were compared, as well

as slide handling. Other features were noted, such as lamp changing from the side, instead of having to invert the projector to change from the bottom.

A 3M representative also demonstrated the problems and causes of static electricity and the various 3M static eliminators, which lifts dust from the film and removes the attraction of dust to the film. These devices must be replaced annually, and are available from \$100 to \$695 per year.

SECAC

A CONFERENCE REPORT

The Southeastern College Art Conference 1981 Annual Meeting was held in Oxford, Mississippi, October 1-3, and the conference host was the University of Mississippi (Ole Miss). The Visual Resource Curators group sponsored two excellent sessions which were well attended by conference attendees.

Thursday morning was a free time period for curators and many took advantage of the walking tours of historic Oxford and Rowan Oak, the home of William Faulkner. Panels and sessions began in the afternoon. The Visual Resource Curators met in the Biology Department Photolab for the lecture and demonstration "Photographing Collections with Special Problems" by Mr. Bill Martin, biological photographer of the University of Mississippi, and his assistant, Ms. Mary Ann White. Mr. Martin does all the photographing for the art department and his lecture/demonstration covered copy photography; lighting techniques and photography of 3-D objects and large, flat works; and slide duplicating. The twelve participants asked many questions and received help with films, developing, and techniques for special problems. It was a most informative session, and although Mr. Martin is working with the best equipment he had many ideas for people working with limited funds and limited equipment. The late afternoon public slide lecture open to all SECAC participants was given by Otto Piene, Director of the Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, and was entitled "Sky Art." That evening, many curators attended the annual SECAC reception and the opening reception for the exhibits in the Fine Arts Center Gallery (Herbert Fink: Drawings and Prints, and Jean and Ke Francis: Prints, Drawings and Constructions).

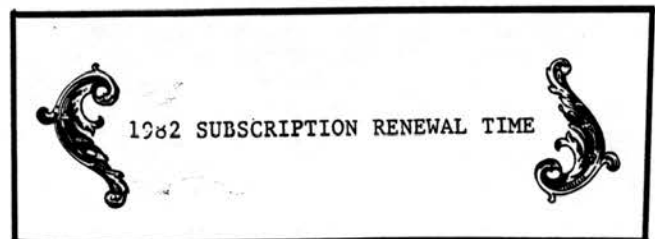
Friday morning was left open so that curators would have time to attend the art history or studio sessions of their choice. The afternoon VRC session was a lecture on "Cataloguing and Processing Classical Antiquities--The Robinson Classical Collection" presented by Dr. Lucy Turnbull, Professor of Classics at the University of Mississippi. Dr. Turnbull has been the chief cataloguer and restorer for the Robinson Collection of Greek and Roman antiquities which was given to the University. She

explained her system of cataloguing and went over the numbering system and the forms she uses to record information. After questions and answers, Dr. Turnbull led the group of eleven participants on a tour of the University Museum which had fine pieces from the Robinson Collection on display. She explained how she set up the displays so the museum would serve as a teaching device. That evening, after the SECAC banquet with lively music by "The Counts of Dixie," SECAC participants were able to witness the Sky Event, an installation of the "Brussels Flower" by artist Otto Piene. It was extremely exciting to watch the sculpture "grow" over a period of two hours. The piece was a variant of a long-stemmed flower (200 feet) with twenty-two helium filled cones.

Saturday morning, Christina Updike (SECAC Visual Resource Curators chairperson) attended and participated in the SECAC annual business meeting. Curators could attend art history and studio sessions in the morning. At noon the conference ended.

The Visual Resource Curators 1981 sessions were rewarding and exciting exchanges. They would not have been possible without the efforts of Sri Nelson, graduate student in Art History at Ole Miss, who handled all of the campus arrangements for the VRC sessions. She worked closely with Christina Updike in developing the sessions and obtaining the speakers, utilizing the campus resources. The SECAC art history and studio sessions provided other excellent opportunities for attending curators.

In 1982, the SECAC Annual Meeting will be held at James Madison University in Harrisonburg, Virginia, October 14-16, 1982. Christina Updike, chairperson for the VRC group in SECAC, is the slide curator for the JMU Art department and the contact person for the 1982 VRC program. At this time, I am planning for three VRC sessions at the conference. I would like to provide exciting, different sessions to accommodate the interests of the curators who are planning to attend. If you have any ideas for VRC sessions/speakers and/or would like to present a session, please write to: Christina Updike, Art Slide Curator, Art Department, James Madison University, Harrisonburg, Virginia 22807. Many universities/colleges and businesses will provide funding for travel if a participant is on the program. If you would like to be placed on the VRC mailing list for future conference information, write to Christina Updike at the above address.



Profile

- Cynthia Clark

PRINCETON UNIVERSITY

Department of Art and Archaeology
Slide and Photograph Collections

In 1882 Allan Marquand was appointed as the first professor of art history at Princeton University. With him Marquand brought his own collection of lantern slides and photographs. From this small core the teaching collections have grown to 183,000 slides and 167,000 photographs of western art and 32,000 slides of Far Eastern art. In addition, there are research collections of photographs which all together comprise a body of over 800,000 photographs.

As apparent in the above figures, the visual collections are divided into three collections all under the supervision of the Director of Section of Slides and Photographs who reports directly to the Chairman of the Department of Art and Archaeology.

Under the immediate supervision of the Director are the slide and photograph collections of western art. These collections are classified by a number system which was originally based on the Dewey Decimal System and is closely related to those systems in use at Michigan and Fogg. To generalize greatly, the breakdown is by medium, style, country, artist, subject and location. Architecture is arranged by style, country, city and building type.

Each slide bears a unique number and is followed in the drawer by a card which acts as a shelf-list containing full identification and source. A borrower puts a card bearing his name in place of each slide he removes.

A core of c. 100,000 lantern slides is still in active use. Lantern slides have not been made for the collection since the mid 1950s and are gradually being phased out of active use. When circulated slides are returned, they are given to the photographer to be copied on 35 mm. film. As much valuable material exists in lantern slide form, the lantern slides will be retained as a research collection when no longer in active use.

Although primarily for the use of the faculty of the Department of Art and Archaeology who may borrow slides for an unlimited time and may remove the slides to their offices, slides may also be borrowed by faculty from other departments for 24 hours. Students may borrow slides only for the time of their class presentations.

Photographs are arranged by the same classification system as slides. There is a separate shelf-list as well as an alphabetical catalogue which contains entries for artist, subject, collection, and architect.

Photographs are exhibited on the wall in a room set aside for that purpose. Students enrolled in undergraduate courses must study from these photographs and not from slides. These photographs are reserved in special course files when not being exhibited. Other photographs from the general files may be borrowed by the faculty and students under fairly flexible borrowing rules.

In addition to the Director of the Section of Slides and Photographs, the staff includes a senior art cataloguer, a junior art cataloguer (both of whom are involved in all slide room functions except acquisition), a combination slide projectionist/typist, and 10 hours of student help (work-study). There is also a full-time photographer on the staff who makes both slides and photographs in addition to the large numbers of both which are purchased directly from commercial houses and museums.

Also housed in the Section of Slides and Photographs is the collection of Far Eastern slides which has its own curator. This collection was for many years maintained by the assistant to the Chairman for the Program of Chinese and Japanese Art and Archaeology. In 1973 it was transferred to the Section of Slides and Photographs. A subject specialist was hired to take charge of the collection. At that time and due to the unique properties of Far Eastern art, it was decided not to classify these slides by the system used for western art. Instead, it was determined that a separate non-number classification which would allow greater flexibility should be created. Basically, within this classification the slides are arranged by country, period, medium, and site. Slides are filed by group (details of a single scroll, etc.) with an identification card in front of each group.

Adjacent to the Section of Slides and Photographs are the photograph collections designated as research collections and in the charge of the Curator of Research Collections. One entire room is devoted to the Platt Collection. This collection of over 700 volumes of photographs was gathered by Dan Fellows Platt over the first 30 years of this century and donated to the department in 1937 or 1938. The volumes contain photographs and clipped reproductions covering the entire history of art, with special emphasis on painting from the Trecento through the nineteenth century.

The Research Collections include also the Decimal Index to Art of the Low Countries, the Illustrated Bartsch, the Berenson Collection, microfiche collections such as those from Marburg and the Dunlap Society, as well as many small specialized collections purchased by or given to the department throughout the years. These collections due to their specialized nature are considered to be primarily for research and graduate study and are unmounted and unclassified.

Conservation

— Christine L. Sundt

MOISTURE CONTROL THROUGH SLIDE MOUNTING - Part II: Techniques and Supplies

Introduction:

In response to popular request, I am devoting this issue's column space to facts, figures, and some pictures. I hope the detailed descriptions of my binding methods will help to clarify what I have tried to explain in the last issue. One thing to remember when binding slides for moisture control is that neither the slide nor the environment in which it is being handled during binding should be damp. If a damp slide is bound up, it is likely that a moisture spot will show up opposite the base side of the film against the glass. If this happens, remove the film and allow it to dry out. Use an airtight chamber containing silica gel if necessary.

The additional information about supplies is meant to provide readers with a comparison chart for product characteristics, cost, and availability. If you would like samples of either binding method outlined below, send 50¢ for each along with a stamped self-addressed envelope to me. I look forward to hearing from you.

Techniques:

MOISTURE CONTROL SLIDE MOUNT

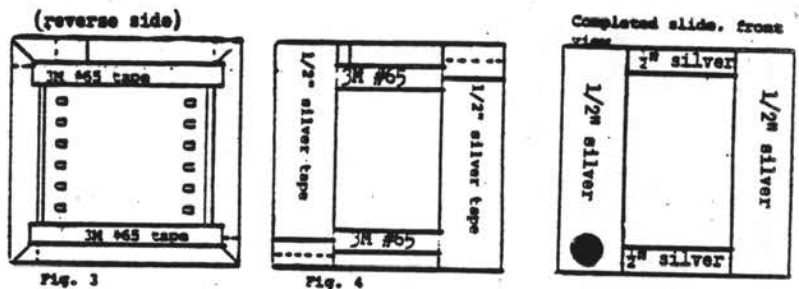
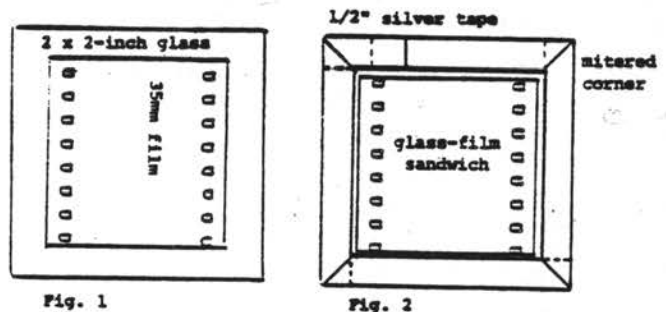
"Airtight" Glass - Film Sandwich

Step-by-Step

1. Remove film from cardboard mount.
2. Position film between two pieces of pre-cleaned glass using Film Positioning Guide, if necessary, to align the film (Fig. 1). (Instructions for making a Film Positioning Guide are given below).
3. Clamp glass-film sandwich in vise or binding machine.
4. Wrap 1/2" silver tape around periphery of glass-film sandwich, allowing 1/4" for overlap at the end.
5. Firmly turn down tape on both sides of glass-film sandwich, forming in the process an overlapped miter at each corner. (Fig. 2)
6. Mask extraneous or open areas between the image and the binding using 3M #65 tape on the glass on the reverse of the correct viewing side of the image. Start masking on the long sides of the film format and finish on the short sides, except if the image occupies the full area of the film frame. Then mask only the short sides; step 7 will take care of the remaining open spaces on the long sides. (Fig. 3)
7. Measure out two 4 1/2" pieces of 1/2" silver tape. Position the tape along the long edges of the film image, carry it around to the flip side, and overlap the excess. Repeat for the remaining long side. (Fig. 4)

A perfect airtight enclosure is apparently impossible to achieve given the materials currently available. The mounting method described here will provide a near-airtight enclosure for the transparency. In such a mount, the film should remain safe and stable. Ambient moisture in the environment (relative humidity), pollution, and chemical vapors will have minimal or no adverse effects on the film enclosed.

If you wish to test the moisture-control effectiveness of this mounting method, drop a sample slide mounted according to these specifications into a bowl of water and allow the slide to remain there for a few seconds. Remove the sample and examine it carefully for seepage. If properly mounted, the slide will show no seepage whatsoever.



LIMITED MOISTURE CONTROL SLIDE MOUNT

Modified Perrot-Color Ultra-Thin Slide Mount

Step-by-Step

1. Remove film from cardboard mount.
2. Trim the film slightly (about 1/16") on two sides (one short and one long side) if necessary to provide sufficient space for film expansion. (Fig. 1)
3. Position the film between two pieces of pre-cleaned glass.
4. Clamp glass-film sandwich in vise or binding machine.
5. Center a piece of 1/2" silver tape, 1 1/2" long, over long side of glass-film sandwich (Fig. 2); firmly press down on both sides of the glass. Repeat for other long side.
6. Drop glass-film sandwich into bed of mount (Fig. 3). Using 7/32" or 1/4" tape, cover the short (open) sides of the glass-film sandwich (Fig. 4); press tape firmly to seal.

7. If necessary, mask around image using 3M #65 tape. Mask on the glass, never on the film itself.
8. Position mount cover and crimp edges using Proloc Fastener.

This method, while quite effective in retarding moisture seepage, is not "airtight".

FIGURES



Fig. 1

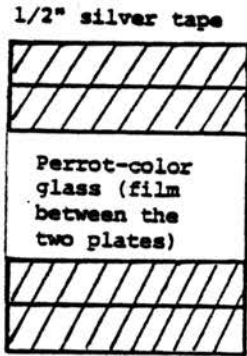


Fig. 2



Fig. 3

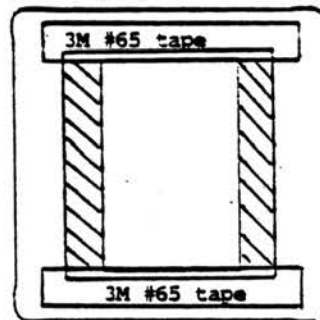
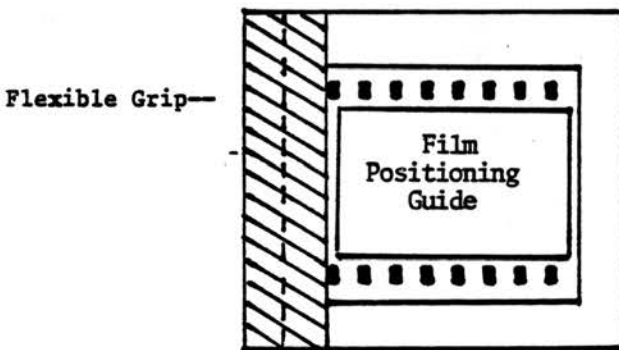


Fig. 4

TEMPLATE FOR "Film Positioning Guide" FOR 2 X 2 Inch GLASS PLATES



Assembly:

1. Transfer film outline from template onto 2 x 2-inch glass plate, using a permanent marking pen with a fine tip.
2. To form Flexible Grip, wrap a piece of 1/2" silver tape, 5" long around the left edge (right edge for left-handers) of the glass, overlapping the excess. The tape should extend at least 1/4" beyond the edge of the plate.

Use:

1. While holding Film Positioning Guide beneath glass-film sandwich, adjust alignment of film by nudging it into position with a piece of discarded 35mm film stock. Use sprocket marks or film outline as placement guide.
2. When film is satisfactorily positioned, remove Film Positioning Guide by holding Flexible Grip between fingers of opposite hand and slowly pulling the Guide away from the glass-film sandwich in the direction of the Grip.
3. Carefully insert glass-film sandwich into binding machine or between a vise. Bind the edges in the usual manner.

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Supplies:

Tapes

Leitz Binding Tape #19823

Description:

Silver finish high-strength mylar

Size available:

1/2" x 70' (840")

Where to purchase:

From an authorized Leitz/Leica dealer
(List available from Leitz)

Price:

(List) 11/81 \$4.45 per roll
(Moen Photo Service, Inc.) 11/81, \$3.34 per roll

Comments:

1 inch core fits standard desk type tape dispenser. This tape has pin holes; it is not completely opaque for masking.

3M Scotch #65 Splicing Sensing Tape (Magnetic Audio/Video Products Division)

Description:

Polyester aluminum foil laminate, 1.0 mil (.025 mm) thick

Sizes available:

7/32" x 100' (1200")
7/32" x 250' (3000")

Where to purchase:

From a local audio/video dealer; archival supply house

Price:

(List) 6/80, 100' = \$2.79-\$3.36/roll
(Flanner's Pro Audio) 9/81, \$3.00 per roll
(Light Impressions) 6/81, \$5.35-\$5.95 per roll
250' = \$6.32-\$7.60/roll no prices available

Comments:

1" core fits standard desk type tape dispenser.. This tape is completely opaque; it is well suited for masking.)

3M Scotch #850M - Metalized Polyester Film Tape (Silver)

Description:

Metalized polyester film backing with an acrylic adhesive; 2.0 mils (.05 mm) thick.

Sizes available:

- 1/4" x 72 yds. (2592")
- 3/8" x 72 yds.
- 1/2" x 72 yds.
- 3/4" x 72 yds.
- 1" x 72 yds.

Where to purchase:

Directly from 3M or from a local 3M tape dealer

Price:

(List) 3/81	(Light Impressions) 6/81
1/4" = \$5.64	\$4.56
3/8" = 7.05	---
1/2" = 8.46	6.85
3/4" = 11.28	9.12
1" = 14.10	---

Comments:

3" core fits 3M Scotch P-50 series Main-line Dispensers (Model 16600). This tape has been known to have pin holes; it may not be suitable for masking unless a double layer is used.

Glass

Emde "No-Ring" Slide Glass (#7/7-NR)

Description:

"Cleaned, washed, and polished; waterwhite, colorless, flat, strialess, and optically perfect; needle-point diamond cut edge".
.6-.75 mm thick.

Size of package:

200 or 500 plates per box

Where to purchase:

From a local photo supply house

Price:

(List) 11/81	(Moen Photo Service, Inc.)
200 = \$28.95	11/81 \$21.71
500 = \$61.95	\$46.46

Kodak Slide Cover Glass 2 x 2-Inch (thin)
(Cat. No. 141 3020)

Description:

Clear glass, .030" thick.

Size of Package:

50 plates per box

Where to purchase:

From a photo supply house

Price:

(List) 11/81	(Moen Photo Service, Inc.)
\$5.70	11/81 \$4.10

Comments:

If the package does not indicate "Pre-Cleaned", it may be necessary to clean the glass before use. Denatured alcohol applied liberally to both sides of the plate and then dried with a cotton cloth

will remove any greasy film that may be left from the glass cutting process.

Leitz Glass Plates (#19821)

Description:

2 x 2-inch glass plates with ground edge

Size of Package:

100 plates per box

Where to purchase:

From a local photo supply house

Price:

(List) 11/81	(Moen Photo Service, Inc.)
\$7.80	11/81 \$5.62

Comments:

This glass is not pre-cleaned. It must be cleaned with denatured alcohol before using.

Vises and Slide Binding Machines

Slide binding machines are, to the best of my knowledge, no longer being manufactured. Several companies made them and every once in a while one appears in a list of used photographic products or in second-hand or junk shops. Here is a list of known product names for binding rigs:

Bindomat (E. Leitz, #19820)

Deluxe Slide Vise (Burke & James, #70-009-HW)

Lantern Slide Vise (Burke & James, #69-017-001)

Compco Slide Binder (Compco)

Mansfield Slide Binder (Mansfield Ind. (Industries?))

Alternatives to a Slide Vise (These do not allow for automatic rotation of the glass plates while tape is being applied)

Radio Shack or Jensen Tool "Mini-Vise" or Portable Vacu-Vise"

Pony Hand Clamp (available at hardware stores)

Miscellaneous

Cotton-Tipped Applicators (#A 5002-1)

Description:

6" (non-sterile); 1000/box; \$2.62/box (1/81)

Available from:

American Scientific Products

Denatured alcohol

Available from painting supply stores or pharmacies; price varies with grade

Cotton (to enlarge applicator swab end)

Johnson & Johnson Red Cross Cotton

Description:

Surgical long fiber virgin cotton

Available from:

local drug stores, pharmacies, or medical supply houses

STEPS TOWARD RESOLVING HUMIDITY PROBLEMS

Wiping cloths

100% cotton cloth remnants
N.B.: When laundering, do not use a fabric softener in the water or drying cycle; also, avoid detergents containing softeners.

Polishing Cloths (for removing fingerprints from glass)

Genuine Chamois Cloth; available from department stores and automotive supply stores.

Product Sources

American Scientific Products
1210 Waukegan Road
McGaw Park, IL 60085

Burke & James
(no longer in business)

Compco Photographic
364 West Erie Street
Chicago, IL 60610

Emde
Fedchenko Enterprises, Inc.
8775 Olive Lane, Suite J
Santee, CA 92071

Flanner's Pro Audio
2400 Mayfair Road
Milwaukee, WI 53226

Jensen Tools Inc.
1230 South Priest Drive
Tempe, AZ 85281

E. Leitz, Inc.
Rockleigh, NJ 07647
Midwest representative:
James A. Kuehl
1512 N.W. 108th Street
Des Moines, IA 50322

Light Impressions
Box 3012
Rochester, NY 14614

Mansfield Ind. (Industries?)
(unable to locate)

Moen Photo Service, Inc.
2135 Enterprise Avenue
LaCrosse, WI 54601

Radio Shack
(see your local directory)

3M
223-3S 3M Center
St. Paul, MN 55101

Nancy DeLaurier's lament and plea for information on how to control humidity in damp climates ("Humidity Problems Still Unresolved", Vol. 8, No. 3, p. 3) strike a tender chord. We, too, have given up on the portable dehumidifier and have opted for something bigger and, we hope, better.

Plans are currently underway to install a stand-alone air-conditioning-dehumidification system in the Art History Slide Room of the University of Wisconsin-Madison. The system, interestingly enough, is similar to those used in computer rooms. It is described in the blueprints for the project as a "Koldwave Model KVMH25 Mini-Aire Water Cooled Computer Room Air Conditioner." It will have the capability to remove humidity as well as to add it, so as to insure a safe and stable level of relative humidity year round. Installation of this unit will entail some remodelling in the room which comes to about 20 percent of the estimated total cost of \$7,000.00.

This project is being funded by the College of Letters and Science (the Department of Art History is under its jurisdiction) as a special remodelling project for the 1981-83 biennium. None of this money will have to come out of our regular operating budget, although we will have to assume the cost of maintenance in the future.

When the project was initially submitted for consideration, documentation and statistics were provided. I estimated the worth of the collection in dollars based on the number of items and the present cost of replacement; I submitted a record of humidity readings in the room for the preceding eight months along with articles from technical journals and pamphlets which reiterated my claims, thus reinforcing my case.

Estimates for the type of system to be installed were ultimately obtained from our campus planning and construction department whose representative came to the Slide Room and discussed with me our specific needs and requirements. Prior to this discussion, however, I obtained information independently from an area company whose specialty is industrial heating and cooling. This gave me some background as to what I could ask for in a system for dehumidification.

We are still awaiting the actual work and installation to begin. The project is slated for completion in May 1982. If the deadline is met, the timing will be perfect for it is in May that our Spring-Summer-Autumn humidity problems begin -- when the relative humidity in the Slide Room is usually between 55 and 70% even with the portable dehumidifier churning and whirring away all day and night!

--Christine L. Sundt
Slide Curator
Department of Art History
University of Wisconsin-Madison¹¹

"MECHANIZED IMAGE" NATIONALITIES, Continued from Fall issue
Simon Cutts - GB (British), thanks to Philip Pacey, Preston Polytechnic, England.

Ask the Photographer

-- Patrick J. Young

SLIDE DUPLICATION -- PART III

I would like to pass along a few of the questions and comments from the readers of my last two columns on slide duplication.

Question #1

Why are you not recommending Kodachrome 25 which is a daylight balanced film for use on a slide duplicator with an electronic flash light source?

The film I do recommend on duplicating machines such as the Bowen's Illumitron is Kodak's Ektachrome S0-366. Although the film itself is not balanced for electronic flash it is intended for use with a short duration exposure. Kodak designed this film to complement the Ektachrome 5071 when using the approximate 1/1000 second exposure of the electronic flash. Consumers of Kodak's 5071 had complained of the poor quality duplicates of Kodachrome originals when using machines such as the Bowen's Illumitron. The short duration transmission of light through the Kodachrome was causing a reciprocity failure of the 5071 film to record the cyan color. The S0-366 film has overcome this deficiency although it is still necessary to increase the cyan filtration (or reduce yellow and magenta) when duplicating Kodachrome originals.

Using Kodachrome 25 as an alternative to S0-366 will not eliminate the necessity of filtration correction with electronic flash slide duplicators as you must still adjust for the differences of transmitted light through the different film stocks.

In addition, Kodachrome 25 has infinitely higher contrast than the Ektachrome Duplicating Film and requires flashing to reduce this contrast. It has been my experience that the contrast control unit on the Bowen's Illumitron, in addition to changing the characteristic curve of the film will also reduce the overall sharpness of the image. Pre-flashing, postflashing, or requesting a "pull" processing (shortened first developer time) will indeed reduce contrast without a loss of sharpness but seems like an unnecessary waste of time and/or money when a low contrast film specifically intended for slide duplication is available.

A final consideration is the grain structure of Kodachrome 25 versus Ektachrome S0-366. While acknowledged to be an extremely fine grained film, Kodachrome 25 has a considerably higher grain structure than the Ektachrome duplicating film -- S0-366 has an ASA rating of 5 compared to Kodachrome's ASA rating of 25.

Question #2

Why is it that in duplicating the same type of film, such as Kodachrome 64, it is not always possible to achieve perfectly consistent duplicates?

I have mentioned the method for determining the proper filter pack for duplicate slides using as a "master" a perfectly exposed and correctly color balanced copy slide of a Mac Beth Color Checker. The Kodachrome pack will require approximately 10 more units of cyan or a similar reduction in magenta filtration than is used for duplicating Ektachrome slides. Your filter packs will in effect be good only for perfect originals which, if the truth be known, are rather far and few between. Slides shot on daylight film, for instance, may have been taken under the warm light of morning and evening or cool color temperature of the mid-day sun. Tungsten balanced film shot under artificial illumination may not have been properly color balanced with the light source. Regular household bulbs may have a color temperature of approximately 2500 degrees to 2800 degrees K. Museum spot lights are generally balanced around 2800 degrees K or lower. Museums are also notorious for using mixed lighting with tungsten spots, daylight and fluorescent bulbs-- all with pronounced different color temperatures. Unless the slide has been shot under perfect light conditions there is little chance that your camera original will be perfectly color balanced. A slide shot with a light source about 200 degrees K below the proper color balance would result in a color shift of approximately 10 units of yellow and 5 units of magenta. This will produce a warm cast to the original slide that may go unnoticed in original photography. Duplicating this same warm slide will, however, result in a further increase in the color imbalance unless there is a correction made by the addition of cyan or reduction of yellow and magenta in the duplicating filter pack. In order to improve an original slide in exposure and color it is necessary to recognize the imbalance and then double the correction. An original slide that is underexposed by $\frac{1}{2}$ stop must be duplicated with a full stop exposure increase. An original slide that has five units of imbalanced color must be corrected with a ten unit color adjustment.

Before everyone is completely discouraged from attempting to duplicate slides let me hasten to add that I am discussing the production of perfect duplicates which are seldom achieved without shooting and reshooting and often times reshooting again. You will undoubtedly find that a general filter pack for Kodachrome and one for Ektachrome will, in most instances, produce very acceptable results. Remember that processing variations alone may make it impossible to match the original within 5 units of color without incredible luck.

Comment #1

When using filters for correcting the color balance of duplicate film, I would recommend using the less expensive color printing filters rather than the costly color compensating filters.

Indeed, when using filters between the light source and the original slide as is the case when operating the Bowne's Illumitron, the color printing filters should be used as a cost saving measure. The optically clear color compensating filters are only needed when the filters are placed between the original slide and the duplicating lens.

Comment #2

Another method to help determine if the slide to be duplicated is a Kodachrome or an Ektachrome is to view the slide with emulsion side up under a raking light. Kodachrome slides will show a noticeable relief in the color layers that in comparison is hardly detectable with the Ektachrome emulsion.

Both comments were submitted by John Rosenthal of Rosenthal Art Slides.

As general information -- my last batch of SO-366 duplicating film required a filter pack of 52½Y and 2½C for Ektachromes and 52½Y or 55Y and 12½C for Kodachromes. The previous emulsion required 90Y and 5C for Ektachromes and 90Y and 15C for Kodachromes.

If anyone is interested in receiving a color corrected copy slide of a MacBath Color Checker to facilitate the initiation or continued operation of slide duplicating please send a self addressed stamped envelope to: Patrick Young, Department of History of Art, 107 Tappan Hall, University of Michigan, Ann Arbor, MI 48109.

CUSTOMS TARIFF ON SLIDES

Recently one of our clients in the U.S. was assessed for duties on slides purchased from us and sent in our usual manner via the mail. Immediately upon learning of this situation the nearest US Customs Offices were contacted in order to see if there had been any changes in the US Regulations. Likewise, the area Canadian Customs were contacted in order to review current status for U.S. slide companies exporting to Canadian institutions. What follows is briefly the position for all of us, educational institutions or photographers, but please refer at ALL times to the office of your Purchasing and Traffic Agents within the respective institution should there be any doubts!

US Institutions

The Import Specialist Appraiser at Port Huron, Michigan states that Art History slides

used by publicly funded, educational institutions and similar bodies for "educational, research, teaching and non-profit purposes" imported into the U.S. from Canada come under exemptions as follows:

1. Amounts up to \$250.00 with a Customs declaration on the package will be exempt if addressed to a Department in the institution.
2. Amounts from \$250 to \$500 with a Customs declaration on the package will likewise be exempt under Tariff item #851-1000.
3. At all times the Invoice should be within the package.

For a binding ruling in the States: Give full description of goods, details of transaction, consignee status, etc. Write to: The Commissioner of Customs, 1301 Constitution Ave., NW., Washington, D.C. 20229.

Canadian Institutions

The Head of the local Canada Customs Appraisal Office informs us that for exempt status to be applied the following situation must prevail.

1. The goods must be certifiable as being purchased by bona fide institutions engaged in non-profit educational situations, e.g. schools, hospitals, community colleges and universities, but not ALL trade schools qualify for example. Curators must at all times liaise with their Customs and Traffic Manager in the Purchasing Office.
2. If the goods such as Art History slides are being imported by a DEPARTMENT, and NOT by an individual, then they will be admitted under tariff item #69605-1 up to \$500 free of Federal Duty.
3. There must be a duly appointed official in the institution who can sign an "end use" certificate if required. That the goods are bona fide teaching/research purposes only, and not for individual or private use.

Example:

"We certify that the goods ordered hereby are designed for use in classroom instruction and will be used directly and predominantly in teaching or research and/or are scientific in nature and for the sole use of --Name of Purchaser-- and are not for resale or rental.

Signature of Purchaser".

or

"We certify that the goods ordered hereby are for the sole use of -- Name of Purchaser -- and are not for resale or rental.

Signature of Purchaser".

4. Since the Federal budget of last October, the TAX position is very 'unclear', reference should be made to local Tax Assessment offices for fuller interpretation. Taxes became applicable in certain instances as of January 1, 1981.

--Alec Hartill
London, Ontario

Photographic Journals

Kathy Snyder

Popular Photography, November 1981, p. 132ff
"First Look, New Kodak Carousel Projectors"

Kodak has redesigned its carousel projectors and has added new features to several of its models. Standard items on all seven projector models include the following:

- an illuminated control panel, located on the side, which slopes making it more accessible from any angle
- a built-in-reading light located on the rear of the projector
- the ability to remove and rotate the slide tray while the projector is off
- the lamp-housing is on the back instead of the bottom of the projector
- an automatic shutter which blocks the light of an empty tray slot
- an elevating foot which is dropped by depressing a button and then fine-tuned with a wheel

Additional refinements are available on different models. For example, automatic focusing is standard on all but three models and remote-slide-change control on all but one. Also, a 3 11/16" square rear projection screen for previewing slides comes with the top three models. The prices range from \$167.50 for the basic 4000 model to \$449.50 for the 5600 model. For additional information contact Eastman Kodak Co., 343 State Street, Rochester, New York 14650.

nb.) If your department is in the market for new projectors compare their specific qualities with your needs. Many projectors are not designed to withstand the continual use that an art history program demands. This can lead to costly repairs and replacement of parts. (See International Bulletin..., Vol. 7, #4, Dec. 1980, p. 15 for a review of Leitz' Pradolux RT 500 projector).

Peterson's Photographic, Sept. 1981, p. 11.
"Self Assignment, The Film Leader Retriever..."

Often when rewinding a half-exposed roll of film back into its cassette, I have missed the rewind pressure-release point. Consequently the film's leader is rolled back into the cassette. Extraction of the leader can be done in the darkroom, but the risk of damaging the cassette by opening it and thus exposing the film is always possible. The Film Leader Retriever, a very new photo gadget, eliminates this problem. The Retriever is a thin piece of stainless steel which is slid into the felt light trap of the cassette. After several turns of the spool the Retriever grasps the leader. The Film Leader Retriever sells for \$3.95 and is available from Porter's Camera Store, Inc., P.O. Box 628, Cedar Falls, Iowa 50613, catalog #K9-15-0030.

Popular Photography, October 1981, p. 24ff.
"Offbeat" by N. Rothschild

In an ongoing search for methods and means of improving slide presentations, Norman Rothschild suggests several useful tools. A projection stand can be made out of a tripod by adding the Base III Projector Support to it. Available for \$30.00 from Danmar Enterprises, Inc., P.O. Box 14344, Hartford, CT 06114, the Base III offers a much sturdier alternative to propped up books on a table. Slide trays of different colors are available from Creatron, Inc., 504 Cherry Lane, Floreal Park, NY 11001. These could be used to indicate right from left or even to assign specifically colored carousels to each professor. Dust covers for carousel trays are also available from Creatron, Inc.

A few articles that I overlooked this summer offer some interesting information. Sorry that it's late.

Camera, June 1981, p. 11.

For those slide libraries which must support photography courses the "Photography AV Program Directory" is an invaluable source for obtaining audiovisual material. The directory is a listing of all available audiovisual material on photography. Included are films, videotape, computer programs, slide/sound presentations and microform. The directory is available from Photography Media Institute, P.O. Box 78, Staten Island, NY 10304.

Modern Photography, August 1981, p. 36
"Color Stability: Finally, The Bottom Line"

In an effort to resolve the question of color stability Modern Photography asked the four major manufacturers of color products to submit their official figures. The following color life expectancies are based on dark storage at 77 degrees F. and 40% relative humidity.

AGFA
Agfachrome Films - 50 years
Agfacolor negatives - 20 years
Agfacolor paper prints - 10 years

CIBACHROME
Life expectancy of all color films - 100 years

KODAK
Kodachrome - 100 years plus
Ektachrome E-6 films - 50 years plus
Ektacolor paper - 10 years plus
Ektachrome 2203 - 10 years plus
Ektaflex prints - 10 years plus
Kodacolor II negatives - 10 years plus
Vericolor Negatives - 10 years plus
Kodak Instant Film - 50 years plus

FUJI
Fujichrome 100 & 400 - 45-90 years
Fujicolor FII 100 & 400 - 10 to 20 years

Fujichrome Paper - 10 to 20 years

Editor's Note: The slide-related statistics from the above were included in the Fall issue article on p. 6 "Humidity Affects Film Fading..." Cibachrome is not yet available in a slide film; see Vol. 8, #3, p. 5: Cibachrome... by Peter Krause.

INTERMEDIATE-LEVEL TRAINING:
WORKSHOP IN PHOTOGRAPHY FOR A
TEACHING COLLECTION
June 20-25, 1982, UMKC

Each year at the end of the Beginners' Workshop comes the question "What is next?" We used to answer only "the Conferences". Then came the superb "Advanced Studies in Visual Resources" at U.T. Austin last March, which Nancy Schuller tells us will continue with other topics.

But we felt there was still a need for a not-so-advanced type of professional training, still specializing in a single topic. So this year the workshop at UMKC will change its format to intermediate-level training on photographing for an art/architecture teaching collection. Three experts will provide lectures and demonstrations as well as critiques after the hands-on practice by the participants.

Patrick Young, staff photographer for the Department of the History of Art and the Art Museum, University of Michigan, and regular "Ask the Photographer" Bulletin columnist, will lecture on Color Film Problems, Photographing Painting and Sculpture, Copy-photography, and Slide Duplicating. George Ehrlich, UMKC professor of art history and American Architecture, and author/photographic illustrator of Kansas City: An Architectural History, will lecture on photographing architecture. In addition, Kenneth LaBudde, Director of UMKC Libraries and Professor of History, has travelled extensively with his camera, resulting in a large and excellent collection of architectural slides. Dr. LaBudde will lecture on photographing as a traveler with minimal equipment.

Ample opportunity will be provided for photographic practice following each lecture, in the UMKC facilities, in the Nelson Gallery of Art, and in areas of architectural interest in Kansas City. The participants are required to bring their own 35mm cameras, and to have familiarity with their use.

Experience as a slide or photo curator for at least one year is also required as background to understand the usage and problems of art photography for a teaching collection.

If this workshop is successful, UMKC will continue to offer intermediate-level workshops on different topics in alternate years with the beginners' workshops.

For further information, contact Nancy DeLaurier, UMKC (816-276-1501). For registration information, contact the Department of Continuing Education, (276-2739) 435 Haag Hall Annex, Kansas City, Missouri 64110.

Positions Open

THE UNIVERSITY OF IOWA. Visual Materials Curator. Begin May 1982. Salary open. Responsible for art history slide collection including acquisition, cataloguing and maintenance. Also supervises graduate assistants. Experience preferable. Interviewing begins February 1982. AA. EOE. Send application letter, resume, and three letters of reference to: Wallace J. Tomasini, Director, School of Art and Art History, Room E100, Art Building, Iowa City, IA 52242.

THE UNIVERSITY OF ALABAMA, Slide Curator, Salary \$12,000 for 12 months, Starting date January 1982. Responsibilities include development, organization, and maintenance of growing slide collection and supervision of audio-visual equipment including Leitz Reprovit system. MA in art history preferred. Slide room experience and some photographic skills helpful. Include letter of application, vita, and references. Send to: Virginia Rembert, Chairman, Search Committee, The University of Alabama, Department of Art, Post Office Box F, University, AL 35486-9617.

CALIFORNIA POLYTECHNIC STATE UNIVERSITY,
San Luis Obispo: See CAA Placement Bulletin
Nov. 24

Professional News

Christine Droll is moving from California Polytechnic to the Oakland Museum.

Jo Nilsson is now office manager for an architecture firm in Seattle, which includes reorganizing and upgrading their slide collection.

Virginia Kerr plans to return to the U. of Illinois, Chicago Circle Campus in early January, from her leave of absence at the Courtauld Institute, University of London. She often sees Christine Stevenson (from the University of Victoria, B.C.) who is now in the Ph.D. program at the Courtauld after a year in Finland.

NON-PROFESSIONAL NEWS

Because several subscribers have asked: My daughter Jane had her twins on November 14, a boy and a girl as ordered, and I spent the following week in Casper, Wyoming. All are healthy and happy.

I gratefully thank all contributors for sending in their material early; most of it was typed before I left, and Deb Tinsley proofed it while I was gone, so it was ready for pasting on my return.

--Nancy DeLaurier

Microforms

MICROFICHES REVIEW #5
Paula Chiarmente

Photographic Views of New York City, 1870's-1970's, University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106

General Description

A collection of 54,000 photographs documenting the development of New York City; its architectural achievements, transportation systems and ethnic and cultural diversity over the past 100 years. From the Local History and Genealogy Division of the New York Public Library. Designed for reference in the fields of architecture, planning, photography, history, sociology, anthropology and theatre arts. The collection is priced at \$3,800.

Indexing System

The complete index to the microfiche collection is comprised of three hard-bound volumes including street index, building index and subject index. Each photograph in the collection appears in at least one of the volumes, and identifies date, fiche number and position on the fiche. Both SEE and SEE ALSO cross references are used throughout the index to lead from general topics to more specific or related topics.

Microfiches Evaluation

The format of the collection is 105mm x 148mm silver halide safety-base polyester microfiche, with 60 frames per fiche. Reduction ratio is 26:1. Positive polarity available only. Total number of fiches in the collection is 1481.

Quality of image is excellent. In the interest of preserving the images of the older photographs, UMI developed a unique filming process for this collection. This included the use of a special film emulsion and low contrast processing technique to capture detail and faithfully reproduce the clarity of the originals.

MICROFORMS SESSION - ARLIS 1982

Part I - 1 hour

THE UTILIZATION OF MICROFORMS AS RESEARCH RESOURCES IN THE FINE ARTS LIBRARY

History, "The Evolution of Microforms in Art Librarianship," Patricia Walsh, Visual Resources

Methods, "The Role of Microforms in Art Historical Research," Lois Swan Jones, North Texas State University

Projects, "The Impact of Standardization and Bibliographic Control of Art Micrographics Upon the Microform Publication Industry," Connie Massey, University Microfilms International

Part II - 1 hour

THE UTILIZATION OF MICROFORMS AS PROJECTED IMAGES IN THE VISUAL RESOURCE COLLECTION

History, "Compatibility of Slides and Fiches - An Overview," Karen Wilson, Chicago Visual Library

Methods, "The Total Visual Documentation Program: Combined Use of Color Slides with Black and White Microfiche," Isabel Lowrey, Dunlap Society.

Projects, "The Archive of American Culture and Society on Microfiche, or, Cost Efficient Photo-documentation in the Visual Arts for the U.S.," Charles Chadwyck-Healey, Somerset House.

CLASSIFICATION SCHEMES

I am interested in collecting classification schemes dealing with non-tradition areas (traditional being painting, sculpture, architecture). I am especially interested in schemes related to landscape, planning, visual communications and design. The direction in recent years towards the development of collections in these areas warrants professional attention within our field.

Please send a copy of your classification scheme and any relevant information to: Gail Kana, 3099 Kirklevington #31, Lexington, KY 40502.



1982 RENEWAL NOTICE

Every year some people complain that they didn't get a renewal notice - - - well, friends, this is it! The price stays the same, \$6.00, for your 1982 subscription, and you should send it in by January 20. Please use the form on the back page, and DO IT NOW!!! Every year about 250 people miss out on their first one or two issues because they forgot to renew in time.

Bulletin subscribers now number well over 400, including over 25 outside the American continent. Besides the academic and art museum slide and photo curators for whom the Bulletin was originally intended, it is now shared with architects' offices, historical societies and museums, slide suppliers, other kinds of museums, and libraries.

Several 1982 subscriptions are already in. DON'T MISS OUT.

1982 Subscriptions Due!!

DOES HUMIDITY FADE AGFACHROME FILM?
MORE RESPONSE NEEDED

Just recently a professor showed me an Agfachrome slide that had been acquired, mounted and put in our collection no more than a year ago. It had perceptibly faded, and its all-over pattern of fungus showed it had fared poorly in Kansas City's recent unusually humid late spring and summer. Has anyone else had a similar experience? There was no response to the Field Test #2 in the Fall Bulletin. Granted, there are so many factors affecting fading that a truly scientific field test would be more complex than any of us would have time or patience to complete. However, the doubts raised about Agfachrome film are significant enough that we feel the query must be pursued.

Will everyone except desert dwellers please spot-check your Agfachrome slides and report if any fading has occurred, degree of fading, level and length of humidity--recent or past, probable subjection to projection, age of slide, exposure to daylight or fluorescent light, temperature range of storage area, and any other factors you feel might have affected the slide's condition. If convenient, please send samples of faded slides. Please report by January 31, to give ample time to compile the material.

---Nancy DeLaurier

INTERNATIONAL FEDERATION OF LIBRARY ASSOCIATIONS
(IFLA)

Art Libraries Section

The IFLA Art Libraries Section, which at present has provisional status only, needs to form a Standing Committee of five to twenty-five members in order to become permanent and viable.

The Standing Committee has to come into being as follows: IFLA institutional and association members can register with IFLA Sections on joining IFLA or renewing membership. The Art Libraries Section will appear on the membership/renewal forms for the first time in January 1982, and IFLA members who register with the Section then will each be invited to nominate a member of the Standing Committee. (Elections are only held if more than twenty-five nominations are received).

Please persuade your institution/association to join IFLA, if it isn't a member already, and to register with the Art Libraries Section. It is obviously desirable for visual resource interests and expertise to be represented on the Standing Committee, and we hope to make our sessions at Montreal (22nd to 28th August) of real interest to visual resource people.

Details of IFLA membership can be obtained from: IFLA Secretariat, P.O. Box 9128, The Hague, Netherlands.

--Philip Pacey, Preston Polytechnic, UK
Chairman, IFLA Art Libraries Section

CIHA: VIENNA, 1983

The International Visual Resources group is anticipating meeting again with the International Art History Congress next in Vienna in September of 1983. The Program Committee, chaired by A.D. Maxwell, of the Victoria and Albert Museum, is beginning its plans for a session with the general topic of "Acquisitions" as agreed upon at the Bologna meetings in 1979. Dr. Walter Krause, slide curator and lecturer at the University of Vienna Kunsthistorisches Institut, is working with the Program Committee for local arrangements.

All visual resources curators are encouraged to attend the Congress. Start boning up on your French and German!

SLIDE LIBRARIES IN RHODE ISLAND'S ACADEMIC
INSTITUTIONS

Sylvia Krause, slide librarian at URI from 1975-78, now librarian in the main library, conducted a survey of six colleges in the state to include historical background, staffing, services, collection size and circulation, clientele, staff duties, budgets and classification systems. Even with the small selection, a wide range was found in all categories.

COPYRIGHT

Apparently Australian slide curators are finding the same lack of guidance for photocopying in their new copyright legislation as in Canada and the United States. The following was sent by June Stewart, Fine Arts Department, University of Melbourne:

"The proclamation of the Australian Copyright Amendment Act 1980 has aroused considerable debate among academics and librarians. Members of the Art Association of Australia and Art Libraries Society, Australia and New Zealand (ARLIS/ANZ) joined in discussing the Act at the annual conference of the Association held in Sydney in August. The Act amends previous legislation of 1968 and addresses particularly the practice of photocopying in libraries and teaching institutions. It does not deal specifically with the copying of audio-visual material. This matter is now being studied by the Attorney-General's Department, which is receiving a number of submissions and requests for guidelines."

A PICTURE CLASSIFICATION GUIDE

A notice comes of a comprehensive reference guide for museums, libraries and the serious photographer: The Classification and Cataloging of Pictures and Slides by Stanford J. Green. There are 2,000 classifications, 8 sections, some are pictorial, nature, travel and photo journalism. \$11.95 plus \$1.50 postage and handling, \$2.50 outside U.S., 20% discount for libraries and museums. Little Books & Co., 5892 E. Jefferson Avenue, Denver, Colorado 80237. If the author or publisher wishes to send a copy for review, we will have some comments about it in the next issue.

Slide Market News

A running up-date for the 1980 Slide Buyers Guide

--Nancy DeLaurier

U.S. & Canada

AUDIO-LEARNING, INC., 44 Parkway West, Mt. Vernon, NY 10552:

Sources: Major portion from the British Company Audio-Visual Productions. Most of these are photographed by art history and architecture teachers, using appropriate equipment and care. Arrangements are made with museums for publication of slides of their works of art.

Production: The slides are printed from negatives using Vericolor #6011 onto the new Eastman Color film.

Information: Their catalog of 2456 slide titles is arranged chronologically, and all needed information is given except dimensions and location of works.

Sales: Slides are sold in sets only, mostly 24 per set, others 12 to 86 slides per set. Prices in sets range from \$1.11 to 1.50 per slide; some sets include cassettes or complete unit projects.

Subjects: Cover the range of art history including Oriental.

BUDEK introduces two new programs:

A Short History of American Lithography contains 200 b/w slides compiled by Harry Broadb, Professor Emeritus from North Eastern Illinois University and frequent contributor to Arts & Activities Magazine, in-depth lecture notes, and a slide/cassette presentation by the artist June Wayne based on her lithography series entitled The Dorothy Series. The series comprises 139 slides, which are all originals in full color plus a sound cassette. The images present a Russian emigrant woman, the artist's mother, in the context of her time, a period of early feminist consciousness, of economic depression and the two world wars. These two new series are added to other 1981 additions: Great American Architects in 400 color slides and The Artist Was a Woman in 200 color slides.

They are speeding ahead on the changeover to new film with new additions to the list every month. Anyone who wants to know if particular sets are on the long life film can send a list and they will keep them up-to-date on their progress.

BARNEY BURSTEIN PHOTOGRAPHY has moved to 2745 East Atlantic Boulevard #305, Pompano Beach, FL 33062. Tel: 305 781-5260.

GEOLOGICAL EDUCATION AIDS has distributed another great bargain sheet. Beware! These are printed on the old Eastman Color film (expect to fade in 4-5 years), are tourist-photographed, and the information is not always dependable.

MARY PAIGE HUEY has sent an updated list which includes New Orleans architecture, Norton Simon Museum sculpture and National Gallery East wing. Prices raised to \$1.30.

INDIAN CULTURE, P.O. Box 724, Hadley, MA 01035.

Sources: Original color slides on Kodachrome and Ektachrome.

Production: Duplicates by Kodak lab.

Information: Catalog listing 18 sets (50 slides each, totaling 900 items) and a selection of sites and museums available on request. Label information in detail with slides.

Sales: All slides available individually from \$1.95 to \$1.60 depending on discount for quantity.

Subjects: Art, architecture and related religious and social activities of India, Sri Lanka, Thailand, Kampuchea (Cambodia), Indonesia, Korea, Japan, Afganistan, Iran and Egypt. Sets organized to provide surveys of key monuments for teaching from minimal sets for non-specialists to enriched surveys with more detailed and extensive coverage of the art and religions of India, Southeast Asia, Buddhism, Hinduism, Jainism, Islam and other traditions.

J. EDWARD MARTIN offers new slides: Robson Square in Vancouver, B.C., Arthur Erickson architect, built 1975-78. Ten views, including overall, interior, and detail shots, all of them top quality. Price \$20, Seattle Monorail (1962)

Three views showing the train and its support structure clearly. Set \$6.00. All slides are duplicates on Kodachrome film. All slides in the catalogue are now \$2.00 each.

MINI-AIDS adds slides of jewelry, Jugendstil and Art Nouveau as well as works of Kandinsky and Max Ernst. Each set is accompanied with English translation excerpted from the original foreign language text.

PICTURES OF RECORD is celebrating its third anniversary with the publication of three new slide sets--Ozette, Dzibilchaltun, and Tulum.

SASKIA's first fall new slide list includes 15th and 16th c. German painting, 17th and 18th c. Flemish, Dutch, Italian and Swiss painting, and some 19th and 20th c. painting and architecture. Painting is mostly from the Dahlem Museum in Berlin, and some from the Nelson's in Kansas City.

THE BOSTON MUSEUM OF FINE ARTS has a new catalog of slide sets listing 6000 slides in 142 sets. Price of catalog is \$5.00, refundable with a first order of \$50 or more.

THE COOPER-HEWITT MUSEUM has published a new list of slide kits available from its separate departments: Drawings and Prints, Textiles, Wallpapers, and the Museum Shop.

THE METROPOLITAN MUSEUM has increased its slide prices to \$1.25, with a 10% educational discount, plus shipping charges.

COLONIAL WILLIAMSBURG offers for sale or rental a set of "A Williamsburg Christmas", 51 slides with text and cassette, for \$25 purchase, \$15 rental.

AMERICAN PHOTOGRAPHY TODAY, an exhibition of recent, unpublished photographs by fifty important photographers currently working in the United States, sponsored by the University of Colorado at Denver, will be displayed March 6 through April 3, 1982, at galleries at Arapahoe Community College, the University of Colorado at Denver, and the University of Denver. As a part of this project, which is funded by the National Endowment for the Arts, we are offering slide sets of the exhibition for sale to nonprofit institutions.

The slides will be offered in full sets of approximately ten photographs by each of fifty photographers, totaling approximately 300 slides, and in half sets of approximately five photographs by each of the fifty photographers, totaling approximately 250 slides. The sets will be approximately 50 percent color and 50 percent black and white, and each slide will be an original, taken directly from the art work, and of excellent quality. The slides will be paper mounted and numbered, and will be accompanied by an information sheet.

The cost of each full set is \$300.00, and each half set is \$165.00. Because we are not a professional slide-making organization, and are offering these slide sets on a nonprofit basis simply as an auxiliary function of the exhibition, we are planning to make a limited number of sets. Orders must be accompanied by payment, and will be filled on a first-come, first-served basis. When the supply of sets is exhausted, payments with orders that cannot be filled will be returned immediately. January 15, 1982, will be the last day for placing orders. Sets will be sent to purchasers by UPS, and insured. Checks should be made payable to: American Photography Today, and mailed to: American Photography Today, School of Art, University of Denver, Denver, Colorado 80208.

For further information, please contact Jane Comstock or Sandy Hume, University of Colorado at Denver, (303) 629-2723, or Pat Dulan, University of Denver, (303) 753-3482.

THE ASIAN ART PHOTOGRAPHIC DISTRIBUTION plans to reproduce a set of visual resource materials illustrating the current exhibition of Anhui School paintings and manuals, "Shadows of Mt. Huang." This set of color slide duplicates will contain 350 slides of 60 catalogue entries and will cost \$415.00. An illustrated catalogue of the exhibition is available through the University Art Museum, Berkeley. Advance orders for these materials are now being requested, and may be placed through January 1, 1982. The slides will then be sent to the Dunlop Custom Photolaboratory Service for duplication and will be available for distribution in March, 1982.

Belgium

S. BAVON CHURCH IN GHENT has 22 slides available of the van Eyck altarpiece and 11 other slides of the cathedral and its works of art; however, all the van Eyck slides are details, it being currently impossible to photograph even one panel, much less the whole altarpiece, in its entirety in such a small room.

Britain

THE BODLEIAN LIBRARY, OXFORD, began in June of 1981 to use the new Eastman Color Low-Fade film for all new filmstrips and slides. Joanna Dodsworth, the new Publications Officer, adds:

However, we have a "back-list" of some 20,000 different subjects on 35mm. transparencies, and it will take a long time before we are able to replace all existing film by the new film.

We are preparing a new comprehensive index to our filmstrips (nearly 1,000 titles with an average of 20 frames each). This will be organized by subject and by Bodleian shelfmark. When this index is ready, we will go on to the preparation of a comprehensive index on the same lines to our individual slides ("B" series: about 700 subjects): At the same time we will be revising all the printed descriptive material which accompanies the transparencies. This will all take some time to do, as we are understaffed and unable to spend as much time on this as we would like. The sheer size of the task alone means it will take years rather than months.

THE DULWICH PICTURE GALLERY, LONDON has a recently updated slide list of 65 paintings plus views of the building. The slides are now produced by Woodmansterne (presumably on new Eastman Color film) @ 30 p. each.

THE NATIONAL PORTRAIT GALLERY, LONDON has a new list of 18 recent additions to their slides.

WORLD MICROFILMS PUBLICATIONS offers two new series: 1) Pidgeon Audio-Visual Library of Slide-Tape Talks on Architecture and Design, Series 6: a Luytens Trilogy (3 sets), Kisho Kurokawa, Oscar Niemeyer, Ricardo Bofill and Peter Hodgkinson, Charles Moore, and Frank Gehry. 2) Royal Institute of British Architects Drawings Collection, Phase A; 5 reels color, 9 reels monochrome microfilm.

France

DIAPOFILM, PARIS has a new catalog including 8 pages of art slides.

THE MUSEE MARMOTTAN, PARIS has a new six-slide set of 15th c. French painters.

W. Germany

BLAUDEL SLIDES has raised its price to DM3 per slide, and has restricted its production to slides from Bavarian Galleries and the Stadelisches Kunstinstitut Frankfurt only. Slides from the other thirteen museums in its catalog will be discontinued, but available until stock is depleted.

LANERN SLIDES (3x4") TO DONATE

The Art Institute of Chicago over the years has built up a collection of thirty thousand thousand lantern slides. They are fully labelled and catalogued with shelflist records, and are housed in wooden cases which occupy approximately 33 square feet. The estimated subject divisions of these slides is:

- painting - 35 percent
- sculpture - 10 percent
- minor arts - 10 percent
- painting and drawing - 10 percent
- ancient arts - 5 percent
- architecture - 30 percent

We would like to donate this collection to an educational institution where they would be used in an Art and Architecture program. If your institution is interested in acquiring these slides with records and slide cases, or if you would like more information on the collection please contact Nancy Kirkpatrick, Head of the Slide Department, The Art Institute of Chicago, Michigan Ave. at Adams Street, Chicago, Illinois 60603 (phone 312-443-4965).

The receiving institution is responsible for arranging transportation and assuming the cost of moving the slides.

WANTED: Lantern slides for personal collection. Professor Laurence Glass, 17 Berkeley St., Cambridge, MA 02138; (301) 625-0337.

EQUIPMENT NOTES:

The new "wonder" slide masking tape (3M #65) is now listed and available in the Light Impressions Catalog.

It is also available from most television broadcasting headquarters.

Temperature-indicating slide labels will turn black when the danger-point of 170 degrees F. is reached in a projector. Called "Tempi-labels," they are available from the Omega Engineering Co., One Omega Drive, Box 4047, Stamford, CT 06907. Phone 204 359-1660. (Information from Christine Sundt at the MACAA Conference)

"TABBIE" DRAWER GUIDES

Further communication with the "Tabbies" Company (See the Winter, 1980 issue) has produced an ideal guide card for slide collections. The "Tabbie" guides are made of very thin matt-textured vinyl and come in four colors (red, blue, yellow, green) plus black and white. The guides may be ordered with rounded corners (to prevent torn cuticles) or with square corners. These guides seem to me to be the simplest, most efficient solution for file guides as they involve only one step - typing a self-adhesive label - without the need of additional cutting, reinforcing, or handling. They are also easily reused.

The cost of the guides varies, dependent on the size of guide you wish and the color, as the cost is figured on the basis of the sheet of vinyl stock from which they are cut. For my collection, I ordered guides which were 2 3/4" by 2 1/2". The cost was approximately \$130.00 for 3,760 pieces, or about 3.4¢ each. The 2 1/4" by 2" size appropriate for Neumade cabinets would mean more pieces per sheet of stock, and a correspondingly lower cost/piece (less than 3¢ each according to my calculations.) If you are doing mental comparisons with the cost of poster board guides, remember that vinyl guides are permanent - no tearing, bending, or fraying - and very, very thin.

There are probably other companies capable of supplying this type of guide, but I haven't heard of them. Perhaps some other curators have and will pass this information along, particularly if someone knows of a supplier for other colors of vinyl. This company seems very willing to provide a custom service promptly and at very little cost.

For more information about ordering these guides, contact: Marilyn F. Naples, Sales Service Manager, Tabbies, Div. of Xertrex International, 1530 W. Glenlake Ave., Itasca, IL 60143 (312) 773-4160, or write to me: Eileen Fry, Fine Arts Slide Library, Indiana University, Fine Arts Building, Bloomington, Indiana 47405.

-- Eileen Fry

For Photograph Collections, a new dry-mounting tissue is recommended: "Promount" #572 by 3M. Information about it is available from Professional and Commercial Products, 3M Building 223, 3M Center, St. Paul, Minnesota 55101.

ELECTRIC TYPEWRITERS

Linda Morgan, University of South Carolina, in her recent searches, has found the Olivetti Praxis 35 to be the most reasonably priced electric machine with mikron type. It has a number of handy features.

academic work.

The MACAA/VR Executive Committee decided that in 1982 all necessary conference material be included in the Summer issue, even though registration forms would probably not be available, so conference goers would not have to wait for the Fall issue. This will be done.

Also, my discussion with the mailroom supervisor and the UMKC business manager resulted in suggestions that I: 1) Call the supervisor about such special mailings, and 2) Even go personally and watch the mailing be processed to assure that my directions are followed. C'est la guerre!

--Nancy DeLaurier

Dawn Schnably, Assistant Slide Librarian Ohio Wesleyan University Fine Arts Department, Humphrey's Art Hall, Delaware, Ohio 43015.

ART MUSEUM POSTCARDS

An interesting and informative article appeared in the latest issue of Picturescope (Fall 1981) by Bill Katz, professor at the Library School, SUNY Albany, following a 1979-1981 survey. He discusses selection of subjects, and publishers of postcards. He includes a preliminary list of museums that publish information about postcards in their catalog of publications, and some commercial postcards publishers, both retail and wholesale.

I will serve at the Visual Resources table at the CAA Conference, for the following 2 hours: _____ to _____. I will sign up for specific hours at the VR table _____

Name: _____

Institution _____

Address: _____

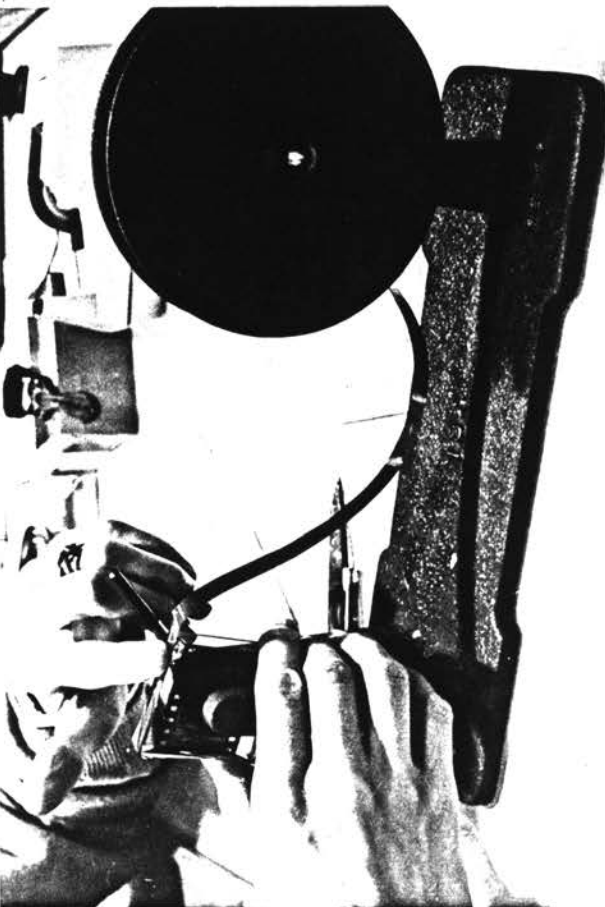
Phone: _____

College Art Association Conference, Feb. 25-27.

Mail to, or phone Gail Kana: new address after December 18, 1981 is 3099 Kirklevington #31, Lexington, Kentucky 40502. 606 273-8341

A COLD WEATHER AFFECT ON PROJECTORS

A professor in Iowa, one cold January, complained that his slides for a lecture in another building were very dark. The slides were okay, but he had left the projector for a while outside in his car so it became very cold, and when the lamp was suddenly heated, the reflecting silver fell off. The slides then were inadequately lit. An argument to keep projectors, as well as slides, in moderate temperature.



Step #4: "Airtight" Glass-Film Sandwich technique



Step #5: Modified Perrot-Color Slide Mount technique



Mansfield Slide Binder



Compo Slide Binder