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VRAB Volume 8, Issue 3, 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)

FALL 1981

volume 8 number 3

september 1981

Conferences to Come MACAA

MACAA CONFERENCE
October 14-17
Milwaukee, Wisconsin

Mid-America College Art Association
Visual Resources Program

Since the program announcement in the Summer Bulletin, topics and speakers have been added, confirming the Milwaukee Conference in the tradition of Great MACAA Conferences! Nancy Follis, program chairman, sends the completed program:

Wednesday, October 14, 7:30 p.m. Executive Board Meeting

Thursday, October 15, 9:30-12:00 a.m. Computer Application to Slide Libraries. Zelda Richardson, Slide Librarian, Fine Arts Slide Library, University of New Mexico, Albuquerque, NM. Gail Kana, Curator of Visual Resources, College of Design, Iowa State University, Ames, Iowa. Suzanne Babineau-Simenauer, Curator, Slide Collection, Institute of Fine Arts, New York. Nancy Miller, School of Architecture and Urban Planning, University of Wisconsin, Milwaukee, Wisconsin. Janet Miller, Curator of Visual Materials, University of Iowa, Iowa City, Iowa.

2:00-4:30 Slide Libraries: From University to Museum Collections. Nancy Kirkpatrick, Head, Slide Department, Ryerson Library, Art Institute, Chicago, Illinois. Seminar Report: Advanced Studies in Visual Resources-Austin, Texas. Nancy Schuller, Curator of Visual Arts, Slide and Photo Collection, University of Texas, Austin, Texas. Visual Resources Business Meeting, Chairman, Zelda Richardson, Slide Librarian, University of New Mexico, Albuquerque, NM.

Evening: Group dinner being planned.

9:30-12:00 a.m. Tour of Slide Libraries - The University of Wisconsin-Milwaukee Campus

Art History Slide Collection--Mark Chepp, Curator of Collections; Art Dept. Slide Collection--Ed Geniusz, Slide Curator; Architecture Slide Collection--Dohery Dorszynski, Slide Curator.

Professional Photography of Works of Art

Dr. Ron Wiedenhoeft and/or Renate Wiedenhoeft, Saskia, Littleton, Colorado.

12:00-2:00 Group Lunch, Reserved Room, UWM Union

2:00-4:30 Special Problems in Classification:

Miscellaneous Categories - Faculty Quirks and

Current Trends Eileen Fry, Slide Librarian,

Fine Arts, Indiana University, Bloomington, Indiana. Susan Tamulonis, Slide Curator, Department of Art, Northern Illinois University, DeKalb, Illinois.

Acquiring Original Slides Through Photography on Location Nancy Follis, Slide Curator, University of Missouri, St. Louis, Missouri.
Slide Library Operations Analyses Peggy Schrock, Graduate Assistant, Art History/Business, University of Missouri, Kansas City, Missouri.

A conference registration form and a hotel form are on the back page of the Bulletin.

Chris Sundt sends a notice from the Wisconsin State Journal about free coupons for discounts at Milwaukee restaurants and public attractions. Conference goers can write to "Explore Milwaukee", Box 11407, Dept. 30, Milwaukee, WI 53211, or call 1-800-558-7196 for free discount coupon book.

The MACAA Conference is hosted this year by the University of Wisconsin-Milwaukee, and most sessions will be held at the Astor Hotel, Milwaukee, where special prices are available for conferees. Studio art sessions begin at 2:00 Wednesday, October 14, and art history sessions begin Thursday at 9:30 a.m. There will be a reception Wednesday night for all delegates, and a tour available Saturday 8:30 a.m.-12 noon to the Johnson Wax Headquarters in Racine. Studio and art history sessions will continue until noon Saturday, October 17.

Anyone is welcome to attend the conference. Registration fees are listed on the form. All registrants may attend any session or activity listed in the program.

Slide and photograph curators are urged to attend. If you have never been to a conference, you have missed the special congeniality and rapport of our usually isolated profession, besides learning the latest developments, and being a part of this professionally vital group.

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Profile

UNIVERSITY OF TEXAS AT AUSTIN, DEPARTMENT OF ART,
 SLIDE AND PHOTOGRAPH COLLECTION

History: The slide collection was begun systematically by the studio art faculty primarily in 1940 with slides mostly of Mexican and Latin American art. They decided to acquire only the new 35 mm slides instead of the 3" x 4" lantern slides commonly used then. These early slides were on Kodachrome and are still in good condition and still used.

Purpose: Since its beginning in 1940, the slide collection's purpose has been to provide the visual images necessary to support the teaching requirements of the Art Department faculty. In general, slides are collected that illustrate the history of art from pre-historic times to the present. Whenever possible, original color slides are acquired rather than slides from copy-work or duplicate slides.

Scope: There are approximately 275,000 slides (both black and white and color) in the collection. The average growth of the collection during the past five years has been 15,000 slides per year. Slides are acquired from commercial and museum sources, in-house production, and from individual donations.

Users: Art Department faculty, students, and guest lecturers use the collection. As a courtesy to professors teaching regularly scheduled classes in other departments on campus, the department extends the use of the collection. The average circulation during the past five years has been 135,740 slides per year. Slides in the collection are protected by copyright and are not available for reproduction by other individuals, departments, or institutions.

Special Services to Department: Responsible for the management of all the department's A-V equipment for classes and special events. In-house production of slides through duplication, copy photography and original "on site" photography. Black and white printing and developing for the photograph collection. Self-service copy stand for students and faculty.

Classification: A modified Fogg system is used.

Areas Covered by Slide Collection:

Pre-historic
 Pre-Columbian
 North American Indian
 Architecture, arranged by country and site
 Architectural designs
 Sculpture, arranged by country and artist
 Painting, same as above
 Drawing, same as above
 Graphics, same as above
 Illuminated Manuscripts, arranged by collection or library
 Decorative Arts such as pottery, metals, furniture, textiles, ivory, etc.

Photography
 Photographic views
 Student work - selected
 Illustrative charts and graphs
 Maps
 Theatre designs
 Films
 Industrial designs
 Advertising art
 Non-object art
 Art Education series
 University of Texas Exhibitions - selected
 University of Texas permanent collections-selected

PHOTOGRAPH COLLECTION

Purpose: Begun in 1976, the purpose of this collection is to provide a study or reference collection (primarily of black and white photos and prints) to support the curriculum in upper division and graduate level courses in art history. Concentration is on original material not available in publications or from other sources.

Scope: Currently the collection consists of approximately 10,350 black and white photographs. The development of the collection has been made possible by in-house printing of negatives provided by faculty members, for the most part. In addition a number of donations from faculty of photographs and cuts have enhanced the collection.

Users: Art Department faculty and students. Photographs do not circulate. Photographs in this collection are not available for reproduction for any purpose.

AREAS COVERED BY PHOTOGRAPH COLLECTION

Mexican Colonial architecture, painting and sculpture
 Indian architecture and sculpture
 Architecture of medieval England, France, Germany, Italy, Poland and Turkey
 Architecture of the U.S.
 Pre-Columbian art and architecture
 Painting of miscellaneous countries
 Sculpture of Mesopotamia and Ancient Greece, Egypt, and Rome
 Sculpture of England, France and Italy

SLIDE & PHOTOGRAPH COLLECTION STATISTICS

Gross area:	3.760 sq. ft.
Staff size:	
Professional:	1
Para-professional:	4
Hourly help:	varies
Seating for users:	26
Collection size:	
Slides:	275,000
Photographs:	10,350
Date of completion:	May, 1979
Designed by:	Fisher & Spillman, Architects, Dallas, Texas

--Nancy S. Schuller
 Curator of Visual Arts

HUMIDITY PROBLEMS STILL UNSOLVED

Two years ago I wrote an article about how we solved our humidity problems. Scratch it. That was when we got a nice little room de-humidifier that buzzed on spring through fall, and in those relatively dry two years may have been adequate. But this year has been wet since mid-spring, and the slide room noticeably muggy. In June a Physical Plant representative checked it out and agreed there was a problem. He had one of their hygrothermographs put in the slide room for the summer. The relative humidity has varied greatly, but registers usually above 70%, often around 80%, and has never been below 60%. The Physical Plant keeps the graphs, and will give us a report at some point. We are told the ideal solution is to re-design the ventilating system for the slide room: first to heat the incoming air to remove moisture, then cool it for temperature control. It is not likely they will go to this expense, especially with a 10% budget cut. As incoming fresh air continually brings moisture with it, the de-humidifier must work full time (it does) and even two of them would be inadequate.

With the new information about the strong effect of humidity on film fading, we are even more concerned about a solution to this problem. Kodak speaks of high relative humidity above 40%, and says that low relative humidity (25%-40%) will provide better dye stability. We had thought bubbles and mildew inside the mounted slides was trouble enough, but the added danger of faded film multiplies the need for humidity control.

How do other institutions in damp climates keep humidity controlled?

--Nancy DeLaurier

A GRANT TO REPLACE DEFECTIVE SLIDES

Brenda Mac Eachern has written in the July 1981 issue of Positive a full report of her project to replace primarily faded slides, including a complete "how-to" apply for such a grant. The University of Western Ontario used their Academic Development Fund for this \$37,000 grant. She continues with a description of the project as it developed to the filing of the new slides. It is very tempting to reprint this entire four-page article because every paragraph is valuable as inspiration and guide, but it would be better for readers to get this issue of Positive directly from the editor, for \$1.00 (enclosed). Send to Brenda MacEachern, Slide Curator, Visual Arts Department, University of Western Ontario, London, Ontario, Canada N6A 5B7.

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

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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 WINTER ISSUE November 7

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Microforms: Paula Chiarmonte, Art Department, University of Nevada, Las Vegas

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Linda Callahan, Mount Holyoke College

Diane Mallos, National Museum of American Art

Ernest Robl, Picture Sources

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MACAA/VR Officers:

Chairman: Zelda Richardson, Univ. of New Mexico

Chairman-elect: Nancy Follis, University of Missouri-St. Louis

Secretary: Gail Kana, Iowa State University

Treasurer: Nancy DeLaurier, University of Missouri-Kansas City

Additional members of MACAA/VR Executive Committee:

Betty Rae Callow, Past Program Chairman

Eileen Fry, Past Chairman

Nancy S. Schuller, Past Chairman

Susan Gunther, Past Program Chairman

EDITORIAL: THE NEW VR ORGANIZATION

As editor of the Bulletin with a long-time involvement in Visual Resources organizational activities, I make no pretense of neutrality on the current question of a separate Visual Resources Association. I strongly support it. Only one other person has been as intimately involved for the entire ten years of our organizational efforts, Margaret Nolan of the Metropolitan Museum, who is also a strong supporter of the separate VR group.

As art historians, VR curators hoped to maintain a home within the College Art Association, in 1971 still a loose enough structure to accommodate us. But as the CAA grew, its tightening structure had to exclude all sub-groups, while simultaneously our professional needs were growing beyond the capacity of any one parent group to handle adequately. The Art Library Society (ARLIS) formed and invited us to join in 1974, becoming another parent group in which we have found mixed rewards and frustrations. The most congenial and supportive parent group has been MACAA, under which we developed our professional publications and a cohesive productive professional organization. But MACAA is only regional, limiting our full development nationally and internationally.

The need for an independent organization solely for Visual Resources people is so obvious that most people are surprised it doesn't exist. Frequently new professionals ask how to join "the Visual Resources organization" and find it hard to understand the complex explanation of our multi-parented non-group.

The only opposition to the organization has come from a few active ARLIS members who feel it would weaken ARLIS. The fact is however that the VR association will need these strong affiliate sub-groups and will encourage membership in them. The association will not conflict with any current program or group, but will coordinate goals and activities of all current VR sub-groups and affiliates, and maintain professional leadership which sub-groups can not do.

The association will replace the nebulous group which has met with CAA since 1971, and as an affiliate with both CAA and ARLIS, will coincide conferences with theirs. Regional groups, such as VR sections of MACAA, SECAC and UAAC, can continue to function as regional sub-groups of the national VR association, and new regional groups can be added as they choose to form. It will greatly facilitate the formation of an international association to affiliate and meet with the CIHA.

It has been suggested that the dues be only a few dollars higher than, and including, the subscription to the Bulletin, which has been proposed as the communication vehicle for the association, having already a solid national and international circulation.

Those of us active in VR sub-groups have spent enormous amounts of time and energy over these ten years trying to persuade our parent organizations to support our professional projects, and we look now with great anticipation to a sovereign association of our own, with its own name and treasury. An example of the frustrations of our homelessness was the 1974 Professional Status Survey. This was the first major step in our climb to professional recognition, but no parent association would sponsor it, so we financed it ourselves with \$5.00 donations which slide and photo curators sent in with their questionnaires, and I made up the deficit personally. This is the type of project for a national independent professional organization. Isn't it about time we had one?

--Nancy DeLaurier

Ask the Photographer

SLIDE DUPLICATION--PART II

My last article covered the equipment available and appropriate for small scale slide duplicating operations. Presently, I will discuss film and processing, the problems of identifying the original film stock, and then cover a method for determining the filter packs for duplicating Ektachrome and Kodachrome slides.

Although virtually any type of film can be used for duping I would certainly recommend one that is specifically intended for this purpose. Kodak produced Ektachrome 5071 for use with a tungsten light source and 50-366 which is intended for short duration exposure although the film is otherwise identical to 5071. The two duplicating stocks are "Professional" color films that require refrigeration to maintain their color balance. These films are available in thirty-six exposure cassettes and one hundred foot rolls. The film should be ordered in large quantities of the same emulsion number as the color balance will change from one emulsion batch to another.

If you purchase the film in one hundred foot rolls to be loaded into your own unmarked cassettes, you should be aware that Kodak will not process your film without first testing the emulsion. This can delay the turn-around time by as much as ten days to two weeks. In order to realize the savings of bulk loaded film it may be necessary to send your film to a local processor with a guarantee that the film is an E-6 process.

The color lab, whether local or Kodak, will play a significant role in determining the consistency of your duplicating results. Processing may vary by as much as five units of color and still be considered "in control" according to Kodak's standards. In slide duplicating, a shift of two or three units of color can be

easily detected where it would go completely unnoticed in a copy slide. A color imbalance of five units when comparing the duplicate to the original is often considered unsatisfactory in critical work. With all the variables in slide duplicating it is obviously important to at least have reliable, consistent and careful processing of your film.

There is another significant problem in slide duplication: the different film emulsions of the original slides require different filtrations for accurate reproduction. A Kodachrome, simply stated, cannot be duplicated with the same filter pack as an Ektachrome. To this I must add, that the older processes such as Ektachrome E-3 and E-4 and Kodachrome K-12 may also require filtration adjustments. The color balance of the original slide, the lighting conditions under which it was shot and the degree of fading from age or projection will also affect the filtration necessary for accurate duplication.

In slide collections where original transparencies are mounted in permanent binders, it is often difficult to determine the film stock unless it has been included in the catalogue information. (The University of Michigan Slide and Photograph Collection has been recording the type of film on the slide label for a number of years.) You may be able to guess the film emulsion by working with certain clues that suggest one type of film over another. If it can be determined that the slides were shot with electronic flash, they are likely to be Kodachromes. Slides shot under artificial illumination are probably Ektachromes while slides taken under bright daylight conditions are most often Kodachromes. Newer copy slides may be Ektachrome while older ones were often shot with Kodachrome II Type A film. Transparencies produced in Europe may be Ektachrome or Agfachrome while slides from the eastern countries would likely be Ektachromes or Fujichromes.

A final suggestion to help identify the film emulsion is to examine the slide under a ten power magnifier. At the very least a High Speed Ektachrome slide can be easily identified with its coarse grain structure. A tight almost grainless slide might be a Kodachrome while a medium grain structure would suggest an Ektachrome 50 or 64. Good luck in trying to distinguish between tight grain-soft focus and medium grain-sharp focus, high resolution!

If it is impossible to determine the original stock, it may be necessary to duplicate the slide using both a Kodachrome and an Ektachrome filter pack. I would certainly recommend this when time does not permit a re-shoot. When a large number of unknown originals have to be duplicated it is often necessary to select either a Kodachrome or Ektachrome filter pack (whichever you suspect are in the majority) and then re-shoot those duplicates that return off color. You may find, as I have, that using a local processor with a fast turn-around time is almost indispensable

when shooting duplicate slides. Duplicates that are too warm or too cool should be viewed under color compensating gels in order to determine the direction and amount of filtration necessary to make a corrected duplicate.

When testing a new emulsion number of Ektachrome Slide Duplicating Film, you should use only a master slide that is known to be correctly exposed and properly color balanced. Preferably the slide should be an Ektachrome copy slide of a MacBeth Color Checker. Again if you are using a local lab for your processing, they will have a densitometer to read the three layers of color in your original slide and a test roll of duplicates. This will of course eliminate any guesswork and give you the exact filtration for duplicating Ektachrome originals. A close visual comparison of the original to the test roll of bracketed filtrations will suffice if you do not have access to a color densitometer. The bottom strip of patches on the MacBeth Color Checker includes a grey scale where a shift in the color balance of your duplicate will be most apparent.

Duplicates of Ektachrome slides will be much closer to the originals in color and contrast than will be possible with Kodachrome slides. The dyes in the two films are significantly different and make an exact duplicate impossible.

Kodachrome slides will duplicate warmer than Ektachromes and therefore require either a reduction in magenta or an increase in the cyan filtration. The amount of yellow may also have to be slightly adjusted to produce a fairly accurate duplicate.

Let me again mention that further adjustments may be necessary if the original slide was not correctly color balanced or shot under the proper lighting conditions, or the slide has faded from age or excessive projection.

If anyone has further questions on slide duplication, please do not hesitate to write or call: Patrick Young, Photographer, Department of History of Art, The University of Michigan, Ann Arbor, Michigan 48109. 313 764-5406

THE PINK FLYERS

You may have received two or three because several different mailing lists were used, but we hope you gave any extras to people with visual resources collections who may have missed all our mailing lists. Ten thousand flyers were printed describing the MACAA publications, with an order form. They are being returned steadily with orders, so we feel that people are happy to know about the Guides and the Bulletins. We regret the omission of the Copy-Photography Guide, and had a rubber stamp made to add it to the last seven or eight thousand flyers.

HUMIDITY AFFECTS FILM FADING: HOW MUCH ON WHICH FILMS?

"How long color images will last is the most controversial subject in photography right now", says one of the two articles on color stability in professional photographic journals this summer. Both the August Modern Photography and the July Photographic Processing published also statistics received from manufacturers. The slide-related information is excerpted as follows:

Agfachrome: 50 years
 Kodachrome: 100 years plus
 Ektachrome E6: 50 years plus
 Fujichrome 100 + 400: 45-90 years

However, all these tests were made at the normal room temperature of 75° F. and the ideal relative humidity of 40%. Temperature is usually controllable, but how many slide rooms can be kept in the acceptable humidity range of 25% to 40%? And what happens if they can't? We already learned from Peter Krause of Ilford and Henry Wilhelm at the Austin seminar (See Summer Bulletin) that air too dry causes film to become brittle and crack, and that air too humid causes both the film to fade as well as the growth of micro-organisms (fungus) on it.

But is all film equally affected? Does it all fade at the same rate at high levels of humidity? Statistics on fading above 40% R.H. have been requested from the manufacturers, and are apparently not yet available. Henry Wilhelm is the only independent researcher who has tested films (using ANSI testing procedures) for fading under higher relative humidity. His test results contradicted the experience of most slide curators regarding Agfa film, so they were not published in the Summer Bulletin, pending more information. This information was requested both from the manufacturer, and from the "field test" in the Summer Bulletin. However, the complex field test predictably drew minimal response, so a simpler more direct questionnaire will be attempted in this issue.

Mr. Wilhelm has made charts, revised July 20, 1981, reprinted here in abbreviated form and including only slide films. Please note that the Agfa film tested by Mr. Wilhelm is used by neither of the two major slide producers who use Agfa film. Saskia uses Agfachrome 50L Professional film, and Blauel, we are told by another producer, used an Agfa print film, at least until recently. Mr. Wilhelm tested his films at both 45% and 76% relative humidity, averaged for these charts. Kodak's estimates are given in years for "just noticeable fading".

RELATIVE STABILITY FOR COMMON COLOR FILMS copyright by Henry Wilhelm

Class I - most stable
 Class 5 - least stable

A. Dark Keeping

Kodak's
 Estimate
 in Years

Class 1 - Kodachrome K-14 (25, 64 & 40)	90
Class 2 - Kodachrome K-12 (II, X & Type A)	50
Ektachrome E-6 films (the slower the film the more stable)	50
Fujichrome 100 (E-6)	
Ektachrome Duplicating Film E-6	50
Kodak Vericolor Slide Film 5072	
Eastman Color LF Motion Picture films (probably)	
Class 3 - Ektachrome & Fujichrome E-4 films	20
Class 4 - Agfachrome 64 and 100	
GAF Color Slide Films (64, 200 & 500)	
Class 5 - Ektachrome E-1, E-2, E-3 films	6

Three slide producers in recent months have sent substantial warnings about heat and humidity in slide storage. Quoted here is the concluding statement from the Wiedenhoefte of Saskia:

"...we agree totally with Mr. Wilhelm's general conclusions that all film material will fade and deteriorate when subject to heat, humidity, and/or ultraviolet light over extended periods. Despite the very positive experiences with our slides, for which we are very grateful, we must stress that cool, dry storage is a critical factor in maintaining the quality of slides. We heartily join in what is perhaps the most important conclusion of the Texas conference: USE A DEHUMIDIFIER AND KEEP THE THERMOSTAT TURNED DOWN IN ALL SLIDE AND PHOTO STORAGE AREAS!"

FIELD TEST #2 FOR EFFECT OF HUMIDITY ON SLIDE FILMS

Please respond by Oct. 1 if you have Saskia, Blauel or other Agfachrome slides stored in a humid area.

As it appears that only long-term exposure to high humidity is dangerous for fading, institutions in climates requiring heat more than six months out of the year can be assumed to dry their air enough to be out of danger from humidity-caused fading. Of special interest are slide rooms which were, or are still, in a humid condition most of the time. Of even greater interest, to isolate humidity from temperature, would be slide rooms in humid but relatively cool climates requiring little heat.

Since Agfa films are subject to the most controversy, we will concentrate on them.
 1. Describe the humidity and temperature conditions in your slide storage area, including the

length of time in an average year your slideroom is heated. If a humid condition has been corrected, please describe conditions as related to the time period of the slides selected.

2. Check at least five samples of Saskia and Blauel slides or other known Agfa film slides* acquired over a period of years. Compare old slides with recent purchases (ideally the same work of art purchased from the same company at different periods). Compare old and new slides as similar in type as possible, so that original color density would be the same. Describe the slides, and the current condition. If convenient, please send examples of any faded slides. Otherwise, describe the degree of fading, if any. Be sure to state the supplier. Comparing slides of the same work of art, and about the same age, from different suppliers using other films would also be useful. In that case, describe all factors.

*The Miniature Gallery used Agfachrome film briefly in 1976 for the Constable set, and some in other sets.

CLASSIFICATION SYSTEM AVAILABLE

The University of Michigan Department of the History of Art is offering for sale copies of their revised Classification System, based on the Fogg-Harvard system. Price \$5.00, payable to the University of Michigan, pre-payment required; orders must be received by November 1, and 6-8 weeks allowed for delivery, as only the number ordered by November 1 will be printed. Address: Joy Alexander, Slide and Photograph Collection; Department of the History of Art, 107 Tappan Hall, University of Michigan, Ann Arbor, Michigan 48109.

CLOSING AND RE-OPENING OF THE EDWARD P. TAYLOR AUDIO-VISUAL CENTRE OF THE ART GALLERY OF ONTARIO

June 1st, 1981 saw the unfortunate closing of the Edward P. Taylor Audio-Visual Centre to public use due to staff cuts and reduced budgets at the Art Gallery of Ontario.

Prior to this the Centre was lending slides, media kits and video-tapes to individuals and institutions throughout Canada.

Public pressure has convinced the Gallery, however, to re-open the Centre. Raised fees will allow the return of part-time staff and the hours will be considerably reduced, nevertheless, the material will once again be accessible to the public of Canada.

The re-opening will be effective October 1, 1981.

--Catherine Goldsmith
Head, Audio-Visual Centre

A MULTI-DISCIPLINARY SLIDE COLLECTION: DEVELOPMENT AND PROBLEMS

The University of Minnesota Learning Resource Center is developing a multi-disciplinary slide collection. In August 1980, its curator Susan Gangl, prepared a thorough progress report which describes the problems and processes of research and decision making. The most difficult decision to be made was on the adoption of a classification system since they agreed that subject was to be the primary access. The final contenders were the Dewey and Santa Cruz systems, neither of which suited all their needs. Still not final by June of this year, the probable decision will be a hybrid scheme based on Dewey. The report details the arguments, and should be helpful to others facing similar decisions.

The report also gives a bibliography of materials helpful in developing the collection and for background on classification. For information, write to Susan Gangl, LRC, U. of Minnesota Libraries, 204A Walter Library, 117 Pleasant St., SE, Minneapolis, MN 55455

VIDEODISC REPORT FROM IOWA

A sample program was developed at the University of Iowa School of Art and Art History to test the development and use of videodisc in art history. A published report by Dr. Joan M. Sustik of the Computer Center describes the project, which used 1000 photographs of prints by Durer and Raimondi as a sample body of material. The complete process is described in a readable understandable manner. The combination of image with descriptive information, using videodisc interacting with computer, was the innovation of the Iowa program.

The videodisc player and terminal were set up in the slide room under the supervision of Janet Miller, curator, for trial use, well supplied with instructions. Faculty and student users filled out a questionnaire, and verbal reactions were also recorded. The general reaction was that videodisc had excellent potential for research, but slides were still preferred for classroom instruction. The report titled "Art History Interactive Videodisc Project at the University of Iowa" is published by the Weeg Computing Center, University of Iowa, Iowa City, Iowa 52242.

SLIDE CURATORS MEET IN COLORADO

Six of the slide curators working in Colorado finally met each other at the Denver Art Museum in July. Joseph Messana was there and we all got a chance to review first-hand some of his slide sets as well as have a meeting of our own. It was really quite nice meeting everyone and discovering what other collections in the state were like.

--Kathy Snyder
The Colorado College

Conservation

MOISTURE CONTROL THROUGH SLIDE MOUNTING

Unless your slide collection is housed in a desert environment, you probably have had to deal with the problem of moisture in your glass slide mounts at one time or another. In areas where high relative humidity (RH) is prevalent for extended periods of time, and where environmental controls are inadequate or ineffective, the problem of moisture can be devastating to the health and survival of your color materials.

It is a known fact that color deterioration is generated by unsafe environmental conditions, including temperatures above 70°F. and RH higher than 40%. Deterioration under these conditions, or "dark storage fading", occurs even though the color material is kept out of light. To counteract this tendency in film, which, incidentally, varies among film brands and types, film manufacturers recommend that color materials be stored at temperatures below freezing and with RH at about 15%. These recommendations, which could very well extend the life of your film indefinitely, are fine for archival situations, but what do you do if you have a collection that is meant to be used?

Fading is by no means the only problem that moisture can cause. It is also responsible for fungus growth on films and it can weaken the film's ability to hold up under normal projection. When a slide is subjected to a humid environment, the dampness in the air rapidly accumulates on the film. In the so-called "breathable" mounts, widely used for their ease in assembly and relative durability (such as the GePe, Perrot-Color, and Quickpoint brands to name but a few), moisture can enter the mount and be absorbed by the film in just a matter of minutes. However, if a barrier is created, such as sustained pressure between the film and glass, a tight closure between mount halves, or some means of sealing off the open portions of the mount, the moisture invasion can be slowed down, although it may not be stopped entirely in all cases. With excessive moisture present within the mount, the safety of the film is threatened. During projection, a moist slide can become permanently warped if subjected to intense heat, or worse, portions of its emulsion can be scarred by the hot glass of the mount. This latter effect, called "ferrotyping," represents irreversible damage to the film.

Less serious, though often equally alarming, is the occurrence of precipitation within the mount, usually opposite the base side of the film. Sometimes the precipitate also contains an oily substance which could be a plasticizer from the film itself, or a residue from a cleaner/lubricant, or it could be something that was already on the glass before the film was introduced. Usually, the film shows no

signs of permanent physical damage when a precipitate is observed, though slight warping and buckling has been known to accompany this effect in certain cases.

In order for the film to be safe from the damaging effects of the environment and projection, moisture control must be in effect at all times -- while the slide is in storage and when it is being used. This can be most effectively achieved by using an "airtight" mounting system. While it is possible to modify both the Perrot-Color and the Gepe mounts into "airtight" containers, the easiest way to accomplish this goal is with standard slide binding equipment and supplies: 2x2-inch glass plates (available from the Leitz, Kodak, and Emde companies) 1/2-inch silver binding tape (made by Leitz and the 3M Company), and a binding rig or clamp. Assembly of this "glass-film sandwich" is simple: the film is bound tightly between two pieces of glass, without intervening masks or tapes between the plates; masking is done on the outside -- on the glass -- after the slide is sealed. In using this method, near-zero air-space is achieved between the glass and the film, thus eliminating the possibility of steam formation, the release of precipitates, and the occurrence of film warp in the recess naturally created when a mask or tape is placed between the film and the glass. However, such direct contact between the film and the glass may result in Newton's rings which will be especially noticeable in light portions of the image. (Newton's rings, by the way, are formed when two shiny surfaces come into close contact. The normal level of moisture present within a piece of slide film is enough to generate the rainbow effect commonly called "Newton's rings. Newton's rings, however, do not necessarily indicate the presence of excessive moisture in the film.) Using anti-Newton glass (available in the 2x2-inch size from the Emde Company) against the base side of the film helps to alleviate most, but unfortunately not all, of this perennial nuisance, which incidentally, is not limited to this method of binding film, but can be observed even when the popular commercial anti-Newton mounts are employed.

Step-by-step, here is how to assemble a simple "airtight" film enclosure. After the film is properly centered between the glass plates, the glass-film unit is clamped together using a binding device (Bindomat, Slide-Vise, Campco Binding Machine, etc.) or a hand clamp (available at any local hardware store, according to Eileen Fry), and then 1/2-inch silver mylar tape (Leitz #19823 or 3M's #850-silver) is carried around the outer edges and finally pressed down onto the glass, forming a seal; excess tape at the corners is "mitered" by overlapping the excess before pressing down the succeeding side. It is important to use a continuous piece of tape (about 8-1/2-inches in length) so that the corners will be sealed.

Also, the tape should be applied so that the pressure exerted by the clamp or vise will be retained once the glass-film sandwich is removed from the vise. The sealing tape should be smoothly and evenly applied.

The next step is to mask out the open areas around the film frame and any other undesired portions in the image. I have found 3M's #65 splicing/sensing tape (7/32x100) the most practical tape to use since it is not only completely opaque and reflective, but also economical (between \$2.00 and \$3.00 per roll of 100 feet or 1200 inches, depending on your source). This tape is applied to the reverse of the image -- on the glass -- and in most instances, it will be necessary only along the two short sides of the film frame (the non-sprocketed edges), between the end of the binding tape on the glass and the beginning of the image within the film frame. The remaining areas to be masked are covered with 1/2-inch silver binding tape -- the same tape used for sealing the mount in the first step. Two pieces, approximately 4-1/2-inches each, will be required. Each piece is wrapped around the remaining long, sprocketed-edge areas. The tape should cover the previously bound "mitered" corners and meet the film frame's image. Besides masking the remaining open areas, this application effectively seals and protects the "mitered" corners from moisture seepage and damage that can occur during use.

Tests which I have carried out on this mounting method show it to be extremely effective in blocking out very high humidity. A slide, prepared carefully according to the instructions given above, can even survive complete submersion in water for a short period of time. In my tests, moisture indicator paper was used to gauge the incidence of moisture -- none -- within the mount during and after submersion for about 30 seconds.

Less efficient as an airtight enclosure, though offering substantial protection to film against moisture, is a method of modifying the existing popular commercial mounts. The easiest one to alter is the Perrot-Color mount; less so is the GePe mount since this requires that the aluminum frames be removed from both halves of the mount in order to free the glass. In the Perrot-Color mount, since the glass is already separate, the modification is easily accomplished by simply fitting 1/4-inch silver mylar tape around the edges of the glass-film unit before it is dropped into the bed of the mount base. Before the film can be sealed within the GePe glass plates, however, both sprocketed edges must be cut off. A thin mylar tape is recommended for this operation such as 3M's #65 or #850-silver. The glass-film unit must be held under pressure while the tape is being applied to insure near-zero airspace. For the Perrot-Color modification, it is advisable to trim the film slightly on

two adjoining sides before inserting it between the glass. This insures an allowance for expansion and contraction that occurs when film is heated. If the film is not trimmed, the exerted pressure may cause the glass to rupture during expansion. Masking is done on the reverse of the image, on the glass, using 3M's #65 tape. The thinness of this tape (1 mil) is a desirable feature since too much bulk can cause an imperfect seal when the base and cover are being fastened together. In addition to the fact that this modification is more tedious to accomplish than the glass-film sandwich method outlined previously, it is also considerably more expensive in terms of supplies: the Perrot-Color mount alone wholesales for about 36¢, while the glass-film sandwich costs only 19¢, all supplies included.

If a fully airtight enclosure is not a primary concern, another modification technique may be adequate to make the Perrot-Color mount more moisture resistant than it would be normally. This method (Perrot-Color modification #2) calls for 1/2-inch silver mylar tape to seal the two long sides of the glass-film unit. Tape of this size fits perfectly over the sprocketed sections of the film, while not encroaching on the image area. Again, it is recommended that the film be trimmed slightly on two adjoining sides. The prepared unit is then dropped into the bed of the mount and 1/4-inch mylar tape is laid over the two short open sides, thereby sealing the juncture between the glass and the mount bed, and thus providing yet another moisture barrier for the film. Masking is done on top of the glass before the cover is fastened to the base. You may have already noted that in all instances masking tape is never applied directly to the film, or even next to the film, but rather on the glass, on the outside of the mount.

Providing the best environment for color slide materials may be highly desirable, but if budgetary constraints limit how much you can do in terms of time and supplies, you may want to consider establishing priorities for slide binding methods. For example, it is our policy to use the safest binding/protection method currently known to us for original color slides and one-of-a-kind duplicates. These slides are bound using the "airtight" glass-film sandwich technique. Less valuable material (replaceable duplicates that are initially not too expensive or difficult to obtain) are bound in the next best mode: the second modified Perrot-Color method. Slides obtained from reproductions, books, postcards, etc. are bound without any special moisture controlling safeguards. It is our feeling that this material can be easily replaced if necessary and perhaps with a better quality slide had we the time to find a good commercial source for it.

--Continued on next page

Due to the length of this article, additional comments about moisture control binding techniques will be continued in the next issue of this journal. A more detailed and fully documented version of this paper is scheduled to appear in the next issue of Visual Resources: An International Journal of Documentation. In the meantime, please send me your questions or comments. Incidentally, would anyone like to see pictures or diagrams included next time?

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

Editor's note: We may be able to include a page of photographs of Ms. Sundt's slide mounting methods in the Winter Bulletin.

A CALL FOR PAPERS

Abstracts are being accepted until 1 October 1981 for papers for the session "Images for Today's Classrooms", a CAA sponsored session for the 1982 annual meeting of the College Art Association in New York which will take place at the New York Hilton, February 25 through 27.

The session will examine the capabilities offered by new technology such as multi-image and dissolve projection, microfiche, video disc, and holography as adjuncts to slides and films for classroom to lecture presentations. Also to be considered are the advantages, disadvantages, and cost effectiveness of these systems relative to production and/or use in teaching. This will be planned as a "hands-on" program with actual hardware in operation.

Papers should be limited to 20 minutes. The entire program will take one and one-half hours. Prospective participants should consider preparing a bibliography and list of supplies, equipment and dealers which will be distributed during the program.

Please send your proposal or abstract to Christine L. Sundt, Slide Curator, Department of Art History, University of Wisconsin-Madison, 800 University Avenue, Madison, WI 53706, or to Gail Kana, College of Design, Iowa State University, Ames, Iowa 50011.

Photographic Journals

Kathy Snyder

Functional Photography

March/April 1981

"Since You Asked", page 48

Being cognizant of the difference between a professional (those films which contain a P in their code, i.e., EPY) and amateur film can save you money as well as insure the freshness of your film. A professional film is meant to be refrigerated or frozen and used immediately after removal from the refrigerator. Amateur films such as Kodacolor or Kodachrome are designed to ripen on the dealer's shelf. Freezing an amateur film inhibits this ripening process and could have an adverse affect on its quality. If however you find amateur films being sold at a discount because they are near or past their expiration date (that is they have fully ripened) they could be confidently purchased and frozen until they are needed.

Industrial Photography

June 1981

"Editor's Notebook" by R. Mullen, p. 12

A new newsletter entitled "AV Clearinghouse" has just been published by Parameters Unlimited of Albany, New York. The newsletter is a listing of used AV equipment for professional use. Each entry includes a description of the product, its condition, age, price and the seller's name and number. The six times a year publication is free to interested buyers. For more information and to obtain listing forms write to: Listing, AV Clearinghouse, PO Box 1925, Albany, NY 12201.

Popular Photography

July 1981

"Traveler's Camera: Where to go for top quality slide duplication & what you need if you make dupes yourself" by C. Purcell, p. 34, 52.

Duplicate slides are often made as a means of protecting those slides which are irreplaceable. However, duplicates rarely deliver adequate sharpness and accurate color rendition.

Comcorps, a Washington D.C. company, has apparently mastered the duplicating technique with an "aerial image" process which offers better color fidelity and sharpness than any other method. This process involves projecting the original image in a darkened space at a predetermined focal point. Comcorp then duplicates the slide using an aerial image light source and their "secret" optical system. The result, in the opinion of Popular Photography and National Geographic (they recently contracted with Comcorp), is worth the \$7.50 charge per slide.* When absolute accuracy is required of a duplicate Comcorp may offer the solution. However, the price is rather prohibitive if a department has a large amount of

duplicating to be done. Eastman Kodak, whose reputation for high quality work is well known, duplicates slides for a reasonable price while doing a very satisfactory job. Another alternative is to become adept at duplicating your own slides and Popular Photography offers the following pointers to achieve good results:

- 1) Use a lens which is intended for 1:1 reproduction,
- 2) Use a quartz light source with an electronic darkroom timer to control exposures,
- 3) Don't use electronic flash -- it is not balanced for E-6 duplicating film,
- 4) Select a duplicator with a dichroic color head.

For a more detailed explanation of the Comcorp dupe contact COMCORPS, 711 4th St., NW, Washington, D.C.

*The cost decreases if you have more than six slides to duplicate and it decreases further if you want more than one duplicate per slide.

Popular Photography

July 1981

"Kodachrome vs. Kodachrome" by Bob Schwalberg, pp. 86-89, 156.

Kodak produces two daylight balanced Kodachromes, 25 and 64. Though Kodachrome 25 has been the standard for many years testing and visual comparison has shown that Kodachrome 64 gives equally brilliant results. Specifically, the two Kodachromes were compared on the following points: 1) Sharpness and granularity - there was found to be a very slight difference between them favoring K25, 2) Color rendition - though this is entirely subjective the testing showed that K64's color rendition was superb and that its magenta bias was preferable to K25's green bias, 3) Resolving power (the ability of a system to image very small object details) - both were shown to be about equal, 4) Tonal scale and exposure latitude - identical, except K64 offers a faster speed. Whichever you choose, Kodachrome 25 and 64 will produce images with better color sharpness and finer grain than any other films on the market. This is due to the fact that they are nonsubstantive films; they do not have color couplers built into the image layers. The colors are added during different stages of the development process. The end result is a much sharper, fine grained image.

DUPLICATING ALTERNATIVE

I want to comment on recent articles on the subject of slide duplicating. None of the photographers ever suggest using Kodachrome 25 film for slide duplication. I use Kodachrome 25 exclusively because of its fine grain and long lasting characteristics. I first preflash the film with a neutral density filter #96, n.d. 2.00 and use usually a #10 red cc filter to correct the color, and get excellent results. I use a Bowens Illumitran copier. The purpose of the neutral density filter preflash is to reduce the contrast which is an undesirable characteristic of slide duplicates. I use a Nikon F with a macro lens.

--Millie Thorson
U. Washington, Seattle

Editor's note: Kodachrome film also has higher contrast than Ektachrome, and the two are not color-compatible for duplicating, but could be corrected by filtering (see Pat Young's article in this issue).

Positions Open

ARIZONA STATE UNIVERSITY, School of Art

a) Slide Curator: Administrative duties - budget control, purchasing and accessioning of slides and maintenance of collection. Cataloging and researching for slide users. Reading knowledge of languages required for accurate identification, classification and cataloging. Responsible for security of collection and circulation control. Oversee staff of Slide Collection. Work very closely with faculty and Director in resource center. Salary, \$17,500.

Qualifications: MA (Art History preferred); French and German essential; Chinese helpful; demonstrated administrative experience including personnel supervision and budget preparation.

b) Assistant to the Curator: Primary function is to perform research necessary for accurate cataloging and labeling of slides and photographs. Helps develop and classify specific areas of art history slides and helps supervises student employees and assistants. Qualifications: College degree (Art History preferred); or equivalent in experience and training. Reading ability in one or more foreign languages.

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ign languages, competence in library research techniques, and experience in personnel supervision are all highly desirable. Salary: \$14,173.

For both positions: Application deadline 9/8/81. Send resume, transcripts and three letters of reference to: Personnel Office, Arizona State University, Tempe, Arizona 85287. For further information please contact: Leonard Lehrer, Director, School of Art, (602) 965-3468.

SOUTHWEST MISSOURI STATE UNIVERSITY, Springfield, Missouri, Art Department. Curator of Visual Resources: Responsibilities: Administer the maintenance and further development of the Art Department slide collection (approximately 65,000 items) and Art Department Gallery exhibitions program. Duties will include supervision of slide processing, slide cataloging, the supervision of student workers in slide library and art gallery, and preparation of annual slide library and exhibitions budgets. Salary: \$15,000 (12 months). Send complete resume indicating educational background and experience, three letters of reference and official transcripts, to: Norman Annis, Head, Department of Art, Southwest Missouri State University, Springfield, MO 65802.

Paula Chiarmonte has left the U. of Nevada, Las Vegas, and is now an art librarian in New York.

Rosemary Auchstetter: new slide curator Art Department at Miami University, Oxford, Ohio

TEXAS TECH, Lubbock: Georgia Brevik, formerly assistant to Millie Thorson at U. Washington, Seattle.

Professional Changes

UNIVERSITY OF MICHIGAN, HISTORY OF ART: Marie Deveney, former curator, is now attending University of Michigan Law School.

Joy Alexander, Curator. M.A. History of Art, M.L.S. Three years experience as Associate Curator of Western Art, U. of Michigan, Slide and Photograph Collection.

Marjorie Panadero, Associate Curator of Western Art, Ph.D. candidate at U. of Michigan in History of Art. Three years experience as Archivist of S.E. Asian art at University of Michigan's Asian Art Archives.

Eleanor Mannikka Associate Curator of Asian Art, Ph.D. candidate at U. of Michigan in History of Art. Three years experience as Archivist of S.E. Asian art at University of Michigan's Asian Art Archives.

HERRON SCHOOL OF ART, Indianapolis: Carol Terry will remain another year, this year as head librarian as well as slide librarian.

Catherine Goldsmith, Art Gallery of Ontario, will be on sabbatical in Paris this year.

Margaret Brennan will be in charge of the Audio-Visual Center during Cathy's absence.

Professional News

STAFF RE-STRUCTURE

The University of Michigan History of Art Slide and Photograph Collection has re-classified the staff. The Standards for Staffing Fine Arts Slide Collections document was very helpful in persuading our personnel office of the existence of nationally accepted standards to which we wanted to conform. Marie Deveney, former curator, was on the Standards Committee, so had access to the Standards document, which will not be published until approved by the CAA Board of Directors.

Former structure:

- Curator
- Associate Curator - Asian teaching collections
- Assistant Curator - Western teaching collections
- Catalogers (3) - Western and Asian teaching collections and Archives of Asian Art (AAPD and ACSAA slide projects).

New structure:

- Curator
- Associate Curators (3) - Asian and Western teaching collections and Archives of Asian Art
- Assistant Curators (2) - Asian and Western teaching collections.

The cataloger's position has been eliminated. The new structure reflects more accurately the professional level of work performed by the staff.

Microforms

MICROFICHE REVIEW #4

Paula Chiarmonte

MINDATA MICROFORM SYSTEMS, Wrexham Lodge,
Ealing Green, London W5 5EN

Wallace Collection
Christie's Pictorial Archive
Victoria and Albert Museum Collection
Early Alinari Photographic Archives of
Art and Architecture in Italy

I. WALLACE COLLECTION

The Wallace Collection represents Lord Hertford's collection of fine art and includes 18th century French, 16th and 17th century Old Master paintings and English paintings of the 18th and 19th centuries. In addition, the decorative arts are represented. Every painting and piece of decorative art in the collection is reproduced on 74 black and white microfiche.

Paintings: 780 paintings and drawings, including all the major European schools, are included and indexed in alphabetical order by artist. The English school is well represented and this section contains the largest collection of oil paintings and watercolors by Bonington.

Furniture: Includes French furniture of the Louis XIV, XV, and XVI periods as well as bronzes and clocks.

Ceramics: The emphasis is upon 18th century French, with the major collection of Sevres porcelain in Great Britain.

Arms and Armour: This largest section of the collection emphasizes European arms and armour, especially of the 16th century.

Sculpture: Includes 17th and 18th century French marbles and bronzes as well as ivories, medals and coins.

Decorative Art: French miniatures and a collection of gold boxes from the 18th and 19th centuries comprise this section.

Production and Evaluation: The quality of image is excellent due to production of original photographs from large format glass negatives. Microfiche are silver halide positive duplicates, of archival quality, and conform to international standards. Sixty images are arranged horizontally on the card. A comprehensive printed index is provided with the Wallace Collection on microfiche. The cost is approximately \$350.

II. CHRISTIE'S PICTORIAL ARCHIVE

Over 70,000 illustrations are included in this photographic record of material sold by Christie's from 1890-1979 each featuring an edited item description.

Painting and graphic arts are grouped in principal schools; within each school, works are reproduced in alphabetical sequence by artist. The decorative arts section is filed chronologically and in alphabetical order by country.

A separate index to artists affords easy access with a key indicating school and medium.

Painting and Graphic Art: British School - 1500 artists, 170 fiche, \$670. Netherlandish School - 1300 artists, 119 fiche, \$468. Italian School - 1200 artists, 101 fiche, \$398. Other schools and graphic arts - 108 fiche, \$425.
Decorative and Applied Art: Furniture - 164 fiche, \$646. Silver - 127 fiche, \$500. Ceramics - 11 fiche, \$437. Oriental - 137 fiche, \$539. General Decorative and Applied - 171 fiche, \$673.

Production and Evaluation: Excellent quality of image. 1200 black and white silver halide positive microfiche, with 60 images per card, conform to international standards and are of archival quality. Cost of the complete archive supplied in nine binders is approximately \$4,496. In addition, sets of fiche from the general sections of Decorative and Applied Art or Schools of Painting and Graphic Arts are available at \$3.94 per fiche.

III. VICTORIA AND ALBERT MUSEUM COLLECTION

The Victoria and Albert Museum houses an art collection of medieval through contemporary art from Europe and the Near and Far East. Over the past 100 years the most important items have been photographed and included in the museums photographic archive. The archive is reproduced on black and white microfiche by Mindata and includes the following departments: Architecture and Sculpture, Ceramics, Furniture and Woodwork, Metalwork and Textiles.

Architecture and Sculpture: Of special importance are the collections of Italian Gothic and Renaissance sculpture - recognized as one of the finest outside Italy - and a magnificent series of medieval ivory carvings. Over 8,500 items are illustrated. Separate collection cost is approximately \$300.

Ceramics: The collection of Oriental pottery and porcelain is one of the most important in existence, as is the museums Italian maiolica. Over 13,000 photographs are included. Separate collection cost is approximately \$500.

Furniture and Woodwork: English, French and Italian furniture as well as musical instruments are included. 6,000 items are represented. Separate collection cost, approximately \$250.

Metalwork: Semi-precious and precious metals from Europe and the Near East dating from the Middle Ages onward. 7,000 items are featured. Separate collection cost, approximately \$300.

Textiles: Textiles, tapestries and woven fabrics as well as costumes and ecclesiastical vestments. 9,500 items are included. Separate collection cost, approximately \$400.

Production and Evaluation: Excellent quality of image. 800 fiche are silver halide positive duplicates, archival quality and conform to international standards. A printed index is included. The cost is approximately \$1500.

IV. EARLY ALINARI PHOTOGRAPHIC ARCHIVES, ART AND ARCHITECTURE IN ITALY

The Early Alinari Photographic Archive is comprised of 7,000 photographs of art and architecture in Italy. Dating mainly from the 19th century these photographs are representative of the collection as a whole acquired by the Victoria and Albert Museum in London.

This unique view of Italy presents buildings, monuments and works of art intact which have since the 19th century been disfigured or destroyed after two world wars and almost a century of industrial development.

Production: The collection is arranged topographically, in alphabetical order by town, from Anagni to Volterra, with major sections on Florence and Rome. An important attribute of the Alinari material is its attention to detail. All photographs are captioned.

The fiche have eye-legible title strips listing the principal subjects illustrated.

A printed index provided with the fiches lists all the churches, buildings and monuments, in alphabetical order by city, each with a numerical fiche and frame reference. Similar lists are given for the artists whose work is represented, making it possible to locate individual items quickly.

Evaluation: Quality of image is outstanding due to original photographs taken on large-format glass plates. The photographs are reproduced on monochrome microfiche. There are 122 fiche, with 60 images per card. All fiche are archival and conform to international standards.

ISLAMIC ART AND ARCHITECTURE ON MICROFICHE

The American Committee for South Asian Art has received funding from NEH and the Aga Khan Program for a microfiche archive covering the art and architecture of Eastern India from the third to the eighteenth centuries, to include Hindu and Buddhist art as well.

PICTURE SOURCES 4 SOLICITS LISTINGS

Nominations are now being solicited for new listings in Picture Sources 4, the fourth edition of the directory of North American picture collections published by the Picture Division of the Special Libraries Association.

Nominations are required only for collections not listed in Picture Sources 3; all collections listed in the previous edition will automatically receive a questionnaire seeking updated information.

Picture Sources 4 will list both commercial and non-commercial picture sources of all types; however, certain limitations apply to listing of stock files of individual photographers. These stock files will be included only if they contain 10,000 or more images and have one or more subject specialties with at least 2,000 images.

Nominations should include only the following information: Name of the collection; contact person and title; and complete mailing address. Nominated collections will be sent a questionnaire seeking further information for the listing. The final decision for inclusion in Picture Sources 4 will be based on the response to the questionnaire.

Information on collections not previously listed should be sent--on a 3 x 5 inch card, if possible--to: Ernest H. Robl, Executive Editor, PICTURE SOURCES 4, P.O. Box 4547, Duke Station, Durham, NC 27706.

Picture Sources is a standard reference source for picture editors at book and periodical publishers as well as for individual researchers seeking all types of illustrations from woodcuts and engravings to posters and color transparencies.

Publication of Picture Sources 4 is expected in late 1982. The previous edition was published in 1975.

Picture Sources 4 will utilize computer processing of listings to generate indexes and to facilitate updating for future editions.

In case of questions, please contact Ernest Robl at the above address or at the following telephone number (919) 286-3845.

NATIONALITIES FOR THE MECHANISED IMAGE

Carol Terry, Herron School of Art, Indianapolis, sent the results of her research to supply the necessary data for those of us with nationality-based classification systems. The Mechanised Image slide set from the Miniature Gallery comes with its exhibition catalog and all other necessary documentation.

Carol used the following sources for information, in addition to the exhibition: Bradford City Art Gallery and Museums. Third British International Print Biennale, July-September 1972. Godfrey, Richard T., Printmaking in Britain: A General History from Its Beginnings to the Present Day. Naylor, Colin & P-Orridge, Editors. Contemporary Artists. Parry, Pamela Jeffcott, Contemporary Art and Artists. --- Contemporary Photography. Stubbe, Wolf, Graphic Arts in the Twentieth Century. World Print Competition 77 (Exhibition catalogue).

She couldn't find information on two of the artists; perhaps someone else can help out with Murai, Macanari and Cutts, Simon.

Country designations on the attached should be self-explanatory. GB for Great Britain. Most artists listed only once.

1	Thompson, N.	GB	72	Jongkind	HOLL
2	Marcantonio Raimondi	IT	75	Gross	GB
3	Jacquet, A.	FR	78	Goltzius	HOLL
4	Lucas, D.	GB	79	Mellan	FR
4.1	Cole, T.	GB	83	Hogarth	GB
5	Lowry, L.S.	GB	87	Tillyer	GB
6	Whistler	GB or US	88	Le Witt	US
7	Baskin	US	91	Martin	GB
11	Grayson	GB	95	Close	US
14	Gross	GB	96	Wight	GB
16	Munch	NOR	97	Gainsborough	GB
18	Walker	GB	98	Chagall	RUS
22	Murai	?	99	Rouault	FR
24	Noda	JAPAN	101	Picasso	FR or SP
29	Tyson	GB	107	Nesch	NOR (b.GER)
32	Hamilton	GB	110	Hayter	GB
33	Tilson	GB	113	Courtin	FR
34	Picasso	FR or SP	114	Pogacnik	YUGO
37	Lichtenstein	US	121	Hajdu	FR or HNGRY
40	Rauschenberg	US	123	Wesselman	US
43	Gill	GB	129	Bonington	GB
44.2	Anonymous	FR	130	Daumier	FR
45	Durer	GER	131	Redon	FR
46	Beswick	GB	132	Matisse	FR
49	Kingsley	US	133	Hockney	GB
50	Vallotton	SWIT	134	Menzel	GER
52	Munch	NOR	135	Carriere	FR
55	Schmidt-Rotluff	GER	137	Rosenquist	US
56	Mueller	GER	141	Johns	US
57.1	Anonymous	FR?	142	Goodwin	CAN
57.2	Ravilious	GB	143	Lobach	GER
65	Picasso	FR or SP	145	Chinese rubbing	MING
67	Gielniak	POL	146	Ernst	GER
68	Rothenstein	GB	148	Ugo da Carpi	IT
69	Rembrandt	HOLL	149	Caldecott	GB
70	Palmer	GB	151	Miro	SP
71	Haden	GB	153	Rothenstein	GB
			154	Summers	US
			156	Tajima	JAPAN
			157	Mizufune	JAPAN
			158	Boys	GB
			159	Cross	FR
			160.1	Utamaro	JAPAN.FDO
			160.2	Hokusai	JAPAN.FDO
			160.3	Ikkaisai	JAPAN.FDO
			160.4	Ando	JAPAN.FDO
			161	Lepere	FR
			162	Bonnard	FR
			163	Cheret	FR
			164	Toulouse-Lautrec	FR
			166	Vuillard	FR
			167	Dufy	FR
			171	Chagall	RUS
			172	Sutherland	GB
			173	Bell	GB
			177	Nash	GB
			179	Hundertwasser	AUST
			180	Rowlandson	GB
			186	Kauffer	GB (b. US)
			187	Matisse	FR
			189	Maccoy	US
			190.2	Velonis	US
			194	Carr	GB
			197	Turnbull	GB
			199	Vasarely	FR (b.Hungary)
			207	Caulfield	GB
			209	Beardsley	GB
			213	Hamilton	GB

16

214	Paolozzi	GB
215	Kitaj	US
216	Warhol	US
223	Nawara	US
224	Moore	GB
225	Danby	CAN
227	Piper	GB
234	Opalka	POL
242	Ecobichon	GB
245	Cutts	?
250	Cox	GB
253	Lobach	GER

EQUIPMENT NOTES:

The new slide masking tape: Linda Callahan of Mount Holyoke College gets the 3M splicing/sensing tape #65, 7/32", 100' roll from Warman Precision Products Corporation, 893 Broadway, New York, NY 10003. Her Purchasing Office handled the order, and Warman did not require them to buy the tape in cases of 48 rolls, but in any quantity preferred. As of April, 1981, the cost was \$2.98 per roll.

Film and glass wiper for slide mounters: Nancy Schuller at the University of Texas-Austin is now using "Clean Room Wipes", which leave no lint or residue; 4000 12"x12" sheets for \$112. Inquire for local dealer from Controlled Environment Equipment Corporation, 52 Park, Medfield, MA 02052, telephone (617) 359-4355.

Guide Cards: Diane Mallos, National Museum of American Art (old NCFA) sends a handsome sample of a new "Slide Guide", thin but sturdy mylar-covered for typed inserts. They will be available from Demco's 1982 catalog. Address: Demco, Inc., 2120 Fordem Avenue, Madison, WI 53707.

I have seen the machine in action and find it very impressive. Perhaps its only flaw (and I'm not even sure I can call it that) is that in the Mikron mode, it produces only six lines to the vertical inch rather than the more desirable eight lines. Other than that, it offers impeccable character impressions -- not punched out letters --, interchangeable ribbon cartridges, a 20-character display, two-line memory for automatic correction of characters, words or sentences, and its speed is unbelievable (it uses a daisy printing wheel).

The machine is somewhat costly, about \$1895.25, but if one can argue that it represents two machines in one -- a Mikron machine AND a standard office typewriter with 10, 12, and proportional spacing, along with many other fine features, and the promise of good performance without a lot of maintenance and adjustment, one may be able to convince those holding the purse strings that it is a wise and ultimately economical investment.

Your Olivetti-Electronic Typewriter dealer should be willing to give you a demonstration. Be aware that Olivetti has two models with memory capability: the ET221 and an ET231 which is more expensive (about \$2650.00). As far as I am able to determine, the only real advantage offered by the more expensive ET 231 is that it has a larger memory bank (about 10 pages of text) which in my opinion may not be an essential requirement for most slide collections.

The Adler-Royal company is also advertising new electronic typewriters, but to my knowledge they are not yet on the dealers' shelves. These are models 1010 and 1030. Your Adler dealer at this time should be able to send you a brochure describing these new machines.

--Christine L. Sundt
University of Wisconsin-Madison

NEW EQUIPMENT -- AN ELECTRONIC MICRO-TYPEWRITER

The Olivetti Typewriter Company has recently introduced an electronic typewriter, Model ET 221, which includes a Mikron capability among its pitch options (10, 12, 15, and proportional spacing). As an electronic typewriter, the Olivetti Electronic has only about a dozen movable parts, thus offering little that can go a-foul mechanically. The ET 221 also has a non-volatile memory which can retain up to 830 characters -- a real boon to those of us who get blue in the face when repeating the same descriptive information label after slide label! It sports an international keyboard and is self-correcting. Actually, these are but a few of its many attractive and useful functions.

EQUIPMENT WANT-AD

I am looking for a source for a portable (table top) slide projector with a sliding piece for inserting one slide at a time by hand. Something like the Beseler Slide King, except smaller, would be ideal. I am familiar with filmstrip projectors which have extra sliding attachments for slides, but wonder whether there is an alternative. Thank you.

--Linda Callahan, Slide Curator, Department of Art, Mount Holyoke College, South Hadley, MA 01075, Telephone 413 538-2200/2245.

Slide Market News

A running up-date for the 1980 Slide Buyers Guide

--Nancy DeLaurier

U.S. Commercial

CERAMIC ARTS LIBRARY, Claremont, CA: two more notes have come in describing trouble getting orders filled, and sub-standard slides.

ROSENTHAL ART SLIDES has just published their 1981 Supplement, a handsome booklet listing slides from 11 museums published in the last one and one-half years. The Supplement will be mailed free to all customers who have purchased at least 50 slides in the last two years. Others can purchase the Supplement for \$2 and the entire catalog set (Vol. I & II) for \$8.00. The Supplement lists the 200 Morgan Library slides (from the set of 1200) that are now available as a set for \$300 or individually for the standard price of \$1.80. In addition slides are listed for these museums and galleries: Phillips, Philadelphia, Hirshhorn, L.A. County, Albright-Knox, NMAA Washington, D.C., Metropolitan, Walters, Stanford, and Cincinnati, plus the European Pedestrian Malls. Slides from all these

sets are highly selective for photographic quality and duplicated with the greatest expertise in color and contrast control.

Mr. Rosenthal accepts slides from other photographers, but selects only originals of high quality, on fine-grained (slow-speed) film, with complete documentation. Because of his sound reputation, he receives numerous offers of slides from photographers, who should be pre-advised concerning his selectivity.

I visited Rosenthal Art Slides in August and was most impressed by their growth in size, and efficiency since my former visit in 1976. They are using the latest technology in machines, adjusted and perfected for their specialized usage in duplicating, processing, mounting, and labeling. In a clean and pleasant environment, his staff of nine skilled and knowledgeable young people work with unusually high morale and dedication.

SANDAK has increased prices to \$1.95 for plastic and glass mounted slides, and \$1.60 for cardboard mounts. However, all new slides are being mounted in cardboard. The "Search for Alexander" exhibition is available in four sets of 10 slides each @ \$7.00 per set from the museum holding the exhibition, currently at the Chicago Art Institute. The slides are very good: well selected, photographed and documented, from this most important exhibition. It will travel next to Boston then San Francisco.

U.S. Museums

BOSTON, MFA is publishing a new catalog of their individual slide offerings. New offerings include 20th c. Chinese paintings, 40 slides @ \$34, and Japanese screens. Several Oriental works were to be re-shot over the summer.

CINCINNATI ART MUSEUM sent a sampling of 20 slides from their new offering described in the Spring Bulletin. These slides are well photographed, and seem to be generally high quality.

MINNEAPOLIS INSTITUTE OF ART has published a new catalog of their offering of 522 slides, well-indexed and completely documented for slide information. Prices: \$1.50 to \$1.05 per slide, depending on quantity ordered. Write to Judith Yellin, A-V Center.

MINNEAPOLIS, WALKER ART CENTER, Selections from the Permanent Collection, Twentieth Century works in Graphics, Photography, Painting and Sculpture. Slide Sale listings available from: Jana Freiband, Visual Resources.

WASHINGTON, NATIONAL GALLERY offers loans of 40 slide sets, films and video programs through its Extension Programs. This information is not necessarily for our use, but referral for the frequent requests for slide use which most of us must turn down. This service is free, they will mail anywhere, and its subjects cover most areas of art, including folk arts, art theory, Christmas and Easter. Write for brochure: The Extension Service, National Gallery of Art, Washington, D.C. 20565

Institutions

AMERICAN CRAFT COUNCIL announces their change to Ektachrome 5071 duplicating film, as of July 1, 1981.

THE ASIAN ART PHOTOGRAPHIC DISTRIBUTION has published a new brochure describing their service and listing slides and photographs available.

CANADA

NATIONAL GALLERY, Ottawa is extending its slide sale to December 31 due to the postal strike in July. A large number of slides is being offered at one-half price. New titles are available at their regular price of \$1.50: European and Canadian singles, and sets: The Croscup Room, Our Own Country Canada, Highlights from the Birks Collection (silver), and for \$2 each from their spring exhibition "La Pierre Parle: Lithography in France 1848-1900".

ENGLAND

MINIATURE GALLERY, recent offerings include slides from the "Pissarro" exhibition and the "New Spirit in Painting" (20th c.), photographed by Mr. Carver; also the "Giotto frescoes in Santa Croce" (Peruzzi and Bardi Chapels) photographed and produced by Scala for Miniature Gallery; and the "Classical Set", produced by Scala, and available also from Scala in New York. Walter Krause, lecturer and slide curator at the Kunsthistorisches Institut in Vienna has special praise for the Miniature Gallery slides of works in the Kunsthistorisches Museum.

SCALA continues to produce slides on the new film with gratifying regularity, both new slides and reprints. Prices are \$1.80 for single slides, and set prices @ 75¢ per slide. They plan to re-print their entire collection, and current available sets include the 80- and 96-slide sets of Michelangelo's Sistine Ceiling, all the paintings of Mantegna, Fra Angelico in St. Marco, Giotto's Scrovegni Chapel; many of the 36-slide books, the Great Churches of Europe series, and most of the History of Italian Painting series; new 36-slide sets include all the sculptures of Donatello, Titian, Piero della Francesca, and Palladio's works. Also large sets of Ceramics of Faenza, Bronzes of Riace, and the Medici in the 16th century. Lists of sets on the New Film are available, and lists of individual slides in the sets are also available from the New York office of Scala. All U.S. and Canadian inquiries and orders should be placed with the New York office, 342 Madison Avenue, New York, NY 10017.

COPY WORK: COSTS PER SLIDE

Total costs per slide for copy-photographing and processing for the collection, including mounting in Perrocolor mounts and labor for all processes, came to \$1.86 for color and \$1.79 for b/w when I figured this for UMKC in June. This does not include the curator's time in cataloging and record-keeping. Faculty apprised of these costs may cut down on unnecessary requests for copy-work.

--Nancy DeLaurier

DIRTY SLIDES

Loose dust particles and hairs that can be brushed off before mounting are annoying, but at least can be cleaned.

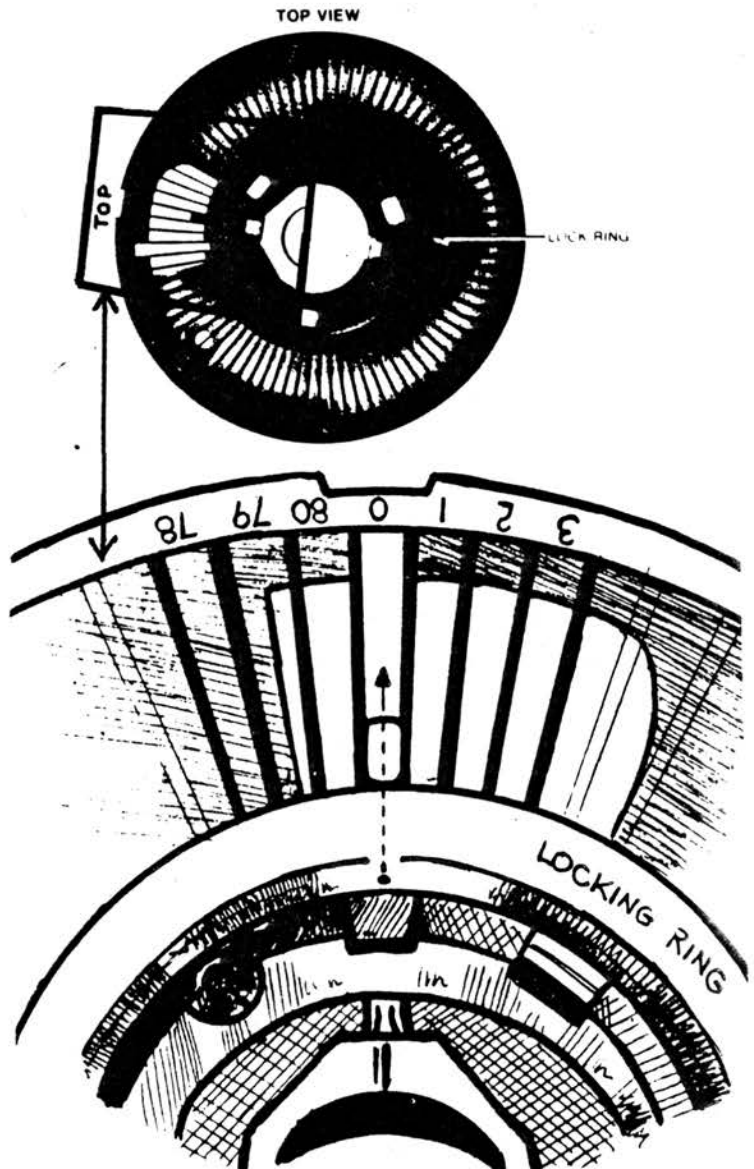
However, slide suppliers or their labs sometimes duplicate uncleaned originals, the dirt then is photographed, is in the emulsion of the film, and uncleanable. The major producers that do their own duplicating usually control this problem fastidiously, and several other producers watch their lab work carefully and keep their slides clean.

But this photographed-in dirt is common with smaller suppliers who have their work done in local labs. It is no less excusable, and such dirty slides should be returned for replacement. A letter should be written to the supplier describing the problem. Frequently the supplier is not aware of the dirt, since they rarely project their sale duplicates. Slides from this type supplier should be projected before being accepted, as dirt on a slide is very distracting and confusing to the viewer.

--Nancy DeLaurier

CONTROLLING SECURITY FOR SLIDES SET OUT FOR STUDENT STUDY IN CAROUSEL SLIDE TRAYS

The U. of Texas, Austin, has solved this problem by screwing the lock ring in place. Nancy Schuller provides this diagram prepared by her technician, Terry Arzola.



PROCEDURE FOR SECURING THE LOCKING RING ON THE KODAK UNIVERSAL SLIDE CAROUSEL:

1. After placing the Lock Ring firmly on the carousel, mark with an etching tool the point which is in line with the empty "0" slot. (The "0" slot is also characterized by the plastic barrier.)
2. Using a hand drill with a 1/16" drill bit, drill a hole through the Lock Ring, the tray wall and into the empty "0" slot.
3. After making sure the hole is correctly drilled into the "0" slot, a 3/8" long metal screw can now be inserted into the hole. The Lock Ring is now securely riveted in place.

Form for MACAA Guides

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

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

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

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

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

Guide for Photograph Collections \$3

Please add \$1.50 for postage and handling to all orders. \$1.50

TOTAL AMOUNT ENCLOSED

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

Name _____

Address _____

City _____ State _____ Zip _____

PREPAYMENT IS REQUIRED FOR ALL GUIDE ORDERS.

Slide Buyers Guide, 4th edition, edited by Nancy DeLaurier. Order from \$8

Nancy DeLaurier, check payable UMKC.

Subscription Form

to the International Bulletin for Photographic Documentation of the Visual Arts (formerly MA-CAA Slide and Photograph Newsletter) for 1981

Name _____

Position _____

Department _____

Institution _____

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Index 1974 to 1980 2.00

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Checks are payable to UMKC-MACAA. Send to:

Nancy DeLaurier

Art and Art History

UMKC, 204 Fine Arts

Kansas City, Missouri 64110 U.S.A.

Note: Newsletters until late 1976 were mainly to announce and report MACAA Conferences.

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SEND IT IN EARLY FOR THE WINTER BULLETIN!

The editor plans to go to Wyoming when her daughter delivers twins, expected around December 1, and wants the December Bulletin ready for the printer in plenty of time. So the November 7 deadline will be strictly observed this time, and material will be appreciated earlier if possible. Deborah Tinsley, Kansas City Art Institute, will stand ready to pinch-hit as editor if necessary. Please write "Bulletin" on the envelope, so material can be spotted and typed if the editor is gone.

PRE-REGISTRATION FORM

Must be postmarked by 10/1/81

MIDAMERICA COLLEGE ART ASSOCIATION---45th ANNUAL CONFERENCE
 UNIVERSITY OF WISCONSIN-MILWAUKEE
 OCTOBER 14-17, 1981

Conference Fee Schedule*

Faculty, professional, all others	\$15.00**	_____
Student, currently enrolled	5.00	_____
Admission to any single session	4.00	_____

*NOTE: Full and student conference fees include unlimited visits to the Milwaukee Art Museum, Evening Mixer at the Nantucket Shores Ballroom, Receptions, Shuttle Bus Service from the Astor Hotel to location of sessions and receptions, and morning pre-session coffee.

**NOTE: After October 1, 1981 registration fee will be \$20.00.

Optional Events

Friday, Oct. 16.	12:00-2:00	Buffet Luncheon Speaker: Donald Kuspit, art critic and art historian	6.50	_____
Saturday, Oct. 17.	8:30-12:00	Tour of Johnson Wax Headquarters and Wingspread Conference Center	6.00	_____
Saturday, Oct. 17.	9:00-11:30 9:45-12:15	Tour of Bradley Family Foundation Sculpture Garden	6.00	_____

Total enclosed

Please check off registration category and optional events you wish to attend, make a copy for your records and mail this form with a check for the total to:

Name _____
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