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VRAB Volume 8, Issue 2, 1981

Abstract

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- Photographic Journals
- Slide Market News

Keywords

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

Author Bio & Acknowledgements

Nancy DeLaurier - University of Missouri, Kansas City

Nancy Follis - University of Missouri, St. Louis

Bridget Kinally - Design Centre, London

Carol Stokes - University of Missouri, Kansas City

Patrick Young - University of Michigan, Ann Arbor

Christine Sundt - University of Wisconsin, Madison

Paula Chiarmonte - University of Nevada, Las Vegas

Kathy Snyder - Colorado College, Colorado Springs

Christina Updike - James Madison University

Arlene Farber Sirkin - U.S. Army, Pentagon

Gail Kana - Iowa State University

Elisabeth Betz - Library of Congress

Nancy McCauley - Stanford University

Sheilah Hannah - University of New Mexico

Helen Chillman - Yale University

M. Barnwell - Hong Kong Polytechnic

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

SUMMER 1981

volume 8

number 2

June 1981

MACAA

VISUAL RESOURCES PROGRAM
October 14-17

Wednesday, October 14

Astor Hotel, Milwaukee, Wisconsin
Evening: Executive Board Meeting

Thursday, October 15

Astor Hotel, Milwaukee, Wisconsin
Morning Session: Computer Application to
Slide Libraries, Zelda Richardson, U. New
Mexico, Gail Kana, Iowa State U., Suzann
Babineau-Simenuer, NYU, Institute of Fine
Arts

Afternoon Session: The Transition from Man-
aging an Academic Slide Collection to a
Museum Slide Collection: Nancy Kirk-
patrick, Art Institute of Chicago
Business Meeting

Friday, October 16

University of Wisconsin Campus
Morning Session: Tour of the Three Slide
Libraries on campus--Studio Art Library,
Art History Library & Architecture Library
Hosts: Mark Chenn, Ed Geniusz and Dohery
Dorsynski

Afternoon Session: "Expanding Slide Collec-
tions through Photography in the Field":
Nancy Pollis, U. Missouri-St. Louis

"Special Problems in Classification: Mis-
cellaneous Categories--Faculty Quirks and
Current Trends": Eileen Fry, Indiana U.
(panel chairman).

(Eileen would like to hear from other curators
who have unusual miscellaneous categories.
Please send lists to Eileen Fry, Fine Arts 415,
Indiana University, Bloomington, Indiana 47405).

Additional program topics will be announced
in the Fall Bulletin.

Registration information will be in the Fall
Bulletin. For conference information prior to
receiving the Bulletin, write to MACAA, Art
Department, University of Wisconsin, Milwaukee,
P.O. Box 413, Milwaukee, WI 53201

Everyone involved in visual resources is wel-
come at these meetings. Conference attendance
is a very important part of our professional
life. New knowledge and ideas from the pro-
grams are always stimulating, but the real
significance of a conference is the three days
of sharing problems and ideas with the only
other kind of people who really understand
your problems.

ADVANCED STUDIES IN VISUAL RESOURCES:
PRODUCTION AND PRESERVATION OF COLOR SLIDES
AND TRANSPARENCIES

University of Texas at Austin, March 26-28

Program Coordinators: Nancy Schuller, Curator
of Visual Resources, Department of Art; Susan
Hoover, Director of Reference Center, School of
Architecture

This seminar marked a major turning-point in
the history of the Visual Resources profession.
Not only the consolidation of current expertise
on the subjects, but new information proved to
be stimulating to the gathered experts as well
as to the over-one hundred who came to learn.
The time had come for "advanced studies" in our
field, and this first seminar was organized and
conducted with such excellence as to set the
standard for all such seminars hopefully to
follow.

The topics are reported here briefly as needed.
Two separate articles in this Bulletin are sem-
inar-based and so noted. All topics parti-
cularly pertinent to our profession will be
followed through in future Bulletins as infor-
mation is available.

List of Speakers: Thomas Hill, Professor,
School of Photographic Arts and Sciences,
Rochester Institute of Technology; Daniel W.
Jones, Jr., Photographic Archivist, Peabody
Museum, Harvard University; Peter Krause, Con-
sultant and Director of Ilford, Inc.; Arlene Far-
ber Sirkin, A-V Requirements Officer, U.S. Army
Audiovisual Center, Pentagon; Christine Sundt,
Curator of Slides and Photographs, Department
of the History of Art, University of Wisconsin,
Madison; Edwin S. Wiitala, Customer and Tech-
nical Service, Professional and Finishing Mar-
kets, Eastman Kodak Co.; Henry Wilhem,
Researcher and Writer, author of The History
and Preservation of Contemporary Photographic
Materials; Patrick J. Young, Photographer,
Department of the History of Art, University
of Michigan; William Atwater and John Mabey,
Vision Machine Research; and Janice Sorkow,
Boston, Museum of Fine Arts, Slide Librarian.

Peter Krause: COLOR PHOTOGRAPHIC FILM AND
CHEMICAL PROCESSING SYSTEMS

Peter Krause opened the lectures with an over-
view of photographic color properties, and the
structure and processing of color film. This
important foundation material for the rest of
the Conference can be found in any color photo-
graphy text, so will not be repeated here. Mr.
Krause included the welcome information that
all current Ektachrome films now have equal
stability.

Continued on page 2

Austin, continued

Henry Wilhelm: DARK KEEPING AND PROJECTOR-CAUSED FADING CHARACTERISTICS OF COLOR SLIDE FILM

Mr. Wilhelm is the only person who has done independent stability lab testing of color photographic films and papers of different types and brands with published results. For the most part his results have agreed with information published in the Slide Buyers Guide and in Bulletin articles, and can be summarized in charts which he presented. These charts will be published in the Fall Bulletin along with our field-test results.

Christine Sundt: MOUNTING COLOR SLIDE FILM BETWEEN GLASS--FOR PRESERVATION OR DESTRUCTION?

All of the information presented in this talk either has, or will be, published as articles in the Bulletin.

Arlene Farber Sirkin: THE BIG PICTURE: REALITIES AND POLITICS OF PRESERVATION IN LARGE COLLECTIONS

See article of same title in this Bulletin.

Ed Wiitala: RESTORING FADED COLOR TRANSPARENCIES BY DUPLICATION

This process recently developed at Kodak can restore up to 50% of the dye loss in faded slides by duplicating with a mask of the negative. The method is thoroughly described in a Kodak pamphlet: of January 1981: Current Information Summary C1S-28: "Color-Corrected Duplicates from Faded Color Transparencies Using Copy Negatives of Kodak Vericolor Inter-negative Films 4112 and 6011". Mr. Wiitala assured us that the current E6 film should show no more than 10% fade if kept at or below 70° F. and 40% R.H., but kept at only 60% R.H. we can expect 1/2 the cyan dye loss.

Henry Wilhelm: SMALL SCALE AND INSTITUTIONAL SIZE COLD STORAGE FACILITIES FOR COLOR FILMS

Frost-free refrigerators are recommended for film storage because they need not be defrosted so will maintain low humidity as well as temperature to avoid dye fade.

Of the different types of plastic envelopes for slide storage, avoid acetate because warp causes a fade line on the film, polyethylene causes ferrotyping -- sticking to film softening the emulsion, polyvinyl chloride also sticks and may fade film.

As different films vary in their susceptibility to fading by heat and humidity, the formula for stability is: color product + storage condition = stability.

continued on page 3

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

Editor: Nancy DeLaurier, U.Mo.-K.C.
Assistant Editor: Nancy Follis, U.Mo.-St. Louis
European Editor: Bridget Kinally, Design Centre, London
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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 FALL ISSUE: August 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

ADDITIONAL CONTRIBUTORS TO THIS ISSUE: p. 11

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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

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Austin, continued

Patrick Young: MUSEUM PHOTOGRAPHY

All this material has been or will be presented in the Bulletin column "Ask the Photographer."

Dan Jones: LARGE FORMAT TRANSPARENCIES: this material on movie and TV production was most interesting but not applicable to visual resources collections, so will not be reviewed here. However, the two videodisc presentations Mr. Jones included were a pertinent and exciting look into the future of our fields.

Videodisc demonstrations by two representatives of Cambridge-based Vision Machine Research and by Janice Sorkow, Boston MFA, visualized a possibility that many of us had only heard about and had tried to comprehend. The silver discs, like uncut phono records, were controlled with a hand-calculator-type selector for rapid or slow scan and for image or series selection by numbers. The images were viewed simultaneously on two television sets and on a large-screen projector, all with surprisingly good photographic resolution and color quality. The images were run through at any desired speed, and any single image could be selected to remain on view. An audible gasp was generated by Janice Sorkow's running through a series of views of one sculptured head fast enough to produce the effect of a revolving image.

Ms. Sorkow's disc contained the entire collection of the Boston MFA, and the Vision Machine Research disc included part of the collection of the Peabody Museum at Harvard.

The potential of including computerized information on the disc for multiple access was explained.

Patrick Young: IN-HOUSE SLIDE DUPLICATION: see current and future Bulletin articles.

Peter Krause: CIBACHROME COLOR FILM

Mr. Krause summarizes his presentation as follows: "Cibachrome is a silver dye-bleach process in which pre-formed yellow, magenta and cyan dyes are incorporated in light sensitive, silver-halide containing layers of the color material. These dyes are bleached in proportion to the amount of silver formed by exposure and chemical development of the silver halides in the blue-, green- and red-sensitive recording layers. Thus, a positive color image is obtained directly from the negative silver images in the dye-bleaching step. The silver compounds are removed by fixing and washing, leaving a pure dye image composed of the yellow, magenta and cyan components. The three-step chemical process is simple, short and has great time and temperature latitude. Continued p.4

Tom Hill: OVERVIEW OF SEMINAR

The great value of this seminar was due to the selection of speakers who were working in the field, not just theorists. We got practical and technical information.

Mr. Hill made three valuable additional points:

- 1) Fingerprints are one of the worst enemies of photographic preservation; the oil and acid produced may not show up until too late when they have eaten into the film.
- 2) The consumer has a responsibility to boycott unstable products, and demand stable ones. Commercial products will stay on the market as long as they sell, whatever their quality. [Editor's interpretation: Don't keep buying slides on the old Eastman Color film.]
- 3) Make a disaster plan. Prepare for fire, flood, power failure, or any local possibilities. Write it out, post it, and make sure everyone involved with your collection knows about it.

The tour of the Lyndon B. Johnson Library Photographic Storage facilities at 45° F. gave us a practical if chilly application of the cold storage principle. The relative humidity is kept at 45. At this temperature and relative humidity the photographs can be moved to room temperature without condensation.

Roy Flukinger, Curator, led a tour of the Photograph collection of the Humanities Research Center. Primarily the Gernsheim bequest, this astoundingly large and comprehensive collection featured a beautifully organized and displayed exhibition of the history of photography, including equipment as well as photographs.

Guides

WANTED: UPDATE ON EQUIPMENT AND SUPPLIES for the Revision of the MA-CAA Guide to Equipment for Slide Maintenance and Viewing

I am seeking your help in the preparation of a new edition of the MA-CAA Guide to Equipment. For this I am now collecting data about new equipment, new supplies, better methods, and general ideas about how the Guide can be improved. I am also interested in learning about which products have been discontinued since the last edition or those which should be excised on the basis of experience with them. If you have any information that you feel would be worthwhile including in the Guide, or useful to me in its preparation, please send it to me. All usable suggestions will be acknowledged in the Guide. Be sure to include as much information about the item or idea as possible, and an illustration or sample if available. Send your comments, ideas, and information to: Christine L. Sundt, Slide Curator, Department of Art History, University of Wisconsin-Madison, 800 University Avenue, Madison, WI 53706 (Phone: [608] 263-2288). Your help is appreciated.

REALITIES AND POLITICS OF PRESERVATION
Arlene Farber Sirkin

(Article based on presentation at the Austin Conference)

The cuts in agency staffs and grant funds in Washington, D.C. during the last few months are real reminders that economic times are tough and will probably get tougher. Those who manage and care about slide/photo collections cannot exist in a vacuum, oblivious to what is going on around them in their respective institutions. In order to most effectively improve the conditions of their collections each person must devise a realistic plan based on an evaluation of their institutional setting. Below is an outline of an approach to follow to help plan your collection's preservation strategy.

1. Identify the preservation problems of your collection. These problems may include such items as temperature and humidity conditions and fluctuations, instability of color materials, and awareness of the problems that exist.
2. Rank these problems in a priority order of importance. This is a critical step. What are your most serious problems?
3. Select the two most important problems to focus all your attention, rather than diluting your energies.
4. Start to document, collect facts to support your statement of the problem. This is critical to presenting a case to the people to whom the head of the collection reports, your administrators. If your problem is temperature and humidity conditions or fluctuations, buy a thermohygrograph to document this. If your problem is degradation of your images, start setting these images aside to illustrate the problems.
5. Educate your administrators, staff and regular users of the collection. Send around articles from professional journals that simply and clearly explain the problem. After you have provided them with the background have mini-seminars to explain and discuss how these problems affect your collection now and in the future. Bring in fellow professionals to reinforce your points. You particularly need to convince your administrators, those first and second line supervisors and heads of collections who make decisions about your budget, that preservation is a priority. You need to convince them it is their problem too.
6. Make a formal, written plan. State the problem simply and clearly, provide your supporting documentation. State your proposed plan including all costs such as staff time and money for equipment and services. It is here very important to be realistic about what can and cannot be realistically accomplished.

It is critical you be practical and aware of the economic realities and demands on the institutional budget.

7. Present your plan. If you have a well documented realistic plan to present to administrators who now talk of "our" preservation problems, your chances of successful implementation should be high. By reinforcing with your administrators "our" problem it gives them a personal interest in solving it. You should also be getting support from your regular patrons who have been made aware of "our" preservation problem through your education efforts. This approach will not solve all your preservation problems. It presupposes some progress is better than none. Progress is on the road to a solution. Given the number of images in this country and the conditions in which most of them are currently housed, we desperately need to be making progress.

Arlene Farber Sirkin is currently Requirements Officer, U.S. Army Audiovisual Center and Chair of the Washington Picture Group. Prior to that she was Chief, Department of Army Still Photo Library, a collection of 1.2 million images in Washington, D.C.

CIBACHROME, cont.

The Cibachrome image dyes have excellent stability in dark storage at room temperature and also in projection with tungsten light. Other color films, such as Kodak Kodachrome and Ektachrome, are chromogenic type materials in which the image dyes are formed by color-coupling development alongside the silver

Continued, page 5

SESSION PROPOSAL ACCEPTED FOR 1982
CONFERENCE PROGRAM

CAA

A proposal submitted by Christine L. Sundt, Janice Sorkow, and Patricia Walsh, entitled "Images for Today's Classrooms" has been approved by the CAA Board for the 1982 annual meeting in New York City. 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 or 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.

The session has been tentatively scheduled for Friday, February 26, 1982, from 12:15 to 1:45 p.m. The conference will take place at the New York Hilton, February 25 through 27, 1982. In addition to the scheduled session, tours of facilities in the area employing new technologies are being planned. Suggestions may be forwarded to Gail Kana, College of Design, Iowa State University, Ames, Iowa 50011 who is acting as coordinator of the program.

SECAC

SECAC 1981 CONFERENCE: VISUAL RESOURCE CURATORS' SESSIONS

From October 1-3 the 1981 Southeastern College Art Conference (SECAC) Annual Meeting will be held at the University of Mississippi in Oxford. The Visual Resource Curators Group is sponsoring two sessions at the Conference. Cristina Updike (Chairperson of the VRC Group) and Sri Nelson (graduate assistant for Visual Resources at U. of M.) are the coordinators of these sessions.

The first session will be held Thursday afternoon, October 1, and will be on "Photographing Collections with Special Problems." The session will be led by Mr. Bill Martin (Biological Photographer for U. of M.) and Ms. Mary Ann White (Assistant Photographer) both of whom photograph for the U. of M. Art Department. The session will also include a tour and explanation of the U. of M. Photolab.

On Friday, October 2, the second session will be a slide lecture by Dr. Lucy Turnbull, Professor of Classics and Art History, on "Cataloguing and Processing Classical Antiquities." Dr. Turnbull will also give a tour of the beautiful Robinson Classical Collection at the University Museum.

This schedule of VRC sessions will allow attending Curators ample time to attend other art history and studio sessions and to take advantage of some other unique opportunities that this Conference is offering. The Oxford Folklife Festival with displays and demonstrations of folk arts, dance and music will begin Friday, October 2 and continue through Sunday, October 4 and is open to SECAC participants. At the Conference Center there will be exhibits by major book publishers, slide manufacturers, and video and film companies. Exhibits and tours are being arranged of the University Museums, the Center for the Study of Southern Culture, the Fine Arts Center Gallery, Oxford City Hall, Oxford Court House, and at varied historic buildings throughout the town and campus. Shuttle buses will be available during the conference to assist attendees in touring Rowan Oakes (the home of William Faulkner), and eight pilgrimage homes, and private walking tour itineraries will also be available.

Pre-registration material which will include the complete program listing and room reservation information will be available by the end of August. If you would like to receive this material, send your name and address to: Christina B. Updike, Visual Resource Curator, Art Department, James Madison University, Harrisonburg, Virginia 22807. Your name will be added to the SECAC VRC mailing list. If you have any questions concerning the SECAC Annual Meeting and the VRC program, do not hesitate to write to Christina Updike.

--Christina Updike

International News

COMMITTEE REPORT

The committee formed to investigate the various aspects of forming a separate organization for visual resource personnel (see International Bulletin, March 1981, Minutes from CAA Visual Resources Committee Business Meeting, San Francisco) reports the near completion of a questionnaire ballot. This ballot is designed to evaluate the strengths and weaknesses of professional groups currently serving the needs of visual resource personnel and determine if a new organization is necessary and if so, what direction it should take. Accompanying the ballot will be statements of both the pro and con positions as well as a general explanation of the issue. The ballots will be sent to all visual resource personnel who have indicated a special interest box on the mailing lists of ARLIS/NA, CAA, and the INTERNATIONAL BULLETIN.

The Committee is composed of Norine Cashman, Brown University; Christine Sundt, University of Wisconsin-Madison, and Nancy Kirkpatrick, Art Institute of Chicago. Further information or input should be sent to either a committee member or Gail Kana, Coordinator. The progress of this Committee will be reported regularly in this column.

--Gail Kana, Coordinator College of Design
VR-Committee Iowa State University
Ames, Iowa 50011

CIBACHROME, cont.

images. These dyes inherently are less stable than the azo dyes used in the dye-bleach process.

Cibachrome color film transparencies are available at present only in large format, but a film suitable for 35mm slide duplicating may become available within the year."

THE INDEX

The long-awaited Index to the MACAA Slides and Photographs Newsletter 1974-1979 goes out with this Bulletin issue to all who paid their extra \$2.00. Extra copies are being printed to fill additional orders, for which the order blank at the end can be used.

Luz Maria Aveyra (Architecture, University of North Carolina) began the project with the Author and Title Indexes, leaving the Subject Index for Donna Serafin (SUNY Buffalo, Library). The Subject Index proved so complex that Donna re-organized the Index twice, finally using the format of these three separate indexes:

1. Author, Title and Subject
2. Books reviewed or noted
3. Slide Market News

Donna will begin now to compile the 1980 Index, and thereafter annual indexes, to be included with each subscription at no extra charge.

THE VILLAINS: HEAT AND HUMIDITY

Since half the theme of the Austin seminar was preservation, so many of the presentations repeated the refrain "heat and humidity" that it deserves a special topic summary of the information received on storage of slides.

A Chart from Kodak Pamphlet E-30 "Storage and Care of Kodak Color Materials" (highly recommended @ 25¢):

Storage Temperature	Relative Fading Rate	Relative Storage Time
30C (86F)	2	1/2
24C (75F)	1	1
19C (66F)	1/2	2
12C (54F)	1/5	5
7C (45F)	1/10	10
-10C (14F)	1/100	100
-26C (-15F)	1/1000	1000

Thus, slides stored at 86°F. will fade twice as fast in half the time as slides stored at 75°. And slides stored at 66°F. will fade half as much in twice the length of time as those stored at 75°F. If you refrigerate your slides you'll keep them 100 times as long, and if you freeze them, they are for archaeologists of the future geologic ages. The recommended maximum temperature for combined slide storage and human comfort is 70°F. for a circulating collection. For archival storage, 45°F.

Brief exposures to higher temperatures, such as needed for transporting slides between buildings, should have no detrimental effect on color.

The following table was sent by Peter Krause, and taken from Bard, Larsen, Hammond and Packard "Predicting Long-Term Storage Dye Stability Characteristics of Color Photographic Products", the Journal of Applied Photographic Engineering, April 1980:

The following specific information on the rate of fading of a yellow dye at a temperature range from 13° to 32° C. will give you an indication of the influence of relative humidity:

Relative Humidity	Relative Fading Rate	Relative Storage Time
60%	2	1/2
40%	1	1
15%	1/2	2

40% Relative Humidity is recommended. At 15% film can become brittle and crack. The even higher humidity sometimes maintained in ground floor storage areas, or in very moist climates would be assumed to again double the rate of fade.

Peter Krause explains and summarizes the environmental problem: The relative humidity under which photographic color images are stored has considerable influence on their keeping properties. This is so because many dyes can be degraded through oxidation and moisture provides the oxygen required in this chemical reaction. The combination of high relative humidity and heat is especially detrimental because all chemical reactions are speeded up as the temperature increases. In fact, it is a rule of thumb, that the rate of chemical reactions increases by a factor of two times for every ten degree rise in temperature. However, high relative humidity can be injurious even at low temperature with some dyes. In any event, there is always the danger of attack by micro-organisms at high relative humidity because gelatin absorbs water and it provides a preferred breeding and feeding ground for certain bacteria, fungi, etc. when its moisture content is high.

FIELD-TESTING EFFECTS OF HEAT AND HUMIDITY ON DIFFERENT FILM TYPES

Through accelerated heat and humidity testing, Henry Wilhelm has established the degree of dye stability that can be expected from various types of slide film in dark storage, and the information that some films are more vulnerable to heat and humidity than others. However before publishing his charts on specific films, I am attempting a "field-test", and would appreciate the cooperation of everyone who can supply this information accurately. This is a difficult questionnaire and it is very important that you do not guess, but inquire until accurate information is available, and fill in only sections for which accurate information is available. Please:

1. Use only slides for which the film type is known.
2. Compare your old slide with a new one, preferably a replacement from the same source, but at least the same or similar work on the same or similar film type. Please state the film type and/or source of your comparative slide.
3. Projection is another major factor in fading, so please try to use slides for this questionnaire that have had light projector use; please indicate comparative projector use.
4. Please keep a record of the slides you used for this questionnaire, for possible further questions.
5. Please return the questionnaire to the editor by July 15.

The results of the questionnaire and Mr. Wilhelm's dye stability charts will be in the Fall Bulletin.

QUESTIONNAIRE: DYE STABILITY IN SELECTED FILMS RELATED TO AGE, HEAT, AND HUMIDITY

Film & Source of test slides	Film & source of compared slides	When test slides were acquired (give specific year if known)	Slide room air-cooled during & since this period? Yes or No	Estimate high temperature ranges for how long a period each year that slides were not air-cooled. Example: 80°-100° for 3 mo.	Humidity control during & since this period in slide room? Yes or No	Estimate relative humidity for high temperature periods:	Level of projector usage for this slide: .Light .Average .Heavy.	Degree of apparent fading: 1) None 2) Slight 3) Moderate 4) Severe (Unusable)	Apparent direction of color shift: .Cyan .Magenta .Yellow .Red .Green .Blue .None
Kodachrome		1950-59							
		1960-69							
		1970-79							
Ektachrome		1950-59							
		1960-69							
		1970-79							
Agfachrome									
Saskia		1960-69							
		1970-79							
Blauel		1950-59							
		1960-69							
		1970-79							
Others									
Eastman		1950-59							
		1960-69							
Color		1970-79							

Suggested sources:

- Kodachrome - National Galleries: London & Washington, D.C.
- Ektachrome - many travel slides
- Eastman Color - Scala, Budek, Sandak (before 1976), most French slides, Sanz Vega, Hannibal, Ancora, Universal Color Slides, American Library Color Slides

MISSOURI-KANSAS VR CONFERENCE
St. Louis, April 9-11

About 25 Slide Curators and student assistants enjoyed a superbly organized yet warmly congenial conference rich with information and new ideas. The program theme "Photographing Architecture" was developed by three local art history professors in slide lectures Thursday afternoon, Friday morning and afternoon.

Marie Devitt, St. Louis University, on Greek and Roman Archaeology; Janet Berlo, UMSL, on Pre-Columbian and Amerindian Archaeology; and Dean Eckert, Lindenwood College, on American architecture, especially St. Louis tombs, each had their own slant, but separately agreed on many important points. They showed slides excellently illustrating both do's and don't's of architectural and outdoor sculpture photography.

Some important points from the lectures, some made by two or even all three speakers:

"Stalk" the site first, then go back to make shot selections.

What information do you want from the slide? Different views tell entirely different things about a building or a sculpture.

Photograph the work in its setting as well as up close.

Don't be afraid to use people for scale in your photo.

Details of surfaces give supportive info.

Don't be stingy with film. Take plenty of shots, and make selections later. Take plenty of film; you can't always get it as cheap and fresh as at home.

Bright sun and shadow show form better, but often lose detail, so try to get both. Bracket for both light and shade, because you won't know which will be better.

Photograph anything that looks interesting, even if you don't know about it. Find out later; chances are it is worth getting. Be thorough and systematic.

Record everything as you shoot; keep notebook and pen in pocket or on a string. Pick up free literature, buy maps, guidebooks, etc. to document slides. Buy cards and slides to augment your own and for documentation.

Take 3/4 views to show relationships of sides.

Where bright sun is a major problem (both in Greece and Central America) use a lens hood, wear a wide brim and shoot a slow film.

Use a lead bag (\$6) to carry film. No matter what the airlines say, x-ray machines vary in other countries, and the cumulative effect of any x-rays is unsafe for film.

Use a cable release, and prop the camera with its own wide strap to avoid fuzzy shots.

Before going, analyze your old slides to improve on past performance.

Between and after the talks, conferees had ample opportunity to exercise their photographic skills on the tours of historically and visually rich St. Louis architecture, as well as in the Art Museum. Meals were arranged in two of these historic buildings and in the Art Museum. The slide libraries of St. Louis University and the St. Louis Art Museum were toured, hosted by their curators. A rented van, chauffeured by Tom and Dave Follis, added to the pleasure and convenience of the architectural tours.

One of the most thoughtful features of the Conference, from a photographer's standpoint, was a documentary description of each important building on the tours, mimeographed for each person. The research and writing was done by UMSL art history students: Sister Dolores Kellely, Sister Ann Johnson, Stevie Naunheim and Lynne Neill.

The Conference Committee: Nancy Follis, UMSL, Chairman; Cheryl Vogler, St. Louis Art Museum; Melanie Fathman, St. Louis University; Natalie Mondschein, UMSL student.

The two Kansas slide curators present agreed to host the 1982 meeting, probably in Wichita. Anita Peeters, Wichita State University, and Ursula Stammler, Kansas University Architecture School, will be responsible.

IFLA (LIBRARY) CONFERENCE, LEIPZIG

Although Bertie Maxwell, Victoria and Albert Museum, and Nancy DeLaurier were invited to present papers at the Conference, both have decided not to attend. The decisions were based on the apparent sparsity of visual resources people attending the conference, and the desire to devote our international energies to the 1983 CIHA (Art History) Congress in Vienna, where a full session on Visual Resources is planned. However, VR people are not to be discouraged from attending IFLA, and the editor would like to hear from anyone who plans to go.

ANOTHER B/W COPY FILM

A very slow film with low contrast is used at the U. Texas, Austin for copywork, with a 3400K lamp, at f4.5 for 13 seconds: Recordak Direct Duplicating Print Film #5456. The processing almost makes up for time lost in shooting: just Dektol (or similar) for five minutes, stop bath and five minutes fix, plus wash. It is a thin film, hard to wind without a reel winder. Some say it is too low contrast, but may be worth a try.

LIBRARY OF CONGRESS PLANS MANUAL FOR GRAPHIC MATERIALS TO SUPPLEMENT NEW ANGLO-AMERICAN CATALOGUING RULES

The Library of Congress is currently undertaking a project to develop a manual to supplement chapter 8 of the second edition of Anglo-American Cataloguing Rules (AACR 2), which describes procedures for constructing library catalogs for graphics. Chapter 8 draws its examples primarily from commercially produced audiovisual materials, published or documented artists' prints and photographs, portfolios, and reproductions accompanied by printed information. It barely addresses the problems of handling original graphics, collections, and reproductions of previously existing graphic works. The chapter is geared to public and general libraries with integrated book and non-book collections, and the rules provide little or no guidance for institutions with many original, historical, artistic, archival, and manuscript-like graphic materials.

The first draft of the manual to supplement chapter 8 is being written at the Library, with advice and comment from experienced persons and professional organizations coordinated through the Joint Committee on Specialized Cataloging of the Council of National Library and Information Associations. CNLIA has also obtained a grant from the Research Resources Program of the National Endowment for the Humanities to enable a committee to meet in Washington, D.C., to prepare the final version of the manual. The Library of Congress hopes to have the first draft available for distribution sometime this summer. The revision committee will probably meet in December.

Pictures are cataloged individually because of their aesthetic value or their historical or iconographic importance. Item-by-item cataloging, however, may become wasteful when in many instances vast numbers of pictures, especially photographs, derive meaning and importance--like manuscripts and archival papers--as part of a collective whole. Although there are often undeniably good reasons for documenting single items, cataloging by group has become the only archivally sound and practical way to gain physical and intellectual control over large quantities of material.

The supplementary rules in the planned manual will apply to individual original two-dimensional pictorial works such as a print, drawing, painting, poster, photograph, negative, transparency, or slide: groups of such objects issued in sets or portfolios: photographic or photomechanical reproductions of such works, whether single or issued in sets: and collections or reproductions of such works organized around a person, family group, or corporate body, or gathered together because of the creator or a thematic coherence.

These rules will be appropriate only for materials felt to be of some significance or permanence by the institution. A catalog record is needed for accurate inventory control and for providing multiple access points to certain individual works and specific collections. These rules are not intended for pictorial works which may be efficiently serviced by physical arrangement in self-indexing files or on shelves by subject or other category without cataloging.

Anyone wishing to contribute to this project or to receive a draft of the manual for review and comment should write to or call Elisabeth W. Betz, Picture Cataloging Specialist, Prints and Photographs Division, Library of Congress, Washington, D.C. 20540 (tel. 202 287-5836).

VOLUNTEER STAFF HELP

Nancy McCauley, Stanford University, sends an article clipped from the Christian Science Monitor, April 15, headed "Volunteers could fill gaps left by Reagan budget cuts", and we may add state or private school cuts as well. The article states: "Most experts say they think there is an ample supply of 'people power' waiting to help with dollars and services when the need arises." The use of volunteers, common in museums, has its own problems, but is recommended by two academic slide curators, both Ms. McCauley and Nancy Follis at University of Missouri-St. Louis. See the Winter 1980 Bulletin's Profile for a brief description of the Stanford volunteer slide room program. Nancy McCauley adds: "We have found the volunteers indispensable not only as workers but as valuable in public relations for the department in all sorts of ways."

SALVAGING SLIDE BINDERS

It is not uncommon to re-use Perrot Color slide mounts, but has anyone ever taken apart the old mounts and replaced both the front and back (labels on both) with extra fronts retaining only the original plastic support? I would like to be able to use our extra fronts, especially since Perrot Color mounts are so expensive, in conjunction with old slide mounts whose slides are no longer usable within the collection. This method seems to work fine. It eliminates having to spend a lot of time trying to clean off old labels and grime through the use of chemical solvents. If anyone has had a bad experience in this area, I would appreciate a warning. We are planning a summer reclamation project so please speak up.

--Gail Kana, Curator of Visual Resources
College of Design, Iowa State Univ.
Ames, Iowa 50011

Ask the Photographer

Patrick J. Young

EQUIPMENT FOR SLIDE DUPLICATION

In answer to a number of questions I have received from readers of this column, I shall begin a series of articles on slide duplication. The information I will be presenting follows my talk on the "Initiation of In-House Slide Duplication" that was delivered to the conference on "The Production and Preservation of Color Slides and Transparencies" at the University of Texas at Austin.

Let us begin with an examination of equipment for duplicating color slides. There are a number of units that are available and appropriate for relatively small scale operations. These units utilize either a light source that is tungsten balanced (3200°K) or an electronic flash (5500°K).

Slide duplicators that use a tungsten light source include expensive units from Oxberry, Marren Carrel, Sickles-Homrich and Impact Communications to the moderately priced Chroma Pro by Magnum Sickles. An inverted color head from an enlarger also provides tungsten illumination at even lower cost. A color head with dichroic filtration is in fact incorporated in all the above mentioned duplicators.

Prices of the most expensive units vary according to the sophistication of the camera with features such as pin registration, motor drive, reticle projection etc. and the precision of the slide stage with possible rotation and x-y movements. While these features are quite necessary when producing educational slide tape programs with registered dissolve projection, in most instances the Chroma Pro or an inverted color head are the appropriate duplication units to be used in slide collections, art departments, or museums.

The Chroma Pro or an inverted color head offer the convenience and accuracy of dichroic filtration. Color correction is easily adjusted in units of one or even one-half by simply setting the dials of yellow with magenta or cyan to the desired filtration. 5071 Slide Duplicating Film, incidentally, is balanced for tungsten light although color correction is still necessary for accurate duplication. An advantage with tungsten light is that it is not as harsh as electronic flash and consequently does not create an unacceptable increase in contrast.

When using a tungsten light duplication unit, the camera shutter speed will be set at approximately 1/2 to 1/4 second duration. I would strongly recommend using a voltage stabilizer

to maintain a consistent line output. The surges in alternating current may otherwise cause fluctuations in exposure and color balance.

The Chroma Pro comes equipped with a bellows and an attached vertical column--the camera and lens must be supplied. When using an inverted color head for slide duplicating, the camera, bellows, vertical column, lens and slide holder to fit over the light source are all additional items. Omega does sell slide holders to be used with their dichroic color heads although making one from cardboard or plastic is quite simple. A vertical column to hold the camera, bellows and lens can be fashioned from lead pipe or wood. Attaching the vertical column to the color head will eliminate the need to constantly monitor and adjust the alignment of the camera with the slide holder.

The Bowens Illumitran is undoubtedly the most popular slide duplicator that uses an electronic flash for a light source. The Illumitran is equipped with a light meter for determining exposures, a contrast control unit to reduce the effects of the harsh electronic flash, and an adjustable light stage to increase or decrease exposures. An attached vertical column and bellows are supplied while any camera and lens may be added to complete the system.

Kodak's SO-366 Slide Duplicating Film which is intended for exposure with electronic flash or Ektachrome 5071 should be used with the Illumitran. The SO-366 oddly enough is color balanced for tungsten light as is the 5071. In any event, considerable filtration is required with either film to produce accurate color duplicates.

Kodak's color compensating or printing filters are positioned in a tray between the light source and the slide holder. The smallest color correction possible with a gelatin filter is two and one half units as opposed to the one half unit of color adjustment obtained with tungsten dichroic filtration. This should not necessarily deter one from purchasing an Illumitran over a Chroma Pro as normal slide processing variations may shift as much as five units of color and still be considered "in control."

Virtually any single lens reflex camera can be used for duplicating although I would recommend one with interchangeable focusing screens. The standard split image with micro prism collar will black out in the low light conditions of duplicating. A matte screen with overall focusing should be substituted to facilitate your work.

The quality of your duplicates will to a large extent depend on the quality of your lens.

Either a major brand macro lens or a top of the line enlarging lens should be used. Both types of lenses are designed for flat field reproduction and will enable you to produce duplicates with good edge sharpness. A macro lens is slightly preferable to an enlarging lens as it is designed for optimum performance at a 1:3 reproduction ratio while an enlarging lens is designed for 1:10 reproduction.

If anyone has questions regarding the immediate implementation of a slide duplicating operation, please do not hesitate to write or call. My phone number at the Department of the History of Art is (313) 764-5406.

Profile

THE STORY OF A GROUP: MACAA VISUAL RESOURCES

--Nancy DeLaurier

In 1971 I began negotiations with the MACAA president to include special sessions for slide curators in their next annual conference. Establishing a happy precedent, they were most cooperative, and we had our first meetings in the luxurious facilities of Notre Dame's conference center in October 1972. Betty Dodge, the slide curator there, was our hostess, and I planned the program on a workshop format. The group was enthusiastic and planned to have sessions again the following year when the conference met in Albuquerque at the University of New Mexico. Bette Ray Callow, Memphis, was selected as chairman. I began to include news of the new MACAA group in the CAA Slides and Photographs Newsletter, which I edited. Our hostess in Albuquerque in 1973 was Zelda Richardson. At the New Mexico Conference we initiated the idea of the information packets, called "kits", the genesis of our current Guides, to fulfill our most crying professional need, dispersal of information and expertise.

We seemed well-established by then and continued to meet each year with the MACAA Conference. In 1974 the CAA Newsletter ceased to be published, so I started our own informal MACAA Slides and Photographs Newsletter, with a small subsidy from the MACAA Board. The Newsletter was intended for Conference information.

In 1974 we met in De Kalb at Northern Illinois University with active member Alice Holcomb as both hostess and program chairman. Charlotte Tannenbaum, University of Houston was selected as group chairman. In 1975 the Conference took place in Kansas City, so I was hostess and worked with Lottie to plan the program, continuing the workshop format for the most part. Eileen Fry, Indiana University, was elected chairman for the following two years. Our 1976 conference met at Lincoln, Nebraska, where Rosemary Kuehn was our hostess. A session on "Professional Awareness" helped formulate the unique possibilities of our goals. The Newsletter went national and even international in response to popular demand. We began to develop the concept of the Placement Service, and the Consultation Service. We

re-assessed the informal "kits" and began to develop our current professional Guide program. The MACAA Board tripled its financial support in encouragement of our efforts.

In 1977 we met in Minneapolis, where Wendy Knight, hostess and program chairman, introduced several special interest topics. Nancy Schuller was elected our group chairman. In 1978 we met in the elaborate Renaissance Center in Detroit, with Lynn Barry as hostess and program chairman, and another full program of tours and special topics. We found that our Guide program was a well-established success, adding new Guides as needs developed. Our consultation service had been tried and proven highly successful, and our Placement Service worked. We were a professional group, recognized and functioning well in areas of professional needs.

Our meeting at Arizona State University, Tempe, in 1979 continued with topics in more specialized and sophisticated levels of the profession. Susan Gunther, hostess, with Zelda Richardson planned the program.

Houston in 1980 continued the high professional level of program offerings, including some invited speakers from outside the MACAA region.

As an active and respected group and as an integral part of their organization, the MACAA Board invites Visual Resources representatives to all its Board meetings, and budgets regular support for our projects.

I believe the success of this group is attributable to three main factors: 1) Geography. Although it is a large region (from the Appalachians into the Rockies) it is possible for more of us to come regularly to each conference, thus developing an important continuity of relationships. 2) Support from the MACAA Board, both financial and moral, especially from Frank Seiberling, its Vice-President for Continuity, and 3) Attitude. The goal of serving our profession and our institutions, rather than personal recognition, has been our solid foundation.

We look forward eagerly to more professional interaction and congeniality at the 1981 Conference in Milwaukee.

Note: The main part of this was written in 1979 at the request of Susan Hoover, as background for her article in American Libraries. N.D.

Note #2: Cynthia Clark, Princeton U., has just accepted responsibility for the PROFILE Column, beginning with the Fall issue.

<p>ADDITIONAL CONTRIBUTORS TO THIS ISSUE: Arlene Farber Sirkin, U.S. Army, Pentagon Gail Kana, Iowa State University Elisabeth Betz, Library of Congress Nancy McCauley, Stanford Sheilah Hannah, U. New Mexico Helen Chillman, Yale University M. Barnwell, Hong Kong Polytechnic</p>

Conservation

--Christine Sundt

FLUORESCENT LAMPS AND COLOR SLIDES

Many factors contribute to dye fading in color slide film, but perhaps one of the most frequently overlooked sources of possible damage in visual resources collections is fluorescent lighting. This light source, used in light tables, illuminators, viewers, visual display racks, and the like, is favored for its bright, even display. Furthermore, it has been shown to be a reliable light source for evaluating "correct" color in transparencies for this ANSI specifies, in its publication PH2.32, that a fluorescent lamp with a color temperature of 5000°K. and a Color Rendering Index (CRI) of 91+ should be used.

However, if the emission level of ultraviolet radiation in a fluorescent lamp is high, what may be gained in brilliancy and accuracy could be lost in dye fading if the lamp is not carefully selected. The emission level of ultraviolet radiation can vary considerably even among lamps of the same color temperature and CRI. Careful selection, therefore, is important and, perhaps, crucial if fluorescent lamps are being used to illuminate slides for extended periods of time.

According to Raymond H. Lafontaine and Patricia A. Wood in the Canadian Conservation Institute's Technical Bulletin #7 (January 1980), entitled "Fluorescent Lamps," lamps that emit low levels of ultraviolet radiation while still providing the needed color temperature and light quality are available. These have been specially designed for applications where dye loss in color materials is a significant concern, for instance, in clothing and department stores, museums, and art galleries. Such lamps are usually more expensive than conventional ones, but the added safety feature of low ultraviolet radiation emission may be a worthwhile investment.

Because information about the actual quantity of ultraviolet given off by fluorescent lamps is usually not supplied by lamp manufacturers, Lafontaine and Wood conducted tests on fluorescent lamps using a Crawford UV Monitor Type 760. A description of their testing method and a full list of lamps evaluated is contained in their publication which is free upon request from the Canadian Conservation Institute. The following data, summarized from Table I in this publication provides a sampling of the differences in 5000°K. fluorescent lamps. These authors specify that ultraviolet emission (UV) should not be above 75 to be within the range of acceptability "where photochemical deterioration is of some concern." (p. 6)

	UV	CRI	Lumen Output
<u>Philips (Norelco)</u>			
F40: Color-matching 47	33	98	1830
<u>Westinghouse</u>			
F40: Ultralume 5000	51	85	2900
<u>Verd-A-Ray</u>			
F40 (5100°K.) North White Fadex	46	91	2740
F40 (5100°K.) North White	107	91	2740
F15 (5100°K.) North White Fadex	68	91	not avail
F15 (5100°K.) North White	125	91	not avail
<u>Duro Test</u>			
F40: Optima 50	107	91	2200
F15: Optima 50	100	91	640
<u>Sylvania</u>			
F40: Design White	112	82	2300
<u>General Electric</u>			
F40: Chroma 50	102	92	2200
<u>Macbeth</u>			
F40: 5000 F40	237	high/not avail.	

This list is not all inclusive; this summary is limited to the lamps included in Lafontaine and Wood's study.

Another means of eliminating ultraviolet radiation from fluorescent light sources is using ultraviolet shields. One such popular device is the bulb jacket or sleeve for fluorescent lamps. These are made of acrylic and carry a UVA-7 designation; they come in clear or amber. Bulb jackets are relatively inexpensive; one manufacturer suggests a price of \$30.00 per sample order of 24 units of one color (each unit is 48" long). Bulb jackets are reusable.

UF-3 plexiglas (if I'm not mistaken there is a UF-4 plexiglas now on the market) is also effective in filtering out ultraviolet radiation, it is said to eliminate more ultraviolet emission than sleeves made of UVA-7. A sheet of UF-3 plexiglas could be installed under the opalescent covering of a light table or visual display rack. It is available in 1/8" and 1/4" thicknesses.

The actual effects of ultraviolet radiation on glass-mounted slides is still a matter deserving closer study. One assumes that the glass of standard mounts provides a certain degree of protection from ultraviolet radiation. But, specific information on this subject is, to my knowledge, absent in the literature. Unbound slides, on the other hand, would be directly affected by excessive exposure to ultraviolet radiation. Because we know photochemical deter-

ioration to be a serious problem in preserving color slide material, every effort should be made to try to eliminate as many hazards as we know exist in order to insure the prolonged usefulness of the color slide.

--Christine L. Sundt
Slide Curator
Department of Art History
University of Wisconsin-Madison
800 University Avenue
Madison, WI 53706

LIST OF SUPPLIERS FOR LITERATURE AND PRODUCTS
DISCUSSED ABOVE

Canadian Conservation Institute
National Museums of Canada
1030 Innes Road
Ottawa, Ontario, K1A 0M8
Canada

Technical Bulletin #7
"Fluorescent Lamps" by Raymond P.
Lafontaine and Patricia A. Wood

American National Standards Institute
1430 Broadway
New York, NY 10018
(212) 354-3300

ANSI publication PH2.32-1972
"Viewing Conditions for the Appraisal of
Color Quality and Color Uniformity in the
Graphic Arts." \$5.00 + \$2.00 postage & handling

Solar Screen Bulb jackets
53-11 105th Street
Corona, NY 11368
(212) 592-8223

Conservation Resources International, Inc.
1111 North Royal Street Bulb sleeves
Alexandria, VA 22314 UF-3 plexiglas
(703) 549-6610
(offices in London, Caracas, Brisbane, Ottawa)

Microforms

--Paula Chiaromonte

MICROFICHE REVIEW #3

KRAUS MICROFORM. Millwood, NY 10546: THE
COLLECTED PAPERS OF CHARLES WILLSON PEALE
AND HIS FAMILY

Description: Funded by NEH and published by
Kraus Microforms, the Peale Papers are a micro-
fiche publication documenting one of America's
most famous families. This archive of family

papers, covering three generations, has been
collected and organized for the use of art and
cultural historians by Dr. Lillian B. Miller,
historian of American culture at the National
Portrait Gallery.

The patriarch of this dynasty is Charles Willson
Peale (1741-1827), a true Renaissance man of the
New World. Peale was a portraitist, lecturer,
archeologist and museum curator. His interests
in science, art and natural history and museol-
ogy were transferred to his children, many of
whom were named after famous artists and scien-
tists: Raphael, Angelica Kauffmann, Rembrandt,
Titian, Rubens, Sophonisba Anguiscola, Rosalba
Carriera, etc. The youngest daughter of James
Peale, Charles' brother, was Sarah Miriam Peale
(1800-1885). She is known today as the first
professional woman artist in America, supporting
herself entirely through the sale of her work
during a sixty year career.

Voicing the optimism of the new republic and in
the true spirit of humanism, Peale instilled
in his family the simple quest for knowledge.
Publication of the Peale Papers indicates a new
and refreshing trend toward placement of history
in an interdisciplinary context and presentation
of a "humanized" history recording the achieve-
ments of both men and women.

Evaluation: Quality of Image: Both documents
and artwork project very clearly, however, the
overall image appears dark. Both positive as
well as negative microfiche are available.

Delivery and Projection: The 440 microfiches
in the set are organized by series in two cloth
binders. The black and white fiche are 98-
frame, 4"x6", and conform to all ANSI standards.
Because of the different physical dimensions of
the original artwork, the color fiches contain
84 frames. The program includes transcripts of
documents that are difficult to read. Accom-
panying the microfiches is a clothbound guide-
book containing a detailed index to the collec-
tion and essays providing historical background,
biographical information, and a history of the
Peale Papers. The alpha numeric code following
each entry in the index represents the micro-
fiche frame numbers of the entire document in
which the reference appears.

Cost: The complete microfiche collection and
guidebook, together in matching slipcase, is
\$1200.

Production: The description and arrangement of
the microfiches are as follows: Series I-XII,
Papers of the Peale Family and Documents
Relating to the Peale Museum; Series XIII.
Color Sketches and Sketchbooks of Charles
Willson Peale, Rembrandt Peale, Rubens Peale,
James Peale, Titian Ramsay Peale I, and
Titian Ramsay Peale II.

Classification & Cataloging

CLASSIFICATION SYSTEM FOR PREHISTORIC SLIDES

at the University of New Mexico College of Fine Arts Slide Library, by Sheila Hannah, Slide Library Technician

In the summer of 1979, the University of New Mexico, College of Fine Arts Slide Library had in its collection of 200,000 slides, approximately 600 slides on prehistoric art in Europe. These slides, classified according to the modified Fogg Art Museum system, were difficult to access and seldom circulated.

The difficulty seemed to be the result of inherent problems in the prehistoric art area of the Fogg system itself, first because primary division by type (sculpture, minor arts, maps, etc.) physically scattered the prehistoric slides throughout the general collection, and second, because division within the general collection by an "ancient" country designation rather than the more familiar "modern" country designation confused patrons and cataloguers alike.

In order to reduce confusion, improve access and increase circulation, the decision was made to develop a separate classification system for prehistoric European art distinct from, but compatible with the Fogg system. This decision followed similar decisions to develop separate classification systems for Native American, Pre-Columbian, African and Oceanic Art.

At the time the decision was made, the University of New Mexico did not offer courses in prehistoric art, architecture or archaeology in Europe, and its faculty did not include authorities in those areas. However, the University did offer survey courses in general archaeology, architectural history, art history and art appreciation that covered prehistoric art in Europe, and the faculty who taught those courses did have a general knowledge of the field. The University expressed no plans to expand the curriculum or the faculty in any "prehistoric European" areas beyond this survey point.

Based on this information, a further decision was made to develop a simple classification system in order to reflect the general knowledge of the faculty and the survey approach of the curriculum. The ultimate goal was to have a small survey collection of slides of prehistoric European art classified and filed in such a way to facilitate access by individuals with limited knowledge of the subject.

First, a definition of "Prehistoric European Art" was developed for the sake of the classification system. "Art" was identified as

all the man-made remains of a prehistoric culture, including architectural remains, painting, sculpture, pots, tools, weapons, etc. "European" was determined to describe all the cultures bounded by the Soviet Union on the west, the Arctic Ocean on the north, the Atlantic Ocean, including the British Isles, on the east, and the Mediterranean and Black Seas, excluding Greece and the Mediterranean Islands, on the south. "Prehistoric" was agreed to define any culture existing between 60,000 BC and 100 AD that did not engage in recording its own history. This careful definition of place and time provided straight-forward parameters that avoided including such prehistoric sites as Catal Huyuk in Turkey or Knossos in the Mediterranean, or such historic cultures as Greece, Rome, or Egypt that were already well organized and easily accessible in the existing general collection.

Next, "Prehistoric" was divided into seven broad time spans labeled Paleolithic (60,000-8,000 BC), Mesolithic (8,000-2,000 BC), Neolithic (5,000-1,500 BC), Megalithic (2,000-500 BC), Bronze Age (2,000-800 BC), Early Iron Age (900-500 BC), and Late Iron Age (500 BC-100 AD). These broad time spans tended to group stylistically similar items together, but did not require an in-depth knowledge of the subject that a more refined division into smaller periods such as Aurignacian or Inter-Gravettian-Solutrean would demand. They also reflected the prehistoric breakdowns used in standard art history survey texts such as Gardner and Hartt, and circumvented scholarly arguments that agreed that a certain pierced staff was Paleolithic, but disagreed as to whether it was late Solutrean or early Magdalenian.

"European" was divided into modern European nations, i.e. Ireland, Norway, Yugoslavia, etc. There were several reasons for this division. First, both the slide library cataloguers and the patrons were accustomed to national divisions in the general collection. Second, no other division could cover the entire prehistoric period. Culture divisions, for example, such as Celtic, Villanovan or Golaseccean are suitable for the metal ages, but not for the lithic ages. Third, the least amount of background knowledge was required for national divisions. Few patrons knew what culture an item came from, and many were unsure of even the general time periods, but all faculty members seemed to know that Stonehenge is in England, Lascaux is in France, the Venus of Willendorf comes from Austria and the Gundestrup Caldron was found in Denmark. In conjunction with this, the location of the object's discovery is the one piece of information almost always given with the object. Many books or commercial slides do not include complete identification concerning cultures, dates or stylistic periods, but they usually do give the site location.

Because site location is a reliable identification factor, it was also decided to identify each item by site. Therefore, in the University of New Mexico system, both the cave paintings and the spear-throwers found at Le Trois Freres (Ariege), France are classified as "Le Trois Freres", and all the ax heads, bowls, sculpture and jewelry found at Hallstatt (Upper Austria), Austria are classified as "Hallstatt". This keeps all the finds from each site together.

"Art" is further subdivided in the University of New Mexico system to avoid a miscellaneous jumble of painting, sculpture, and metal work under a single site heading. There are eight divisions for types of art: architecture, mobility sculpture, relief sculpture, painting, weapons and tools, household items, prestige and ceremonial items, and jewelry and costume. These divisions are again subdivided as appropriate. For example, painting and sculpture are subdivided according to subject: male figures, female figures, animals, abstract symbols, etc., while household and ceremonial items are subdivided according to material: ceramic, metal, bone, wood, etc.

The new prehistoric system makes it much easier to locate desired prehistoric slides. A patron looking for slides of the Venus of Willendorf would go to the prehistoric section and look first under Paleolithic, within Paleolithic under Austria, within Austria under Willendorf, next under mobility sculpture and finally under female figure.

By following the same logic, it is equally easy to add slides to the prehistoric collection. Although there are five subdivisions in this system, they are all very broad and can be identified quickly by the cataloguer. A prepared cataloguing guide helps the cataloguer to translate the five basic bits of information into a three-line call number. Time period and nationality become the first line, the site name becomes the second line, and art form and subject become the third line.

For example, with the Venus of Willendorf, paleolithic Austria is represented by 933.1/1, Willendorf by W711, and sculpture, female figure by 23(a).

For the cave paintings at Remigia, mesolithic Spain is noted as 936/2, Remigia as R387, and painting, male figures as 32(c), and for Stonehenge, megalithic England is noted as 937/4, Stonehenge as S881, and architecture, general view as 12(b).

To make the cataloguer's task even easier, complete lists of Paleolithic and Mesolithic sites, and partial lists of Neolithic, Megalithic, Bronze and Iron Age sites were compiled to serve as authority indices. These are particularly helpful in the Mesolithic area where each cave and rock shelter has a unique

name, plus a name for the ravine, town, and district in which it is located. The lists supply all the accepted names that apply to a single site and specify which name is to be used in the New Mexico classification system. For example, Remigia (the rock shelter), La Gasulla (the ravine), and Ares del Maestre (the district) are all names used to indicate the same mesolithic site. In the University of New Mexico system, all slides of this site are catalogued under Remigia, and that information is right at the cataloguer's finger tips.

After two years of use, both the patrons and the slide library staff consider the new prehistoric system a success. Access is improved and circulation is increased. Cataloguing is faster, easier and more accurate. Gaps in the collection became obvious in the new system's filing arrangement, and faculty began to make requests for slides to close those gaps. The original collection of prehistoric slides has increased by 30 per cent, and the collection is now much more complete and useful than it was before the change.

ERROR in the Spring Bulletin: The Image Access Society met in Ann Arbor May 20, not May 26. We hope no one missed the meeting on our account.

Photograph Market News

SASKIA: Special mention must be made of the extraordinary photographs of Sculpture in St. Peter's, commemorating the 300th year of Bernini's death. Photographed 1979-81 by Ron Wiedenhoef with special scaffolding and equipment provided by the Vatican, the superb results show "extraordinary thoroughness" in detail and coverage. They include papal tombs from 1495 to 1963 as well as the Bernini works, the saints, martyrs, chapel sculpture and decorations, angels, the Cathedra Petri, and complete coverage of the Baldacchino including details of the superstructure from the inside. Catalog \$3.00 pre-paid.

Black and white 8x10 prints on double-weight Agfa Brovira paper @ \$8.50 each, with quantity discounts to \$6 each for the entire set of about 500 photos. Even at these prices, the Wiedenhoefts never expect to break even on their investment in this "labor of love".

ASIAN ART PHOTOGRAPHIC DISTRIBUTION will re-issue, if enough orders are received, the 192 b/w photos of Chinese paintings from the Hobart collection, @ \$1.50 per photo.

Positions Open

More information on the job descriptions and the departments and schools is available from the addresses listed. Some listed details already past, but to date the positions are still open.

Memphis State University, Department of Art, Director/Curator of Slide Library. July, 1981, tentative. Salary open. Min. BA in art history or comparable background and experience in slide library. Send letter, references and resume to: Dr. Carol Purtle, co-ordinator for art history, Art Department, Memphis State University, Memphis, TN 38152.

Texas Tech University, Lubbock, Slide Curator, effective September 1, 1981. Qualifications: Should include an MA in Art History and experience in a slide collection and/or courses in slide curation and internship with a slide curator. Salary: Commensurate with qualifications and experience. Applications: Send complete resume indicating educational background and professional experience. Please include names of several references who may be easily contacted, or have letters of reference forwarded to the Department of Art, to James Broderick, Chairperson, Department of Art, P.O. Box 4720, Texas Tech University, Lubbock, TX 79409.

Miami University - Oxford, Ohio, Curator for the School of Fine Arts' slide collections which serve the departments of Art and Architecture. A full time professional appointment and twelve month position available the first of July, 1981. Salary commensurate with qualifications and responsibilities. Qualifications: A graduate art history degree with knowledge of the history of both art and architecture. Appropriate professional training in an approved visual resources program and practical experience in a slide collection. Submit letter of application, resume, academic transcripts and three letters of reference to: Dr. C.L. Spohn, Dean, School of Fine Arts, Miami University, Oxford, Ohio 45056.

The University of South Carolina, Columbia, Slide Librarian, Slide collection of 100,000 and serves the entire campus. Qualifications: B.A. Art History. M.A. Art History helpful. M.L.S. optional. Experience in photography, essential. Previous slide library experience desirable. Reading knowledge of French, German, Italian would be helpful. Send resume to: John O'Neil, Chair, Department of Art, University of South Carolina, Columbia, South Carolina 29208.

University of Michigan, History of Art Department: 1) Associate Slide Curator, to start September 1, to direct routine operations of the Western Art collection, including supervising 20 student assistants and in-house

acquisitions. Qualifications: MA in Western Art History (preferred) or BA in Art History and MLS, experience in slide room or library; supervisory experience; reading knowledge of two foreign languages. 2) Same, except for the Asian Art collection; MA in Asian Art; and determines all Asian slide acquisitions. Send resume to Joy Alexander, 107 Tappan Hall, University of Michigan, Ann Arbor 48109.

Positions Filled

WAKE FOREST UNIVERSITY, Winston-Salem, N.C.: the new slide curator is Janine Cutchin, from the National Architectural and Engineering Record in Washington, D.C., where she was historian and exhibits coordinator and archives technician. Melissa Murray is leaving Wake-Forest for Charlotte, N.C., with her husband.

Upgrading

Luella Du Wors, slide curator at U. Calgary, Alberta, has finally stepped from Clerk V to Library Assistant III, and is now looking to Library Head I, or Administrator I. She was helped by information from her Canadian colleague at Guelph University, Margaret Ashton, referred by Brenda MacEachern, Positive editor.

EDUCATION:

Northern Illinois University is offering for their summer program a three credit hour course: "Workshop: Slide Curatorship" for both undergraduate and graduate credit. It is taught by the slide curator, Susan Tamulonis, who has been active in both MACAA and SECAC Visual Resources groups, and was an early participant in the annual UMKC Workshop in Basic Training for Art Slide Curators.

Photographic Journals

Kathy Snyder

Photograph Conservation, March 1981, vol.3, #1, pp. 1-3, "The Storage of Glass Negatives" by T.J. Collins

Visual resource curators with photographic collections and special collection librarians have probably encountered the dual problem of the storage and effective retrieval of glass negatives. The fragile nature of the glass negative warrants special care. The usual storage method, slide-in plastic or acid-free paper envelopes, can cause scratches and removal of flaking emulsion when handled during normal use. For this reason, T.J. Collins, in his article "The Storage of Glass Negatives", suggests using a specially designed envelope which wraps around the negative. The emulsion side is placed against the back of the

acid-free paper with the sides and front folding over the negative. This eliminates the potentially dangerous effects of sliding the glass in and out of its storage container.

Broken negatives pose a special problem. While first protecting the negative from further physical damage, the storage system must allow for accessibility as well as fitting in with the established retrieval method. In order to effectively maintain these slides Collings has outlined a method which successfully complies with the above criteria.

Two pieces of photographic conservation board, of the same depth or slightly deeper than the negative, are cut to an overall size slightly larger than the negative. The backs of the two boards are then sprayed with an acrylic adhesive and allowed to dry. Next the pieces of the negative, positioned on one of the boards with a small amount of space between them, are outlined in pencil on the board. The outlined areas are then cut out so that the pieces fit well, but not too tight or too loose. Because acutely angled edges could present possible breakage problems, small circular holes are bored into the board at these points. Finally, the recessed board and the cover board are placed on a sheet of archive test paper which is heat laminated to the backs of the boards. The negatives should fit nicely into their "trays" with the cover board folding over the negative and an end flap securing it at the back. This enclosure can then be placed in one of the custom envelopes mentioned above.

Diagrams for both the envelope and the enclosure for broken negatives accompany the article. Also, for further discussion of the care of glass negatives, refer back to Eileen Fry's article "Care and Maintenance in the Handling of Historic Photographic Negatives" in the Summer 1980 issue of the International Bulletin for Photographic Documentation of the Visual Arts.

Popular Photography, April 1981, pp. 104-105, 120, 124. "Fit the Film to the Light" by Norman Rothschild

Popular Photography, May 1981, pp. 8, 66. "Offbeat" by Norman Rothschild

Popular Photography in its April and May issues has discussed the variety of color-slide films available and the criteria one should use when selecting a film. Both articles stress the individual photographer's intentions as basic to his choice of a film. However, if perfect or near perfect color rendition is desired there are several conditions to consider, the primary one being the light source.

Kodachrome 40 Type A color-slide film is the only film that is color balanced for 3400K photoflood lamps. Films balanced for 3200K studio floodlights include Kodak Ektachrome 160 Tungsten, Kodak Ektachrome 160 Professional Tungsten, and

Kodak Ektachrome 50 Professional Tungsten. When working with the numerous photoflood lamps remember that their color temperature changes the longer they burn. Therefore exposure compensations must be made in order to maintain the correct color. For maximum constancy of color temperature quartz-halogen lamps are superior to all photofloods. These lamps have a much longer life during which the color temperature remains stable, thus eliminating any exposure changes.

Using tungsten film with tungsten light does not mean using it only with the above mentioned photo lamps. Tungsten light exists normally at varying times of the day (dawn & dusk. see September 1980 International Bulletin ..., p. 12) under candlelight, and under household light. Most tungsten films used under these conditions will give a truer color rendition than daylight films which will tend to be more garish. However, if your subject is lit with daylight then daylight film is the correct film to choose.

Besides considering the light source when choosing a film also consider the special characteristics of the film. Briefly, Agfachrome 64 & 100 has a long scale of gradation, i.e., less contrast, making it good for bright sunlight. Fujichrome 100 & 400 is warmer than Ektachrome with softer gradations (see December 1980 International Bulletin..., p. 15). Ektachrome registers bluer than Kodachrome which can be considered a standard for color saturated slides. 3M films 100 & 400 give good color saturation however they are somewhat contrasty.

For copy work I have found the Ektachrome 50 Professional Tungsten film to give excellent results. However, when photographing architecture, public sculpture, and interiors every film used gives slightly different results. Hopefully this brief analysis of film types will be a guide for ones own testing of films to fill a specific need.

For more data on floodlamps and quartz-halogen lamps contact, General Electric Co., Nela Park, Cleveland, Ohio 44112 and Sylvania Photo Lamp Division, 100 Endicott Street, Danvers, Ma. 01923.

Popular Photography, May 1981, p. 132 "First Look, Leitz Pradolux RT 300" by Norman Rothschild

Again the Leitz Pradolux RT 300 gets a rave review. Though somewhat 'en retard' (first reports on the Pradolux appeared last October) the people at Popular Photography reviewed the performance of Leitz' newest projector and concurred with all of the other photographic journals who have examined it. Though quite expensive (\$636.00) the Pradolux RT 300 appears to be the best projector currently on the market. For a more in depth look at the specific characteristics of this machine please refer back to the Winter 1980 International Bulletin.... p. 15.

Slide Market News

A running up-date for the 1980 Slide Buyers Guide

--Nancy DeLaurier

U.S. Commercial

ART NOW's four new sets to "Contemporary Painting and Sculpture" as "Recent Additions 1981", complete 80 slides @ \$100.00, (not \$1000.00 as in Spring Bulletin!)

GEOLOGICAL EDUCATION AIDS again sends advertising for "incredible bargains". Unless great changes have been made, these slides are on the old Eastman Color film, tourist-photographed, and inadequately documented.

SASKIA's Fourth group for 1980-81 continues the sculpture of St. Peters, including many views and details of the Baldacchino and the Cathedra Petri, as well as the tombs and other sculpture; also more paintings from the Pitti in Florence; and other architecture and sculpture in Rome and Florence. Gorgeous slides--St. Peter's comes alive!

CERAMIC ARTS LIBRARY, Claremont, CA (not listed in Slide Buyers Guide), has failed to complete an order from October 1979, and has failed to send identifying information requested in October 1980 for slides received by Luella Du Wors, U. Calgary, Alberta, Canada.

Roberto Marques, 512, 19th Avenue #C, San Mateo, California 94403. Sets of slides of Diego Rivera frescoes in San Francisco. Each set consists of 50 slides on 5071 Ektachrome slide duplicating film, mounted in cardboard, with captions. Price \$100.00 per set, no single slides.

U.S. Museums

BROOKLYN MUSEUM has a new list, with numbers prefixed to code for their originals and for GAF slides. Especially welcome is a small group of their fine American painting collection in original slides. Kodachrome originals @ \$1.30; GAF \$1.00, less 15% educational discount, plus first class postage.

THE MINNEAPOLIS INSTITUTE OF ARTS has expanded its offering of slides for sale. A revised catalog includes 522 slides and provides complete cataloging information including medium, dimensions, and date of execution when known. All slides are high quality duplicates of originals. The art objects are shot with Ektachrome EPY film and professionally duplicated with Ektachrome Duplicating Film 5071.

Of particular note is a set of slides from Camera Work, a photographic quarterly edited and published by Alfred Steiglitz from 1903 to 1917. Other highlights include zoological and fashion plates, Chinese textiles, and a large selection of Japanese prints from the important Gale collection. For a free copy of the brochure write to: Slide Sales, Audio-Visual Center, The Minneapolis Institute of Arts, 2400 Third Avenue South, Minneapolis, Minnesota 55404.

ST. LOUIS, JEFFERSON NATIONAL EXPANSION MEMORIAL, 11 North Fourth St., St. Louis, MO 63102 (The Arch) has several sets of slides of interest for art and architecture, including several on the architecture of St. Louis; also Catlin and Moran prints; Thomas Hart Benton's illustrations for Mark Twain books; and Navajo blankets. Slides duplicated on Ektachrome 5071. Prices, @ 50¢ each in 20- or 40-slide sets.

WASHINGTON, DC, DUMBARTON OAKS: Forty new slides in four 10-slide sets from the Byzantine Collection are now available @ \$7.50 per set. Request slide list or order slides (\$1.50 p & h) from Carol Moon.

U.S. Institutions

THE ASIAN ART PHOTOGRAPHIC DISTRIBUTION (U. Michigan) plans to reproduce slides of Paintings from Collections of the People's Republic of China. This slide set will be more extensive than the previous issue (1976) of similar materials. The set will be compiled from the combined slide collections of scholars in the field of Chinese art history, all members of the Chinese Painting Delegation to the People's Republic of China in 1977. The set will include works viewed at the Palace Museum, Peking; Historical Museum, Peking; Nanking Museum; Suchou Museum; Shanghai Museum; and the Chekiang Provincial Museum, Hang-chou. Although the conditions for photography in these museums were not ideal, the AAPD feels that this body of material will be a significant addition to any slide collection of Chinese art.

Of the over 3000 slides made of the 432 paintings viewed on this tour it is estimated that a slide set will consist of approximately 1000 slides, available in a complete issue or in smaller sections, divided chronologically. The slide sets will be compiled in summer, 1981 and available for shipment by late August or early September. The AAPD is taking advance orders through June 30, 1981, and will make only a limited number of unreserved sets.

CAHOKIA MOUNDS MUSEUM SOCIETY, P.O. Box 382, Collinsville, IL 62234: Publishes a set of slides beginning with an introduction to the prehistoric cultures and continuing with information on Cahokia Mounds through archaeological evidence and presents the life style, ceremonies, subsistence patterns, use of and construction of the mounds, and encroachment of modernization on Cahokia Mounds. The price is \$32.50 which includes 77 slides, tape cassette, script, bibliography, booklist. The slides are duplicated from Kodachrome 64 originals.

AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY, 1400 Eighth Avenue South, Nashville, TN 37203 offers slide/tape training programs for historical agency and museum personnel. The topics include: Restoration, Reading a Building, Victorian House colors, Wallpaper, Curatorial Care of Environment, Furniture and textiles, Housekeeping and Hardware. 76-80 slides per set for \$22 and \$24. All compiled by experts in historic preservation.

THE DUNLAP SOCIETY is re-issuing four sold-out sets of Washington, D.C. architecture slides, not included in the original group of 200 key slides. The sets: Architectural details and decorative sculpture, Decorative arts, 19th c. Architectural Drawings, and City Planning. Reservations for these sets must be received before June 30, 1981.

Also a new set, "An American Perspective: 19th Century Art from the Collection of Jo Ann and Julian Ganz", called "The finest private collection of 19th century American art." Important paintings, drawings and sculpture in the academic tradition by well-known as well as long-neglected artists. Works depict landscape, still life and the human figure, selected from the 1981 exhibition at the National Gallery of Art. 100 slides, \$95. Shipping charges \$3 per order. The quality of the painting set slides maintains the Society's high standards, including the contrast control so important for paintings.

LANDSCAPE ARCHITECTURE FOUNDATION, 1717 North Street, NW, Washington, DC 20036, publishes 26 slide sets of about 80 slides per set @ \$60-70 each, as guides in design, materials (including plants) and techniques of landscape architecture. The sets include cassettes and guidebooks. Several sets are produced by Pennsylvania State University Landscape Architecture Faculty, and two are co-sponsored by U.S.D.A. Forest Service.

Canada

AMERINDIAN ART (was ArtsCanada), new address: A.H. Publishing, P.O. Box 833, Postal Station Q, Toronto, Ontario M4L 1T0. The program focuses on indigenous art of the Americas from Canadian collections and special North American museum and gallery exhibitions.

Slides on modern Canadian painters, Emily Carr (1871-1945) and David Milne (1882-1953) are available.

All of the slides were photographed on site or under studio conditions by one photographer-Eberhard Otto who also fabricates and supervises the production of all slides with sensitive photography, high fidelity of reproduction and detailed documentation.

OTTAWA, THE NATIONAL GALLERY OF CANADA, extends the deadline for its discounted prices to June 30, 1981, for slides on its special list for inventory reduction. Price 60¢ per slide, \$12 minimum order. Their regular slide price increased to \$1.50 each as of April 1, 1981.

England

World Microfilm Publications, 62 Queen's Grove, London NW8 6ER, England: in addition to the Pidgeon Architecture slides mentioned last issue, they publish a set of slides from the Hill Adamson Albums, and 250 slides in sets @ about \$1.60 per slide of folios from some of the outstanding illuminated manuscripts at Lambeth Palace Library. Write for detailed brochure.

MINIATURE GALLERY plans to re-issue by summer the "Painting in France in the 19th c." (excluding Impressionism) set; and also a special new listing of single slides from the Louvre, photographed by Mr. Carver and on E6 film, for which he will publish a separate catalog. The "Pissarro" exhibition and the "New Spirit in Painting" exhibition slide catalogs will be published soon. The popular "Mechanised Image" set has sold out and is being re-duplicated.

THE ASHMOLEAN MUSEUM, OXFORD, is offering three six-slide sets from their collections: 1) Pissarro works, 2) paintings and objects of or belonging to T.E. Lawrence, including two Augustus John portraits; and 3) an interesting group of "rarities" from the original Tradescant collection acquired by Elias Ashmole in 1678, given to Oxford University, and opened in 1683 as the first public museum in Britain. It includes Chinese 17th c. jars, Powhatan's mantle, a Tartar saddle, and the earliest surviving complete African drum. Price: £ 1.75 per set. Another set in production is D.G. Rossetti paintings and drawings @ £14. Some of these sets are on Agfachrome film and some on (the old) Eastman Color film. The Ashmolean also has a good stock of Aegean and Greek vase painting slides, not included in the Slide Buyers Guide subject listings.

France

SERVICE TECHNIQUES ET COMMERCIAUX DE LA RE-UNION DES MUSEES NATIONAUX: All new production will be on the new Eastman Color film, and can be identified by the "S0-448" on the back of the slide mount. Their new Dialouvre production will hereafter be made on the new film. They will continue, however, to supply existing slides on the old film until the stock is depleted, so orders could specify slides on "S0-448" for assurance. New sets available this June on the new film are the following 10-slide sets from the Louvre: Leonardo da Vinci, Georges de la Tour, Millet, Ingres, Rembrandt, Courbet, Corot, Watteau, Boucher, Fragonard, Poussin, van Gogh, and masterpieces of French 16th c. painting; and Celtic Art in Gaul from the Museum of Saint-Germain-en-Laye. These sets will be accompanied by an English text.

PINK FILM SCOREBOARD

Enough slide suppliers have changed from the fast-fading Eastman Color film to the new LF (Low Fade) film that we can now start a new column for the other side.

<u>Old Eastman Color Film</u> (5 year color stability)	<u>New Eastman Color LF Film</u> (Projected 50 yr. color stability)
---	--

Keller Color	Budek
McIntyre Visuals	Environmental Communica-
National Film Board	tions
of Canada	Kai-Dib
Bodleian Library	Woodmansterne
Lehnert & Landrock	Service Techniques et
Pictorial Colour	Commerciaux...
Trans-Globe	Scala
Veronese	Visual Education
Diapofilm	
George Gaud	
La Goelette	
Publications Filmees...	
Hannibal	
Gakken	
Bijutsu Shuppan-Sha	
Polyvisie	
Sanz Vega	
Iriscolor	
Ancora	
American Library	
Color Slides	
Universal Color	
Slides (Cineque)	

You are encouraged to write to suppliers in the left column if you want to buy or replace slides from them, encouraging their change to the new LF film (Kodak SO-448). You are also encouraged to order slides from the suppliers in the right column, specifying slides on the new LF film, and supporting their change-over.

GRANTS FOR SLIDE REPLACEMENT

Besides Brenda MacEachern at the U. of Western Ontario, another slide curator was fortunate enough to receive a grant for replacement of faded slides. Anita Peeters at Wichita State University was the recipient of \$10,000 from the father of a student who complained at home about the dreadful pink slides in art history classes!

The U.W.O. grant was internal and is spread over three years. Brenda used Bulletin material, especially the "Pink Film Scoreboard" to help in preparing her grant request.

Has anyone else received such a grant, or is anyone applying for one with a reasonable expectation of success? Let us hear.

A SLIDE EXCHANGE PROPOSAL

Believing that information is priceless and that everyone has a piece of information (in the best computer sense of course) that others would value, the Information Centre of the Design Department at Hong Kong Polytechnic would like, quite literally, to exchange some of our information with that of other institutions.

This is a pilot scheme, our initial offering is a fully documented set of 50 slides which illustrate HONG KONG STREET LIFE. The focus of the set is on traditional street markets and activities and includes examples of vernacular design. The slides have been taken by staff photographers who have given permission for duplication and distribution of their slides. The slide duplicates are on Ektachrome stock and cardboard mounted.

We would be happy to exchange our set with any slide set/16mm film/video (PAL system) which explores any architectural, art or design activity. We are particularly interested in information on traditional design, case studies of contemporary or historical design process or product in the areas of communication, interior, textile, product and fashion design.

All offers and information requests should be directed to my attention: Mr. M. Barnwell, Design Department, Hong Kong Polytechnic, Hung Hom, Kowloon, Hong Kong.

SLIDE PRODUCTS

Has anyone tried the 35mm slide dividers or guide cards put out by University Products, P.O. Box 101, South Canal Street, Holyoke, MA 01041? They put out an acid-free buff stock and a heavy-duty white stock, and I find the white stock to be better for our purposes. They are pre-cut, full and half tabs, and inexpensive (\$1.95-2.95 a hundred). However, Marianne Popkins at the Wadsworth Atheneum in Hartford finds that they are a hair's breadth too wide for her new Neumade cabinets, and must be shaved down to move easily. The company says they've had no other such complaints, but are willing to adjust their cut. Perhaps it's Neumade?

The same company makes a Perma-Seal book label, 1"x2", which can be adapted to 35mm slide use, and these labels STICK. Almost too well!

--Helen Chillman, Yale

POSITIONS OPEN: (add)

U. of Nebraska, Lincoln, Art Dept. 68508
 Slide Curator, Sept. 1.

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

Subscription Form	
to the International Bulletin for Photographic Documentation of the Visual Arts (formerly MA-CAA Slide and Photograph Newsletter) for 1981	
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UMKC, 204 Fine Arts	
Kansas City, Missouri 64110 U.S.A.	

Form for MACAA Guides	
<u>Guide to Management of Visual Resources Collections</u> , edited by Nancy Schuller	\$6 _____
<u>Guide to Equipment for Slide Maintenance and Viewing</u> , edited by Gillian Scott	\$10 _____
<u>Guide to Copy Photography for Visual Resource Collections</u> by Rosemary Kuehn and Zelda Richardson	\$ 6 _____
<u>Guide for Collections without Curators</u> , edited by Eleanor Collins (PLEASE NOTE: This guide is included as a chapter in the revised edition of Schuller's <u>Guide to Management of Visual Resource Collections</u> .)	\$2.50 _____
<u>Guide to Computer Programs for Visual Resource Collections</u> , edited by Zelda Richardson and Sheila Hannah	\$7 _____
<u>Guide for Photograph Collections</u>	\$3 _____
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