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VRAB Volume 8, Issue 1, 1981

Abstract

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- Conference Reports
- Guides
- Profile
- Ask the Photographer
- Positions Filled
- Conservation
- Microforms
- Photographic Journals
- Slide Market News

Keywords

College Art Association (CAA), Art Library Society (ARLIS), slides, photographs, visual resources

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INTERNATIONAL BULLETIN for PHOTOGRAPHIC DOCUMENTATION of the VISUAL ARTS

(Formerly MA-CAA SLIDES and PHOTOGRAPH NEWSLETTER)

SPRING 1981

volume 8

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Conference Reports

CAA

VISUAL RESOURCES COMMITTEE BUSINESS MEETING, San Francisco Hilton, 26 February 1981

The meeting was chaired by Christine L. Sundt of the University of Wisconsin-Madison standing in for Nancy Schuller of the University of Texas at Austin, 1980-81 V-R group chair, who was unable to attend.

Christine Sundt, Chair of the Ad-Hoc Committee on Professional Standards for Visual Resources Collections reported that the STANDARD FOR STAFFING FINE ARTS SLIDE COLLECTIONS was endorsed by ARLIS/NA and is under consideration for endorsement by the CAA. She indicated that publication plans for the document will be reported as soon as they are finalized in this and in other bulletins and newsletters.

Janice Sorkow of the Museum of Fine Arts, Boston, reported on the Copyright Committee which is still active in collecting and evaluating information on the law and V-R copy practices. Ms. Sorkow recommended that the committee maintain its "watchful eye" status on current proceedings rather than attempt to put any recommendations into writing at the present time. She suggested that immediate questions or problems be directed to an institution's own legal counsel. General questions or requests for information may be addressed to Ms. Sorkow. In the meantime, Ms. Sorkow also requested that if legal statements are issued about an institution's position with regard to the copyright law, copies of these statements should be sent to her to be kept on file for future reference.

Dora P. Crouch, 1980-81 Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., provided a report on the Art and Architecture Thesaurus (AAT) which she along with Pat Molholt of Rensselaer Polytechnic Institute and Toni Peterson of Bennington College (formerly of R.I.L.A.) initiated. Volunteer subject specialists in the areas of architecture and the decorative arts are currently being sought to assist in this project. For information about the project or how to become involved, Ms. Crouch requested that any of the project coordinators be contacted. (A brief profile of the AAT project is contained in the Winter 1980 (Vol. 7, No. 4) issue of this BULLETIN.

Continued on page 2

ARLIS

ART LIBRARY SOCIETY (ARLIS) VISUAL RESOURCES SPECIAL INTEREST GROUP (VR SIG) BUSINESS MEETING
Carol Terry, Chairman

Paula Chiarmonite proposed a Microforms Committee, whose primary goal would be the formulation of microform collection development policies applicable to art and slide libraries, with the possibility of publication as a MACAA guide. After discussion, Eileen Fry moved that the committee be formed without specific charges. The motion passed. Because of her extensive survey this past year, Ms. Chiarmonite agreed to edit the forthcoming new ARLIS Directory of Visual Resources libraries.

The Statement of Purpose was passed. Visual Resources is the largest SIG in ARLIS, numbering over 100, including many non-VR people.

The purpose of the VR column in the ARLIS Newsletter was discussed in terms of overlap with other visual resources publications. The editor of the column, Karin Ozudogru, met afterwards with Nancy DeLaurier and both editors agreed that the overlap was no problem.

Stanley Hess, ARLIS publications chairman, announced that the ARLIS Newsletter will soon change its name to "Art Documentation": and that ARLIS wants to publish occasional papers of merit.

Janice Sorkow, ARLIS/VR program chairman for the 1981 conference in Boston, discussed some of the possible program topics.

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A discussion of the possibility of forming a Visual Resources organization which would maintain affiliations with ARLIS/NA, the CAA, and other related bodies followed. Those in favor of such an organization see it as necessary in order to better serve the V-R needs of the full art community with special programs and activities designed to reach beyond the immediate focus of the curator or librarian currently being served by ARLIS/NA. The opposition holds that a new organization is unnecessary because ARLIS/NA already offers a sufficient forum and furthermore would welcome the opportunity to expand its horizons to better suit our needs. Because it was unknown what the ramifications of potential affiliations with ARLIS/NA and the CAA would mean to a new organization or what the effect would be if ARLIS/NA were to affiliate with CAA, and because it was felt that adequate time had not been allowed to investigate and review these issues, the matter was referred to a committee of three members: Norine Cashman of Brown University, representing the opposition; Christine Sundt for those favoring the new organization; and Nancy Kirkpatrick of the Art Institute of Chicago as arbiter. This committee was charged with the task of writing up position statements to be included on a ballot which will be sent to V-R people whose names appear on lists owned by ARLIS/NA, the CAA, and the INTERNATIONAL BULLETIN. The committee will then tally and evaluate the results and report the decision in the various journals and newsletters connected with our profession. Any further plans to organize will depend on the final outcome of the vote.

The need for a program and committee coordinator for the CAA V-R group was met with the election of Gail Kana of Iowa State University. Plans for the 1982 CAA meeting V-R program in New York City will be reported in a later issue of this BULLETIN.

—Christine Sundt

VR TABLE AT COLLEGE ART CONFERENCE

The Visual Resources table in the CAA registration area of the Hilton during the San Francisco conference again proved helpful. There were sample copies of our publications with order blanks and other printed information. Many conferees stopped to look, inquire, and some to chat about visual resources. It also served as a meeting ground for slide and photo curators among the general melee of a large conference. The several curators who gave an hour of their conference time to host the table provided a valuable service to the field.

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

Editor: Nancy DeLaurier, U.Mo.-K.C.
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DEADLINE FOR SUMMER ISSUE: May 7, 1981

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
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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

ARLIS/VRSIG PROGRAM

SPECIAL PROBLEMS IN SLIDE CLASSIFICATION

Moderator: Carol Terry, Herron School of Art

Cataloguing slides is a process of making countless decisions, some major, many minor. At times the categories are clear and the decisions are simple. There are, however, several areas which are less easily classified than the traditional media of architecture, sculpture and painting.

The five panelists for this session presented some specific problems with a variety of possible solutions in the areas of Decorative Arts, Photography, Design and Contemporary Art. Finally some methods of integrating Pinyin Romanization of Chinese into established slide collections.

DECORATIVE ARTS: Norine D. Cashman, Brown University

Classification solutions from two major academic collections (Harvard and Santa Cruz) and two major museum collections (National Gallery and Metropolitan Museum) were compared, using slides to show format of labels, catalog cards, print-outs, etc.

Questions explored included the following, as illustrated by the particular works named in parentheses: How should one classify a work in a decorative arts medium that was created by an artist well known for works in a fine arts media? (Cimabue, apse mosaic of Pisa Cathedral) How should anonymous decorative arts be classified when they exist in situ in architecture? (Chartres Cathedral, stained glass) Is arrangement by function or material easier for users? What are the problems of having both in one system? (Minoan seal/ring, Tiffany glass lamp) If classifying by material, what happens if an object is made of several materials? (Cover of Golden Gospels of Echternach--metal, ivory, gems) Also, what happens when an object incorporates another from an earlier period? (Lothar Cross with Augustan cameo)

It appeared that no one classification or cataloging system was consistently best for all categories of the complex Decorative Arts, and that the best answer lies in a flexible system that can be adapted to varying needs, coupled with liberal cross-referencing.

DESIGN: Evy White, California Institute of the Arts, Valencia

Categories of slides for teaching design and other forms of non-historical art theory and techniques do not fall into any established art slide classification scheme, so each institution has had to develop its own. It is evident that more coordination is needed in this area.

PHOTOGRAPHY: Helene J. Kosher, U.C. Riverside

- I. Photography as a relatively new medium.
- II. Adaptations of the Harvard & Metropolitan Slide Classification Systems to cover photography

- A. Divisions--Media (Photography)
 - Country
 - Photographer (alphabetically)
 - Chronological/subject
 - Unknowns by century then process/subject (includes apparatus)
- B. Alternative division (especially appropriate for 20th century)
 - Media
 - Photographer (alphabetically)
 - (Other divisions as above if desired)

- C. Cross references
- III. Special considerations
 - A. Subject access
 - B. Processes--i.e.: Albumen, Ambrotype, Cyanotype, Daguerreotype, Stereograph and Tintype
 - C. New types of photography--Astronomical, Scanning Electron Microscopy
- IV. Use of Griphos (system for computerized indexing of photographs) to augment subject headings. This system, used by George Eastman House, is a scheme for subject access to photography, and can be found in the Dec. 1978 issue of Image, (Vol. 24, no. 4). It gives a generic subject authority list as well as a list of photographic processes, and can be Xeroxed.

Ms. Kosher handed out a list of "Sources for Authority Information on Photographers".

PINYIN CONVERSION, Merrill Smith, M.I.T.

The pros and cons, problems, methods and status of the conversion were discussed. The Pinyin Romanization of Chinese has been adopted by the U.N., the N.Y. Times, and U.S. geographical references, but the Metropolitan and Fogg museums have kept the Wade-Giles system. The University of Michigan, including the Asian Art Photographic Distribution, has not changed, but is adding Pinyin on to the Wade-Giles names, and cross-referencing where Pinyin changes alphabetization. Stanford decided not to change after all, due to costs in time, but is using Pinyin for contemporary art added to their VR collections. MIT is converting for architecture only. Ms. Smith distributed a handout of "Bird's-eye view of rules for conversion of Wade-Giles to Pinyin", and suggested the Reference Aid, Handbook for Pinyin Romanization of Chinese Proper Names, 16 pp., 1978, from the Joint Publications Research Service of the National Technical Information Service, Arlington, VA, # JPRS 72501.

ARLIS program, continued

CONTEMPORARY ART: Sandra Garber, (UCLA)

Most slide collections use medium as the first breakdown in classifying art objects. The slides are organized and separated according to whether they are of architecture, sculpture, painting, graphic arts, etc. These media divisions, with a few glaring exceptions, work reasonably well for Western and Asian art produced up through the beginning of the 20th century. From that time on, medium distinctions are less and less important and, also, often less clear. Ultimately, in the 1960's and 1970's, medium gives way to concept to such an extent that the artwork may leave no object to document, only a process, an environment, or some superficial props. The task of slide curators is to organize and integrate into our traditional art history slide collections documentation of a period of art which strives to defy classification and tear itself away from tradition.

Least conspicuous, but most difficult to solve are the problems caused by works that simply straddle a number of media. Any solution here is bound to be fairly arbitrary. Then there are art forms which are based in but go far beyond the traditions of painting, sculpture and photography. Process art, word art, land art, and video are included in this group. Third is the major problem of finding a way to deal with the new art forms that are emphatically different from the media categories provided by most classification systems. These forms include performance art and conceptual art.

If the three groups are dealt with as one, and especially if the second and third are regarded as evolving out of the first, it is tempting to try to stay with the established classification systems and seek visual clues in each work to relate it to one of the traditional categories. If there are no visual clues, then an arbitrary decision must be made that, hopefully, will be set down as policy so that similar problems will be solved consistently. Most collections that follow this method ultimately find it necessary to create a place for the art that cannot rationally be fit into any existing categories.

The new category, in this approach, is kept as small as possible.

An opposite approach is to establish a new classification as a catch-all to contain anything that does not go readily into the limits of the traditional categories. With the ambiguities that exist throughout the entire history of art, however, an approach such as this could lead to a uselessly broad, incohesive mess of a category.

Because of the anarchic nature of the problem, there is no one solution that can resolve it in a manner that is both comprehensive and efficient. There is clearly a need to augment existing classification systems with a place for the trends in contemporary art that are time or concept oriented as opposed to being concerned with

physical media. Once such a classification is established, it may as well be accepted as a defining grouping and used whenever appropriate as are architecture, sculpture, painting, etc. Otherwise, it will be no more than an unwieldy appendage, no more helpful to making slides accessible than it would be to leave the ornery misfits ordered only by accession number. Problems that involve equal combinations of media rather than transcendence of it would not be taken care of by such a category. An arbitrary choice and then cross-referencing will keep them findable within the system.

A slide classification system, like any system that seeks to impose order, must be able to expand and change with the subject it orders. As the definitions of art continue to grow, as they are bound to do, classification systems can continue to work only if they are allowed to grow, too, meanwhile retaining a goal of functioning order. Contemporary art offers a challenge to slide curators in much the same way it does to the history of art.

COMPUTER APPLICATION IN SLIDE COLLECTIONS

Moderator: Christine Bunting, University of California, Santa Cruz

AN INTRODUCTION TO VISUAL RESOURCE COLLECTION AUTOMATION, Zelda Richardson, University of New Mexico

Historical information and present day applications of computers in visual resource collections were considered. Visual resource collection automation has had a relatively short history of approximately 28 years. Examined here are some of the attempts made at computerization of slide libraries during the 1960s and 1970s: some of the problems which were addressed, some of the systems which were tested, and some of the advancements which are just now being realized.

In the field of automation, book material libraries have quickly outdistanced the progress of visual resource collections. Lack of funding, past lack of communication between visual resource libraries, and lack of standardization of VR library operations have combined to delay progress. Presently these problems are being addressed: funding resources are becoming more available, communication through professional publications is improving and expanding, and the problem of standardization is being confronted with several projects.

An awareness of past attempts and present endeavors should provide a more positive future for automation in the visual resource library.

The Image Access Society's thesauri will benefit automation by providing a standard vocabulary.

A "system" is defined as several programs which give specific information to a computer, and can do multiple operations.

An Indexing System gives a complete listing of any category for manual scanning.

An Information Retrieval System gives specific listings of a category and consequently costs more.

Seven systems were described as follows: 1) Santa Cruz: a classification system compatible for computerization, but not a computer system. The Classification system has about 100 users, of which three have computerized: Ball State University, Architecture School, Muncie, Indiana; Georgia Tech Architecture School; and Alberta College of Art. The software program is apparently no longer available. 2) SELGEM (Self Generating Master) used by the Smithsonian, is less confining than Santa Cruz, allowing more than one subject (iconographical) listing per work of art. 3) Ohio State University School of Architecture Retrieval System: accession number filing with an index system and information retrieval; no browsing possibility. 4) Sheridan College (Ontario) Library Slide Program: involves all slides on the campus and includes color microfiche. 5) SPIN (String Processing Information Network), a complex information retrieval system involving concepts as well as the usual specifics, used at the Milwaukee School of Architecture and Planning. 6) SLIDEX: Slide Index Retrieval System: also eliminates browsing. 7) SPIRES, further described in the next presentation.

COMPUTERIZED SUBJECT INDEX FOR VISUAL RESOURCES USING SPIRES SYSTEM, Gail Kana, Curator of Visual Resources, College of Design, Iowa State University

The project to develop a computerized subject index has been a major objective within the development of the College of Design Visual Resource Collection at Iowa State University. In the Fall of 1980, the project was selected as one of four at Iowa State to be developed by Computation Center personnel under the newly acquired SPIRES system. The Visual Resource Collection was formed in 1979 from the combined collections of the departments of Architecture, Art and Design, Community and Regional Planning, Design Studies, and Landscape Architecture. The combined collections contain an estimated 60,000 35mm slides and other visual materials. The faculty of the College of Design consists of both professional practitioners and academics. The subject index is an effort to address the needs of both groups. It will enable the collection to be filed along an historical/geographic approach but allow users access to the materials through subject references. The project to develop a computerized subject index is now beginning its third year. SPIRES, or the Stanford Public Information Retrieval System, has been chosen as the program to manage the information. SPIRES was developed in the early seventies at the Stanford Center for Information Processing (now the Center for Information Technology). It was designed to meet the need for a generalized data base management system

that would provide a functional basis for computer applications too small to warrant the development of expensive individual systems. No special computer knowledge is necessary to use SPIRES since the commands are simple English words. Two things are necessary however, familiarity and access to WYLBUR, the text editing system that provides communication between your terminal and the computer, and the knowledge of how to log on to a computer.

Costs for the project are being shared by the College of Design and the I.S.U. Computation Center. One of the best features of SPIRES is the simplicity of its search procedure. The costs involved in searching can be reduced by using relational operators, iterative and compound FIND commands, and selective search result displays. Characteristics of SPIRES that enhance its use within visual resource collections include its prefix and suffix operators which all allow the searcher to designate strings of alphabetic characters to occur within a word. This is beneficial to users dealing with foreign terms and/or frequently misspelled names. To facilitate searches, a keyword index is being developed for subject access. Other indexes will include the elements of the accession/classification record. The project is scheduled to go on-line in late March.

"COMPUTER PRINTOUT AS A SEARCH TOOL FOR MANUSCRIPT, CLASSICAL AND ICONOGRAPHICAL SLIDES AND PHOTOGRAPHS" M. Elizabeth Scott, Johns-Hopkins University

A computer retrieval was found to be necessary because manuscript slides are filed by style, location, library, manuscript number, manuscript name, folio and subject. In many instances manuscripts are found within a variety of libraries. Professor Egon Verheyen and his students devised an 80 digit format in 1974 which has been refined and updated by Mrs. Agota Gold, the Slide Curator. The handout illustrates a three fold approach to this problem: 1) Ms Name or Type, Location, Library, Ms Number, Folio and Style. 2) Ms Location, Library, Ms Number, Ms Name, Folio, Subject and Style. 3) Ms Subject, Location, Library, Ms Number, Ms Name, Folio and Style. Johns Hopkins also has a subject index to the Decimal Index of Art of the Lowlands. From the above formats a system to retrieve slides of Greece and Rome has been devised.

The system is described as a very inexpensive users guide, producing only print-outs under a choice of headings (total 80 digits per slide) for an aid to retrieval. It is not key punched.

It is felt that the simplicity of this system could be copied by other Slide Collections and in fact will be the basis for the indexing of the Photographic Archive at Johns Hopkins. Ms. Scott handed out sample computer print-outs of the above systems.

ARLIS program, continued

ARCHITECTURE, THE STATE-OF-THE-ART, Moderator: Maryly Snow, architecture slide curator at the University of California at Berkeley. This panel was co-sponsored by the Architecture and Visual Resources Special Interest groups. Participants: Reyner Banham, architectural critic and historian; Angela Giral, head librarian at Frances Loeb Library, Harvard Graduate School of Design; Horst Rittel full professor with joint appointments at the University of California at Berkeley and University of Stuttgart in architecture; William Stout, partner in Jennings & Stout architectural firm and owner/manager of William Stout Architectural Books in San Francisco; Henry Bowles, architectural photographer and co-founder/editor of Archetype magazine; Stanley Saitowitz of the University of California at Berkeley; all spoke on various state-of-the-art aspects of architecture at the "New Directions" panel. The full title of the panel is "New Directions: Architectural Information, Education, Publishing, and Imagery", and the title reflects its all-inclusive, conjectural, historical, futuristic, and state-of-the art nature.

(Editor's note: this report concerns only the sections of the panel pertinent to Visual Resources.)

Angela Giral discussed information needs and types in the 1980's, comparing them with the sociological, economic and psychological factors of the 60s and the 70s. She also discussed three technological innovations - the computer, video, and microreproduction, and their impact on architectural information needs.

Architectural imagery was covered in two presentations. Henry Bowles began with an overview of photographic attitudes from the early photographers, and concentrated on a description of the modern schools of architectural photography: the Internationalists, typified by Ezra Stoller's photos of Richard Meier's work and characterized by extreme precision, clarity, dramatic perspective, and tending to dramatize the mundane and to exclude more than include: the Documentary tradition, illustrated primarily with examples of Duncan's work from Progressive Architecture, with an emphasis on people more than "walls and floors"; and Theatric photography, illustrated with examples from Architectural Digest, characterized by photography as a fantasy view with additional examples from Morley Baer and Julius Schulman. Mr. Bowles concluded his discussion by highlighting photographic styles appropriate to post modern (the period, not the style) architecture. Stanley Saitowitz showed slides of recent architectural drawings concentrating primarily on architectonic drawings which are an end in themselves, with some discussion of other types of current drawing practices and styles. Reyner Banham concluded the evening's discussion with an on-the-spot summarization of the other five panelists. More complete details of the panel will be presented in the next issue of the Bulletin.

GRANTS FOR VISUAL RESOURCES
Susan Tamulonis, Northern Illinois University

With the restricted budgets in universities and institutions, grants have become a crucial budgetary supplement for the survival of many programs. Visual Resource Collections, expensive service operations for any budget, are especially subject to the conservative administration of monies.

Granting agencies can be arranged into two categories: 1) internal, such as the institution that houses the collection and 2) external, such as corporate or governmental grants. Superficial investigations into the external agencies revealed a disappointing picture for visual resources as the sole recipient of grants; none could be found. However, if the collection is considered within a proposal from a different initiation point, e.g., within a museum's, gallery's or individual's proposal, efforts appear more likely to be rewarded. These efforts require imaginative approaches, awareness of the state of the grant and investigative meetings with a variety of persons.

A bibliography, distributed at the talk, can provide initial steps to take for investigation of grants.

LC SUBJECT HEADINGS

Subject Headings Used in the Library of Congress Prints and Photographs Division is now available for \$15.00. Make check payable to "Chief, CDS, Library of Congress", and send to: Customer Service, Cataloging Distribution Service, Building 159, Navy Yard Annex, Washington, D.C. 20541.

Conferences to Come

MACAA

MACAA CONFERENCE
MILWAUKEE, WISCONSIN - OCTOBER 14-17, 1981

The Visual Resource sessions to be held at the MACAA in Milwaukee this October are in the planning stages. We hope to offer a program containing much substance as well as being one of practical use.

All interested participants are urged to send recommendations or topic subjects which they feel are pertinent. If you should have a particular subject of interest which you have researched and would like to present to the group, kindly submit an outline. With the aid of your suggestions you can personally help to make this conference one of the best. Please send to: Nancy Follis, 504 Lucas Hall, University of Missouri-St Louis, 8001 Natural Bridge Road, St. Louis, Missouri 63121.

PROFESSIONAL STANDARDS: Standard for Staffing
Endorsed by ARLIS/NA

The final draft of the STANDARD FOR STAFFING FINE ARTS SLIDE COLLECTIONS, compiled by members of the Ad-Hoc Committee on Professional Standards for Visual Resources Collections, was endorsed by the ARLIS/NA executive Board on 20 February 1981 at their meeting in San Francisco, California. The STANDARD is also under consideration for endorsement by the CAA Board. At their February meeting in San Francisco, a committee of CAA Board members was appointed to review and report on the document for their April meeting.

The Ad-Hoc Committee on Professional Standards also met in San Francisco on 26 February at the San Francisco Hilton. The Committee, led by its Chair, Christine L. Sundt of the University of Wisconsin-Madison, reviewed the activities of the Committee over the past year and made recommendations for future standards projects. These will be presented to the ARLIS/NA and the CAA Boards when their charge is completed. Among the Committee's suggestions are standards for visual resources centers, for photography collections, and for education programs in the organization and management of visual resources collections. The Committee also sees a need for studying administrative structures of visual resources collections in order to obtain profiles or models for the various categories and types of collections covered by their document.

A limited number of copies of the STANDARD FOR STAFFING FINE ARTS SLIDE COLLECTIONS as approved by the ARLIS/NA Board are available for purchase at a cost of \$1.50 each. Requests should be addressed to the Chair as indicated below. Future publication plans will be reported in coming issues of this BULLETIN.

—Christine L. Sundt
Chair, Ad-Hoc Committee on
Professional Standards
Department of Art History
University of Wisconsin-Madison
800 University Avenue
Madison, Wisconsin 53706

POLITICS

Government spending is to be cut in all areas except Defense.

How will Visual Resources be affected?

Fortunately for us, and for now at least, Congressman Richard Bolling assures us that "specifically, the work-study programs will not be directly affected by the President's proposed budget cuts." However, we should remain alert to any later change or reduction of funds, and be prepared to defend our positions.

INTERNATIONAL CONFERENCE

The International Federation of Libraries, meeting next in Leipzig, East Germany, August 17-22, plans a special session on AV materials. Visual Resources people are invited to attend this session, as well as other conference sessions and tours. The Visual Resources international group will also plan meetings and activities of their own. Further information on topics and activities will be available in the Summer Bulletin.

The IFLA Conference fee is \$100.00: the cheapest hotel recommendation is \$40 to \$60 per day, plus breakfast. So start saving, or getting well-funded! For further information, if and when available, or to express interest in attending, please contact Nancy DeLaurier.

The next CIHA (International Art History) Conference will be in Vienna in 1983, probably early September. The international visual resources group plans to meet again with the CIHA. Further information will be available in the CAA Newsletter, and also in this Bulletin.

IMAGE ACCESS SOCIETY

The Image Access Society continues to grow as new people in a wide range of fields discover its potentially useful goal of improving subject access.

The sensible initial thrust of their effort is to establish universally-accepted terminology to describe the images. This will be the theme of the Society's second annual meeting, to be held in Ann Arbor at the University of Michigan, May 26, 1981, as part of the Third International Conference on Data Bases in the Humanities and Social Sciences.

Two sessions are being planned. One will be a business meeting; the other will be a session with papers.

The title of the session is: CONSTRUCTING
THESAURI FOR VISUAL RESOURCES.

A preliminary list of speakers and papers is as follows: 1) Eleanor Fink, Chief, Office of Visual Resources, National Museum of American Art (formerly National Collection of Fine Arts), Smithsonian Institution, Washington, D.C.: "Thesaurus for American Works of Art". 2) Denis Castonguay, Documentation Officer, Picture Division, Public Archives of Canada, Ottawa, Canada: "Thesaurus for Canadian Iconography". 3) Anne-Marie Logan, Director, Yale Center for British Art, New Haven, Conn.: "Thesaurus for British Art". 4) Christopher Seifried, National Photography Collection, Public Archives of Canada, Ottawa, Canada: "Guide to Canadian Photographic Archives: A National Inventory Project". 5) Thomas H. Ohlgren, Director, Medieval Photo-

graphic Archive, Purdue University, West Lafayette, Indiana: "Thesaurus for Anglo-Saxon Art: Illuminated Manuscripts". 6) Pat Moholt, Associate Director of Libraries, Rensselaer Polytechnic Institute, Troy, New York: "Art and Architecture Thesaurus". 7) and 8) Elizabeth Betz (Library of Congress) and Arlene Farber Sirkin (Pentagon), (not yet confirmed). Video-disc technology may also be included as a topic. Conference organizer: Thomas H. Ohlgren, Department of English, Purdue, West Lafayette, IN 47907. Please contact if interested in attending.

The Thesaurus for British Art subjects in the Yale Center has just been completed (16,000 entries, 304 pp.); they have gone on-line and welcome users.

To join the Society, contact its secretary, Kevin Roddy, at Medieval Studies, University of California, Davis. 95616.

Art and Architecture Thesaurus progress to date: During 1980, the AAT Project group received two grants for research and planning. The Council on Library Resources granted \$10,000 to allow investigation into current indexing and thesaurus projects in the arts. A report, the culmination of this grant, will be available from Pat Moholt (\$3.00 handling charge). The National Endowment for the Humanities granted \$21,875 to complete the planning phase for the AAT. Grant applications in process for the second and third phase, (\$500,000), should result in the creation of two sample subsets, probably "architecture" and "decorative arts" during 1981-82. The next year, 1982-83, the balance of the thesaurus will be produced.

UNIVERSITIES ART ASSOCIATION OF CANADA
CONFERENCE: FEBRUARY 26, 27, 1981

Although there were very few attendees at the Visual Resources session held at University of Quebec at Montreal (UOAM), the program, chaired by Kathleen Perry, Concordia University, was extremely informative and entertaining. The previous evening about 30 people had viewed the Canadian-produced film on sculptor Mark Prent. On Friday morning, around a delicious Quebec breakfast of strong coffee and croissants, we heard about the Concordia University Art Index to 19th c. Canadian Periodicals, which indexes images as well as other subjects and artists from about thirty 19th century periodicals. The Slide Buyers Guide and Sources for Canadian Slides were reviewed and the subject of evaluations was launched with the bitter comment that so very often there's no choice about where to buy a slide that evaluations make little difference. Perhaps a dialogue in these pages will arise on the subject. We have seen a great deal of progress and improvement in many suppliers' slides which I attribute to evaluations and feedback from slide purchasers. Nevertheless evaluations vary

a great deal from one curator to the next, according to needs and standards.

Another subject on which readers can contribute was brought up by Kathy Perry when she spoke on documentation of performance art. An article by her on this subject is forthcoming. The program was closed by a highly interesting slide talk on slide film given by Helmut Schade of Scholastic Slide Service. He will be running longevity tests on slide film this spring and will present the results when finished. He is, he says, trying to fill in the information unavailable from Kodak by his own experiments. Mr. Schade handed out a short list of "film recommendation for slide preparation" together with the announcement of his new comprehensive Canadian architecture catalogue.

--Linda Rien
Concordia University

FIFTH ANNUAL MISSOURI KANSAS VISUAL RESOURCES
MEETING

St. Louis, Missouri - April 9,10,11

An exciting and interesting program has been planned. This year the emphasis will be on photography with a theme entitled: "Acquiring Slides Through Personal Photography."

Special speakers will include Professors Dean Eckert, Janet Berlo, and Marie Devitt who will present slides taken abroad and in St. Louis. Many suggestions for economizing on expenses and improved photographic techniques will be included.

The group will meet on Thursday, April 9 at St. Louis University where they will tour the historic Coupples House and the University Slide Library. Friday's sessions will be held at the St. Louis Art Museum. Along with the planned sessions there will be time for visiting the slide library and galleries as well as the special print exhibition: The Age of Rembrandt. On Saturday morning participants will have an exciting tour of many noted St. Louis landmarks. All are urged to bring camera and film in order to begin "Acquiring Slides Through Personal Photography."

Optional evening events will include theater, dining at Laclede's Landing and refreshments at a historic restored townhouse.

Economical and convenient housing is available. A special mailing of the agenda will be sent in Missouri and Kansas, but residents of neighboring states are also welcome. For further information please contact:

Nancy Follis
504 Lucas Hall
University of MO-St. Louis
8001 Natural Bridge Road
St. Louis, Missouri 63121
(phone: [314] 553-5975)

FROM BRITAIN: A PARTIAL VICTORY OVER CONSERVATIVE CUTS

Last November the National Art Slide Library had been ordered to close on March 31 by the director of the Victoria and Albert Museum where it is housed. However, according to Mr. A.D. (Bertie) Maxwell, head of the slide library, the numerous protest letters were so effective that the Arts Minister moved to keep it open, probably, though, in a different location.

Quoted from the Daily Telegraph, London: Dec. 11:
"The V & A decision, taken to meet Government Civil Service staff cuts announced last year, has provoked widespread protests.

"But Mr. St. John-Stevas (Arts Minister until Jan. 9) has moved swiftly to keep the service. He said in the Commons that he was negotiating alternative arrangements for continuing 'this important service' to the public.

"The collection, started in 1898, covers the fine and decorative arts. Containing more than 500,000 slides, it is the largest of its kind.

"The lending service is highly valued and it has for years been the main source of visual lecture material available to educational establishments, academic and art experts.

"The arrangements being discussed involve the collection's removal from the V & A. A range of possibilities are being considered. These include transference to another national museum, such as the British Museum, to the Royal College of Art, or the Standing Commission on

"Dr. Roy Strong, V & A Director, has expressed regret over the 'tragic' closure measure. But like every other government department, the museum has had staff cuts imposed, and its priority must be to keep as many galleries as possible open to the public.

"Under the closure decision the library's staff of eight are to be deployed elsewhere at the V & A."

Since this decision, the Cabinet post of Arts Minister was abolished, Mr. St. John-Stevas sacked, and replaced by Paul Channon as arts minister under the Department of Education and Science, a Conservative with a smaller voice in the government.

All told, the closure has been reported in five National newspapers and four journals, and on National radio and TV. The March issue of the Burlington Magazine carries an Editorial, "Recent Amputations at the V & A", which gives its support to having the NASL continue within the Museum. In all five questions have been raised by MPs in Parliament. Well over 70 educational bodies have written letters of protest, amongst which were one from Dr. Wolfgang Freitag as Chair-

man of ARLIS/NA, and another from Zelda Richardson as Chairman of MACAA Visual Resources Committee, both written to the Arts Minister. The 2nd of March is the next date for answers to be given both in the House of Lords and House of Commons. It is hoped that the future of the Library will become known then.

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.

THE INDEX

Donna Serafin is still working on the Index for all the MACAA Slide and Photograph Newsletters (1974-1979), the subject part having become very complicated. It will be available very soon and we will mail it separately to those who ordered it.

The Editor goofed mightily by forgetting to put an Index check box on the 1981 subscription form in the Winter 1980 issue. So few subscribers ordered an Index. There will be a box on the order form (back) page this issue, with apologies that you have to do it separately.

The Index will be valuable in directing you to articles and items that you may want to look up or might have missed.

We will continue to publish Indexes annually hereafter.

Profile

COLLEGE OF ARCHITECTURE SLIDE COLLECTION CLEMSON UNIVERSITY CLEMSON, SOUTH CAROLINA

Clemson University is a land-grant institution which was founded in 1889 as a result of a bequest of land to the state by Thomas G. Clemson, son-in-law of the statesman John C. Calhoun. The university presently has an enrollment of nearly 11,000 students.

The College of Architecture offers undergraduate degrees in design and building science and master degrees in architecture, city and regional planning, and visual studies. The college has 498 students and 46 faculty members. The slide collection is part of the College of Architecture library and was established in the early sixties.

Initially, the collection was housed in cramped quarters, but since 1975 it is in a spacious new L-shaped facility. There is a public space with six light tables and the card catalog, a circulation counter, a staff area with a large work table, and a space for the use of audio-visual equipment. The collection, now numbering 46,500, is housed in Neumade slide cabinets.

The organization, designed by the faculty of the college, is based on an historical classification scheme. It is arranged first by art form (architecture, painting, sculpture), then by chronological divisions or major periods (ancient, medieval, renaissance, etc.), and finally by geographical subdivisions. Artist and architect divisions are also included. Other categories are Building Technology, City and Regional Planning, Decorative Arts, Far Eastern Art and Architecture, Pre-Columbian Art and Architecture, Science and Technology, Solar Energy, and Townscapes and Landscapes. The classification system has no call numbers. Each slide is given an accession number and a location number (which merely consists of the file number, drawer number, and section number). The location numbers do change as the collection expands, so the numbers are used mainly for refiling purposes.

For access to the collection, card catalogs exist for architecture by location, for architects and artists, and for building types in the 20th century. An accession file is kept, but no shelf list exists. Although there are no call numbers, each card does include the pertinent filing information necessary to locate a particular slide easily. Over the last five years, the slide library has worked toward improved access. The card catalog was completely reworked to achieve this goal, and modifications were made in the slide classification system.

For the last four years, 3,000-3,500 slides per year have been added to the collection. Using a Leitz Leica camera with copy stand and a Honeywell Heiland Repronar slide duplicator, approximately 60% of these slides have been acquired through in-house copy photography. Many are duplicates of

original slides belonging to concerned faculty members and students. Participants in the overseas program of Clemson University's College of Architecture Center for Building Research and Urban Studies in Genoa, Italy, have provided valuable additions to the collection. Approximately 35% of the acquisitions have been gifts with one supportive faculty member being the primary donor. A limited number of slides have been purchased. There is no budget specifically for this purpose. All funds for the slides are through the college.

The slide library has an open circulation policy and has serviced a number of departments within the university as well as local schools and a technical college, but the primary users are the students within the college who use the slides in seminar classes. The yearly circulation, based on slides charged out, has been 12,000-14,000 slides. This excludes three to five College of Architecture faculty that use the collection on a regular basis and are under a loose control system (use approximately 4,000 slides a year). For comparison, this year statistics are also being kept for the first time on the number of slides refilled.

To promote user awareness, a library orientation program for first year students within the college was started four years ago by the architectural librarian, Dillman Sorrells. For the slide library, this has been valuable because it has allowed the students to see what is available and how to use it properly.

Audio-visual equipment and other materials (from transits to tree stamps) are stored and circulated through the slide library. The curator is responsible for maintaining and circulating this equipment as well as the slides. The college purchases the equipment and is responsive to the equipment needs of the students and faculty.

The slide library staff consists of a full time curator classified as a Library Technical Assistant III and a Library Technical Assistant II who binds slides and types cards about 10 hours a week. Both are employees of the main library on campus. The college funds part-time help which varies each semester. This generally includes a work-study student who mainly refills slides (5-8 hours a week), a graduate assistant who helps with cataloguing (10 hours a week), and a graduate assistant who is assigned to photography (10 hours a week).

For staff development, professional publications and meetings have been very valuable. The college has been supportive by providing funds for the slide curator to attend professional meetings.

In the future, depending upon support by the college or the library, the slide curator would like to have the data on the collection computerized and would favor the Santa Cruz System.

--Phyllis Pivorun
Slide Curator (1973-)

Ask the Photographer

Patrick J. Young

MUSEUM PHOTOGRAPHY: LIGHTING THREE DIMENSIONAL OBJECTS

A lighting set-up for photographing a painting is generally accomplished by a basic arrangement of two or more lights set equidistant on either side of the flat copy at a 45 to 30 degree angle.

Lighting sculpture is far more complex in that there is no single arrangement that will produce consistently acceptable results. A basic set-up would include a main or "key" light, a "fill" light and a background light. These lights may either be direct or bounced or a combination of the two depending upon the reflectivity of the surface of the sculpture.

The "key" light is generally set high at a 40 to 60 degree angle on the vertical axis and at a 45 degree angle to the front of the piece on the horizontal axis. This is considered a natural lighting arrangement that provides good delineation of form and texture.

To soften the harsh shadows of the "key" light a second "fill" light is positioned again high on the vertical axis but closer to the horizontal axis of the camera. This light should be set back further from the sculpture than the "key" light or should contain a lower wattage bulb. The function of this light is to fill in the shadow area without itself creating a secondary shadow. The intensity of this light in relation to the "key" light will determine the contrast ratio of the lighting. A contrast ratio of 1.2 (a one stop difference) is generally used unless a more dramatic effect is appropriate.

The background light is used primarily to separate the sculpture from its setting. The intensity and drama of this light is determined by the tonality of the sculpture itself. With a light-toned sculpture the background lighting should be minimal while a dark-toned sculpture necessitates a brighter light for separation.

The background light should not necessarily create an even illumination but may be used as a device to contain the eye within the composition or provide an appropriately dramatic presentation of the sculpture in its setting. (I dare say a few visual examples at this point would be worth a thousand words.)

Another aspect of photographing a sculpture that differs from photographing a painting is that a basic knowledge of the piece is required in order to illuminate its essential characteristics. If I am unfamiliar with the sculpture, I make a point of asking the person requesting

the slide or photograph about the general importance of the work. This has saved me a significant amount of time in that I do not have to re-shoot the piece. It also leaves the impression with everyone who sees the resulting images that I have some insightful knowledge of the work I am photographing. A few well placed questions can obviously be of tremendous benefit in the production of successful slides and photographs of sculpture.

Positions Filled

SUNY/Buffalo-Amherst: Kathleen O'Hara

Arizona State University, Tempe: Assistant Curator: Frances Clymer, B.A., U. Kansas; two years at Inst. Medievale, Poitiers.

Colgate University, Hamilton, NY: Carol Van Schaack, Graduate work in Italian, 4 yrs.; sec'y then ass't registrar Baltimore Museum of Art 1964-68; since Feb. 1978 part-time associate slide curator at Colgate, before becoming full time Curator. Member of ARLIS, and has attended three W.N.Y. Chapter meetings.

Chicago Art Institute: Nancy Kirkpatrick assumed duty here in January.

Wayne State University: Agnes Aoki, who had been assistant, and had attended the UMKC workshop in June 1980.

Worcester Art Museum: Cynthia Bolshaw.

York University, Toronto: Michèle Métraux, has replaced Nancy Kirkpatrick. Dr. Métraux has taught art history at Emmanuel College, Boston, and at the University of Guelph, in addition to a background in slide and photograph libraries.

Rochester Institute of Technology: Shirley Gray, from the University of Rochester.

UMKC SUMMER WORKSHOP

The annual Workshop in Basic Training for Art Slide Curators will be held for the sixth year at the University of Missouri-Kansas City June 7-13, 1981. Based on the first experience of their team-teaching in 1980, the instructors, Nancy DeLaurier, UMKC, and Nancy Schuller, U. Texas-Austin, will adjust the format, primarily toward more breaking up into small groups and more hands-on work.

Registration information is obtainable from: Arts and Sciences Continuing Education, 407 Haag Hall, UMKC, Kansas City, Missouri 64110.

The ADVANCED STUDIES IN VISUAL RESOURCES SEMINAR, University of Texas, Austin, March 27-28: Topic: Production and Preservation of Color Slides and Transparencies.

The list of experts that Nancy Schuller has gathered continues to grow, and promises an exciting two days. The list of topics: Color Photographic Film and Chemical Processing Systems, Dark Keeping and Projector-Caused Fading Characteristics of Color Slide Films; Tour, LBJ Library: Mounting Color Slide Film Between Glass--for Preservation or Destruction? The Big Picture: Realities of Preservation in Large Collections; Tour, Humanities Research Center Photography Collection: Restoring Faded Color Transparencies by Duplication, Small-Scale and Institutional-Size Cold Storage Facilities for Color Films, Museum Photography: Large-Format Color Transparencies, Accessing Materials in Cold Storage, Slide Duplication, Cibachrome Color Films.

The Seminar will be reported in the Summer Bulletin.

Conservation

FILM CLEANERS, GLASS POLISHERS, AND OTHER WONDER PRODUCTS

The market place is filled with products purported to be usable on slides and slide films. Cleaners, lubricants, preservers, scratch removers, anti-static conditioners, and the like, are offered under a wide variety of names and carrying as many claims and promises. Shortage of supply is obviously not a problem: what is lacking, though, is information about these products' safety when used on film mounted between glass.

Much the same is true about glass cleaners. These may be effective in cleaning the glass of the mounts, but what is the effect on the film when in contact with the glass, especially when this is coupled with projection heat? Since so little is known about the effects these products have on film when mounted between glass, it seems best to avoid them until their safety has been verified. What is desperately needed is an agency or committee to review and evaluate such products as they are to be used in this seemingly special way.

One film and glass cleaner which has been recommended to us by the Preservation Department of the Library of Congress is alcohol. This well-known substance is effective in removing oily deposits and residues, including fingerprints and the remnants from the glass-cutting process on Leitz glass plates (the glass in Perrot-Color and Perag mounts not to be excluded).

Alcohol comes in a variety of strengths, types, and purities. Any of these may be used, although isopropyl alcohol might be preferred over

denatured alcohol because of its higher degree of purity. Anhydrous rather than dilute alcohol is also preferable, but apparently not required. Alcohol is safe to use full-strength.

Alcohol is easily applied to both film and glass with a cotton applicator (synthetic fibers should not be used). We have found cotton-tip applicators to be quite inexpensive when purchased in quantity from medical supply companies.

Because of the highly volatile nature of alcohol, it will evaporate rapidly. When using it on film, one needs only to wait until evaporation is complete: no drying-out period is required. When used to clean glass, alcohol should be liberally applied to both sides of the plate. Rubbing the plate "dry" with a clean cotton cloth will lift and remove residues with very little effort.

Alcohol on both film and glass tends to diminish static problems, although these will not be eliminated completely with its use. Other devices may be required to neutralize the static charge, especially if the environment is very dry. While on the subject of static neutralizers, has anyone experimented with a product called "Zero-stat"--a small pistol employing a piezo electric modulus which emits positive and negative ions? I have seen the product advertized but know little about its actual effectiveness on slides. I would be pleased to hear about your experiences with it. Send your questions, comments, or information to me at the following address. I look forward to hearing from you.

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

We are reminded by slide producers that both new and old film will hold its color much longer in cool dark storage, with a minimum of projection. See Christine Sundt's excellent paper and statistics on this subject.

DRY AIR

Farming is not the only operation affected by the current drought, but slide-mounting as well. Usually it is just furnace heat in very cold weather that dries out our air, but the long period of pleasant sunny days has made the air so dry that lint and dust cling to the slide film from static electricity. Even the anti-static brush does not work as well as it should. A simple room humidifier puts enough moisture in the air to keep the slide mounters sane and the slides clean.

Microforms

--Paula Chiarmonite

MICROFORMS REVIEWS #2

SOMERSET HOUSE (Chadwyck-Healey) 417 Maitland Avenue, Teaneck, New Jersey 07666, publishers.

America 1935-1946

1) Description

The Resettlement Administration under the New Deal established a historical section of the Farm Security Administration in 1935 to provide photographic documentation of the economic depression of the 1930's in the U.S. Somerset House has arranged by region and subject, and published on monochrome microfiche 87,000 captioned photographs of the Farm Security Administration and the Office of War Information from the Prints and Photographs Division in the Library of Congress. This collection records the role of the FSA in the New Deal and is one of the worlds most historically important, yet least reknown, photographic archives. Public knowledge of the collection is based upon a handful of photographs repeatedly reproduced in historical textbooks dealing with this era. Only a few thousand of the 87,000 photographs in the collection have ever been reproduced before. The entire collection is reproduced on 1,625 microfiche with a printed subject index. A broad range of interdisciplinary academic fields will find the resource a relevant and valuable research tool -- U.S. history, especially social and economic history, the social sciences and the history of photography.

2) Evaluation

a) Quality of Image

The microfiche reproductions are as good, and in most cases better, than the reproductions of the photographs in printed books. A standard 24x microfiche reader will show each photograph slightly enlarged (8x10"). FSA photographs in books tend to be smaller than this. The Photoduplication Division of the Library of Congress uses a low contrast film allowing greater tonal range than standard microfilm.

b) Delivery and Projections

An outstanding identification feature of this program is the subject identification and cross references. Each of the subject divisions within each regional group is preceded by a caption occupying a full microfiche frame giving the title of the subject division and a subject classification number. There are also over 1500 captions throughout the collection providing cross references to other subject groups. In addition, prints of the photographs in the collection can be ordered from the Photoduplication Service, Library of Congress. Instructions for ordering photographs are included on every microfiche and good quality 8x10" prints are supplied at reasonable prices.

3) Cost

\$4,950.00 for complete collection including additional text and guide.

4) Production

The collection is divided into nine regions each subdivided by subject. 1. Northeastern

States, 2. Midwestern States, 3. Northwestern States, 4. Southern States, 5. Southwestern States, 6. Farwestern States, 7. General USA, 8. Canada and Alaska, 9. Virgin Islands and Puerto Rico. The printed guide and subject index provides a description of the collection and how it is arranged, and a complete list of the 1,300 subject headings for each of the nine regions together with the microfiche and frame number on which each subject within each region begins.

The Index of American Design

1) Description

The Index of American Design was part of the Federal Art Project which in turn was part of the Works Progress Administration of the 1930's. Its goal was to compile and publish a visual survey of the objects of decorative, folk and popular arts made in America from the early settlement to 1900. In 1942 the compilation was terminated due to World War II. The prohibitive cost of reproducing over 15,000 renderings in color in conventional book form had previously prevented publication. Recently, with the permission of the National Gallery of Art in Washington, D.C., Somerset House has published the complete Index of American Design on 290 color microfiche. The Index is a vast collection covering every aspect of decorative, folk and popular arts.

The printed catalogues to the ten part collection include a cloth-bound consolidated catalogue to all parts and a paper-bound catalogue to each separate part. The items are listed in the catalogues in the same order as on the microfiche and are identified by their microfiche reference number.

2) Evaluation

a) Quality of Image

Excellent, microfiche in this series are produced with truer colors than most color microfiche projects. Usually color microfiche are made by rephotographing color slides of the original material. This intermediary stage was omitted by installing a color microfiche camera in the National Gallery of Art in order to directly film the renderings.

b) Delivery and Projection

The renderings are grouped on the color fiche by category of object. Each rendering occupies one frame and is identified with a number reproduced with it on the frame. Each group is preceded by an eye-legible caption filling a complete frame. The grouping of the objects and their identification by captions, together with information on the title strip of each microfiche enables the reader to refer to the printed catalogue for full information on each object. There exists a problem with placement of the images both vertically as well as horizontally which necessitates continual rotation of the reader or projector for a properly oriented image.

3) Cost

\$3,950.00 - inclusive of complete set of color fiche and catalogues.

4) Production

The complete collection of the Index of American Design is divided into the ten following parts: 1. Textiles, costume and jewelery, 2. Art and design of religious and tuopian communities, 3. Architecture and Naive art, 4. Tools, hardware, firearms and vehicles, 5. Domestic utensils, 6. Furniture and decorative accessories, 7. Wood Carvings and Weathervane, 8. Ceramics and glass, 9. Silver, peter and toleware, 10. Toys and musical instruments.

The consolidated catalogue also contains the following separate indexes: 1. Index of Craftsmen, designers and manufacturers, 2. Index of Owners, (private and institutional), 3. Index of Artists of the Renderings.

POST-IMPRESSIONISM SLIDE SET BIO LIST

In response to a well-received offer in the Winter 1980 Bulletin, this list is taken directly from the Royal Academy exhibition catalog, and arranged in their order, with nationality exceptions noted.

France:

Adler, Jules 1865-1952
 Aman-Jean, Edmond 1860-1936
 Angrand, Charles 1854-1926
 Anquetin, Louis 1861-1932
 Bastien-Lepage, Jules 1848-1884
 Bernard, Emile 1868-1941
 Beraud, Jean 1849-1936
 Besnard, Paul Albert 1849-1934
 Blanche, Jacques Emile 1861-1942
 Bonnard, Pierre 1867-1947
 Braque, Georges 1882-1963
 Camoin, Charles 1879-1965
 Carriere, Eugene 1849-1906
 Cassatt, Mary 1844-1926 United States
 Cazin, Jean Charles 1841-1901
 Cezanne, Paul 1839-1906
 Chabas, Paul 1869-1937
 Cottet, Charles 1863-1924
 Cross, Henri Edmond 1856-1910
 Degas, Edgar 1834-1917
 Denis, Maurice 1870-1943
 Derain, Andre 1880-1954
 Dubois-Pillet, Albert 1846-1890
 Fantin-Latour, H. 1836-1904
 Filiger, Charles 1863-1928
 Forain, Jean Louis 1852-1931
 Gauguin, Paul 1848-1903
 Van Gogh, Vincent 1853-1890 Holland
 Guillaumin, Armand 1841-1927
 Guillou, Alfred 1844-1926
 Hayet, Louis 1864-1940
 Helleu, Paul 1859-1927
 Lacombe, Georges 1868-1916
 Legrand, Paul 1860-?
 Le Sidaner, Henri 1862-1939
 Luce, Maximilien 1858-1941
 Maignan, Albert 1845-1908
 Maillol, Aristide 1861-1944
 Manet, Edouard 1832-1883

Martin, Henri 1860-1943
 Matisse, Henri 1869-1954
 Maurin, Charles 1856-1914
 Monet, Claude 1840-1926
 Moret, Henry 1856-1913
 Picasso, Pablo 1881-1973 Spain
 Pissaro, Camille 1830-1903
 Pissarro, Lucien 1863-1944
 Pourtau, Leon 1872-1897
 Puvis de Chavannes, Pierre 1824-1898
 Raffaelli, Jean Francois 1850-1924
 Ranson, Paul 1862-1909
 Redon, Odilon 1840-1916
 Renoir, Pierre Auguste 1841-1919
 Roll, Alfred Philippe 1846-1919
 Rousseau, Henri 1844-1910
 Roussel, Ker-Xavier 1867-1944
 Schuffenecker, Emile 1851-1934
 Seguin, Armand ?1869-1903
 Serusier, Paul 1864-1927
 Seurat, Georges 1859-1891
 Signac, Paul 1863-1935
 Simon, Lucien 1861-1945
 Toulouse-Lautrec, Henri de 1864-1901
 Valtat, Louis 1869-1952
 Vernier, Emile 1829-1887
 Vlaminck, Maurice de 1876-1958
 Vuillard, Edouard 1868-1940

Germany, Norway, and Switzerland:

Amiet, Cuno 1868-1961 Switzerland
 Corinth, Lovis 1858-1925 Germany
 Heine, Thomas Theodor 1867-1948 Germany
 Herrmann, Curt 1854-1929 Germany
 Hodler, Ferdinand 1853-1918 Switzerland
 Hofmann, Ludwig Von 1861-1941 Germany
 Kirchner, Ernst Ludwig 1880-1938 Germany
 Liebermann, Max 1847-1935 Germany
 Mackensen, Fritz 1866-1953 Germany
 Modersohn, Otto 1865-1943 Germany
 Modersohn-Becker, Paula 1876-1907 Germany
 Munch, Edvard 1863-1944 Norway
 Slevogt, Max 1868-1932 Germany
 Stuck, Franz Von 1863-1928 Germany
 Vallotton, Felix 1865-1925 Switzerland

Great Britain and Ireland:

Bell, Vanessa 1879-1961 England
 Bevan, Robert 1865-1925 England
 Clausen, George 1852-1944 England
 Conder, Charles 1868-1909 England
 Etchells, Frederick 1886-1973 England
 Fergusson, John Duncan 1874-1961 Scotland
 Forbes-Robertson, Eric 1865-1935 Ireland
 Fry, Roger 1866-1934 England
 Gauld, David 1865-1936 Scotland
 Gilman, Harold 1876-1919 England
 Ginner, Charles 1878-1952 France
 Gore, Spencer 1878-1914 England
 Grant, Duncan 1885-1978 Scotland
 Guthrie, James 1859-1930 Scotland ?
 Henry, George 1858-1943 Scotland
 Hornel, Edward Atkinson 1864-1933 B. Australia
 raised in Scotland

Innes, James Dickson 1887-1914 Scotland
 John, Augustus, 1878-1961 Wales
 John, Gwen 1876-1939 Wales
 Lamb, Henry 1883-1960 Australia
 La Thangue, Henry Herbert 1859-1929 England
 Lavery, John 1856-1941 Ireland
 Leech, William 1881-1968 Ireland
 Nevinson, Christopher 1889-1946 England
 Nicholson, William 1872-1949 England
 O'Connor, Roderic 1860-1940 Ireland
 Orpen, William 1878-1931 Ireland
 Osborne, Walter 1859-1902 Ireland
 Pringle, John Quinton 1864-1925 Scotland
 Rothenstein, William 1872-1945 England
 Roussel, Theodore 1847-1926 France
 Russell, John Peter 1858-1930 Australia
 Sickert, Walter Richard 1860-1942 B. Germany
 raised in England
 Spencer, Stanley 1891-1959 England
 Starr, Sidney 1857-1925 England
 Steer, Philip Wilson 1860-1942 England
 Stott, Edward 1859-1918 England
 Whistler, James McNeill 1834-1903 U.S.
 Yeats, Jack B. 1871-1957 England

Italy:

Balla, Giacomo 1871-1958
 Boccioni, Umberto 1882-1916
 Boldini, Giovanni 1842-1931
 Carra, Carlo 1881-1966
 Grubicy de Dragon, Vittore 1851-1920
 Morbelli, Alessandro 1853-1919
 Nomellini, Plinio 1866-1943
 Pelizza da Volpedo, Giuseppe 1868-1907
 Previati, Gaetano 1852-1920
 Segantini, Giovanni 1858-1899
 Severini, Gino 1833-1966
 Zandomenighi, Federico 1841-1917

Low Countries:

Aarts, Johan Joseph 1871-1934 Holland
 Breitner, Georg-Hendrik 1857-1923 Holland
 Bremmer, Hendrik Pieter 1871-1956 Holland
 Claus, Emile 1849-1924 Belgium
 Ensor, James 1860-1949 Belgium
 Evenepoel, Henri 1872-1899 Belgium
 Finch, Alfred William 1854-1930 English parents,
 trained in Belgium
 Khnopff, Fernand 1858-1921 Belgium
 Mondrian, Piet 1872-1944 Holland
 Van Rysselberghe, Theo 1862-1926 Belgium
 Thorn Prikker, Johannes 1868-1932 Holland
 Toorop, Jan 1858-1928 Holland
 Van de Velde, Henri 1863-1957 Belgium

GRANT FOR PINK SLIDE REPLACEMENT

Brenda Mac Eachern writes from the University of Western Ontario that she got a grant to replace pink slides. That's good news, and will hopefully set a precedent for the rest of us. She plans to write an article on it. Has anyone else received such a grant? It may help to persuade the still reluctant producers to change over to the new film.

HIGH CONTRAST BLACK & WHITE SLIDE FILM
WITH SUPER-SIMPLE PROCESSING

About a year ago our University's Center for Instructional Media Development happened on to a film which gives a high contrast, black and white positive image with no complicated reversal process required. I bought a roll, fell in love with it, and now use it for almost all black and white copy work.

This film is called LPD4, Precision Line film by Kodak. Unfortunately, it only comes in 150 ft. rolls. (The film itself is rather thin, so it will all fit into a standard 100 ft. bulk loader.) It retails for around \$30.00 per roll. D-11 works very well for developing, with any regular stop bath and fixer for films. Processing is as follows: (Directions are for small, one to four reel tanks.)

1. Two minutes in D-11. (I use D-11 at room temperature - around 70 degree F.) Agitate the first 20 seconds, then every 15 seconds until time is up.
2. Stop bath - about 30 seconds with agitation.
3. Fixer - use instructions for black and white films. (I use Rapid Fix for two to three minutes, with agitation same as for Step 1.)

Then follow with Orbit Bath, water wash and Hypo Clear as with any black and white film. It is really that simple!

There is one problem: the film is extremely "slow". I don't know what the ASA number would be, but I get best results by bracketing each one-second exposure - once at F 5.6 and again at F 8, using the best result of the two. (After experimenting, I can usually guess which F-stop to use for most size pictures.) I use a copy stand with four 500 watt photoflood bulbs. The film is so sensitive to light that, if the light is not uniform on the subject, dark and light areas will be very evident. For this reason also I have only had success using this film on the copy stand to copy relatively small pictures. I cannot seem to get enough light on larger works when using light stands, tripod, etc.

However, for architecture especially, it is a great boon! I use it for plans, sections, elevations - any "hard-line" drawings - and get a beautiful, crisp, clear image. I have also found it to have enough tonal range to copy other black and white photographs with adequate results. I feel that the savings in cost and the simple processing make this film a very worthwhile discovery. If anyone has any further questions regarding this film, please feel free to contact me. Christine Hilker, Slide Curator, School of Architecture, Walker Hall 216, University of Arkansas, Fayetteville, AR 72701. Phone: 501 575-5350.

Editor's note: This film was briefly described in the Newsletter/Bulletin two or three years ago, but is worth repeating with this fuller explanation.

Photographic Journals

Kathy Snyder

Kodak has published a new book dealing with photographic preservation. Entitled Preservation of Photographs (publication #P-30, 61 pp., paperback \$5.50) it is available from Kodak or through your local bookstore. (Popular Photography, Jan. 1981, p. 58. "Books" by I.J. Neubart).

Two other new catalogs explaining Kodak's slide and film distribution program are available by writing Eastman Kodak. The slides and films are for rent and some are for sale. For complete subject listings request catalogs V7-93 "Visual Communications Programs" and AT-1 "Your Programs from Kodak" from Eastman Kodak, 343 State Street, Rochester, NY 14650. (Industrial Photography, Nov. 1980, p. 12. "Manilla in Motion," by J. Manilla)

The British Journal of Photography, 17 Oct. 1980, p. 1029. "Materials and Processes," by Neville Maude:

In his report on the 1980 Photokina show in Cologne, Maude reported on two new films for duplicating and slide work, recently made available by Kodak. The duplicating film, Ektachrome SE SO-366 (36 ex., 35mm.) is balanced for daylight "making it suitable for electronic flash with little filtration." Vericolor SO-297 (36 ex., 35mm.) slide film, balanced for 3200 K, is an excellent film for making slides from black and white drawings as well as from color negatives. Processing for the Vericolor is C-41 while the Ektachrome is E-6. (Editor's note: SO = Special Order film, possibly involving delay in ordering).

Developing color film with E-6 chemistry is a relatively simple procedure which allows the slide curator the luxury of having slides processed quickly and inexpensively. Here at the Colorado College, for example, we process on an average of four rolls of film a week at a cost of approximately 20¢ per slide. For those of you considering developing your own film "Peterson's Photographic" (Jan. 1981, pp. 29-38, "Basic Color Darkroom, Processing Color Film") has a step by step article illustrating the ease of color developing. Basically, color processing requires specific attention be paid to maintaining the exactly correct temperature of the chemicals and the completion of several more developing steps than needed in black and white processing.

Peterson's Photographic, Feb. 1981, p. 236. "How to Retouch 35mm Slides"

Often slides come across our desks which would be of excellent quality if it were not for some slight imperfection which detracts from its visual impact. Retouching slides can change

these good slides into perfect ones, the process requiring patience and a steady hand.

"How to Retouch 35mm Slides" provides a complete explanation of the process, materials required and how to judge which slides need retouching. The following outlines the major points contained in the article.

- I. Why retouch slides
 - a. to salvage slides with busy backgrounds
 - b. to adjust color balance in small areas
 - c. to control contrast for better print making
 - d. to revive faded slides
 - e. to make a good slide perfect
 - f. to change colors for effect

- II. Supplies
 - a. magnifying glass
 - b. clean, soft blotter
 - c. light table
 - d. water
 - e. watercolor palette
 - f. denatured alcohol
 - g. size #0, 2 needle point retouching brushes
 - h. set of "Marshall's Photo Retouch Colors"
 - i. "Marshall's Marlene" lacquer remover (testing a slide with a drop of dye will determine if this product is necessary. If the dye beads up on top of the emulsion, the emulsion will not accept the dye; apply the Marlene to a soft cloth and wipe it across the emulsion side of the slide. This removes the protective lacquer layer.)

- III. Procedure
 - a. remove the slide from the mount and position the slide, emulsion side up, on a light table
 - b. after diluting the dyes (one drop dye to two drops water), with a wet brush, barely touch the dye and dot lightly the area to be retouched, darkening it by repeated applications
 - c. to blend the dyes apply various colors on top of each other and use clear water to blend the edges to the surrounding areas
 - d. for large areas, skys, etc., pre-wet the area then apply the dye quickly with a large brush
 - e. if too much color is applied, outline the area with clear water, let it stand for one minute and blot the area

The procedure is totally reversible, so if your results are not acceptable the dyes are easily removed with a clear water bath, blotting and air drying. Other slide retouching dye manufacturers besides Marshall's are:

| | |
|------------------------|--------------------------|
| Berg Color-Tone, Inc. | 12 Color Photocolor |
| P.O. Box 16 | Retouching Dyes Kit |
| East Amherst, NY 14051 | Satter Distributing Co., |
| | 4100 Dahlia Street |
| | Denver, CO 80207 |

Photographic Conservation, vol. 2, no. 4, Dec. 1980:

Photographic Conservation is a publication issued four times a year by the Graphic Arts Research Center at the Rochester Institute of Technology. Though not of working interest to the majority of slide curators, those with photograph collections would find it an indispensable aid for keeping them informed of the current state of photo conservation.

This month's issue outlines the changes in emphasis for the next seminar on the Preservation of Photographic Images (March 2-4, 1981). Briefly these changes will encompass: a technical description of the "structure of photographic material and processing that forms an image, practical demonstrations of techniques useful in the identification and presentation of photographs," and the care and management of photographic collections. More information about this and future seminars can be obtained by writing Val Johnson, Graphic Arts Research Center, One Memorial Drive, Rochester, NY 14623.

"Arranging Archival Photographs" by John Newman, archivist at Colorado State University documents his efforts to find a workable filing system for the 350,000 prints covering the institutional history of CSU. After an inventory was conducted Newman decided to rearrange the photographs according to the institutional department represented in the photographs since the actions depicted would most probably reflect the "activities of their source". The departments were arranged alphabetically according to their name (the campus telephone directory being used as the authority file) and then chronologically. Further cross referencing and indexing was employed to make this classification system responsive to the needs of its users.

1980 SLIDE BUYERS GUIDE (4th Edition)

In addition to about 70 new suppliers and many address changes, the Fourth Edition adds significant new information to help in selecting slide sources.

1) Descriptions of how the images are obtained, both sources and methods, separate the amateur from the professional suppliers, and help determine the level of quality that can be expected from both types of suppliers.

2) Production methods further separate the amateurs from professionals, and indicate the level of care given to production, which is another way to predict the quality expected in the slides. The films used in production are stated, and thoroughly described in the Introduction, so the buyer will know exactly what to expect in color fidelity, contrast, and stability.

The Introduction explains the pertinent differences in image sources, methods of photographing and producing.

The Information sections describe the amount and format of information in catalogs or lists, and information accompanying slides, a factor as important as slide quality in usefulness of the slides.

The Sales sections describe other business practices as well as prices.

The Subject sections not only list subjects covered, but point out significant subject areas for which a supplier may be considered a major source. The Subject Index also indicates the major suppliers in each subject category, as well as lesser ones.

The Evaluations are on a one-to-four-star basis, with added comments where explication was useful. The evaluations were a consensus of opinion of all four committee members. This was often difficult where opinions varied, and may represent different slides from any given supplier in the collections of the committee members. It is certainly true that there must be exceptions to every evaluation. "4-star" (****) suppliers produce some lower quality slides, while many "3-star" suppliers produce some slides better than certain of the "4-star" suppliers' slides, and some "2-star" suppliers come up with a few exceptionally good products. Also, stability was an important factor in evaluation, so another star could be added to the evaluation of any company that changes to more stable film.

A number of suppliers were dropped from the 1980 Slide Buyers Guide because they did not respond to the questionnaire. We have found since that some of these suppliers had moved and had not received their questionnaires. As these discoveries are made, a questionnaire is sent, and they will be written up in the "Slide Market News" column as a Slide Buyers Guide entry. Readers are asked to send current addresses of missing or new suppliers which they think should be included.

Supplier changes were appearing in the mail as the SBG was being printed, showing again the fluid nature of this market. The "Slide Market News" column must indeed be considered an extension of the Slide Buyers Guide.

The first 60 SBG's mailed out did not include notices of the following, so if you were one of these first recipients, please note these changes: 1) error: pp. 100 & 101 belong after p. 115 in the Subject Index; 2) omissions: pp. 63-69: Evaluations for six Canadian suppliers: please add + (not enough known) for: McIntyre, Scholastic Slide Service, SECAS, McCord Museum, National Film Board, and Public Archives of Canada.

CANADIAN SECTION, SBG

I would like to apologize to all the readers and contributors to Slide Buyers Guide (4th Ed.) for an error caused by an oversight on my part. When sending in some last minute revisions of Canadian slide suppliers, I neglected to mark the evaluation before typing the name of the supplier. Because of this, six suppliers in the Canada section were listed without any mark preceding their names. I am sure that the people who have been accustomed to patronize those suppliers realize that all of them supply excellent slides. To those who are unfamiliar with Canadian slide producers and wish to buy slides from this section of the Slide Buyers Guide, I wish to point out that each and every one of the Canadian slide suppliers recommended by Ms. Boivin-St. Onge and included in the SBG, supplies superior quality slides with excellent information. Because of the selective nature of the Canada section of the SBG (i.e., only a limited number of all the suppliers in Canada are listed) one may purchase slides from all of them with confidence. Only a few suppliers listed in this section are exempt from the "not enough known" symbol because the SBG evaluation was derived only from the four committee members' experience. In fact, Canadian curators have had experience with most of the Canada section for several years, and have close relationships with the suppliers - one reason why above average slides are available. I hope sometime in the future to send out a survey for evaluation among Canadian slide suppliers and report hard statistics to you - until then you may use and rely on the evaluations given in Sources for Slides of Canadian Art by Ms. Boivin St. Onge.

--Linda Bien

Slide Market News

A running up-date for the 1980 Slide Buyers Guide

--Nancy DeLaurier

WAYNE ANDREWS has published his new price schedule for both slides and 8x10 photos. Glass-mounted slides @ \$5.50 each, with quantity discounts to 1000 @ \$3.50 each; 75c less each for cardboard mounted slides. Ten slides minimum order. Recent offerings feature architecture in Michigan, especially Muskegon.

ART NOW, announces slides to be available in May from recent exhibitions in Massachusetts galleries: Aspects of the 70's, complete set, 195 slides, \$243.75, also available in separate sets by exhibition: 1) Painterly Abstraction, 28 slides/\$35.00; 2) Mavericks (Golub, Grooms, Guston, etc.) 48 slides/\$60.00; 3) Directions in Realism, 31 slides/\$38.75; 4) Sitework, 10 slides (4 artists) \$12.50; 5) Recent Photography, 78 slides/\$97.50. Also: 1981 additions to Contemporary Painting and Sculpture, 80 slides for \$1000.00, also in smaller sets. Complete slide listings available in brochure.

ENVIRONMENTAL COMMUNICATIONS informs us that the Frank Holmes lab now uses the new Eastman Color Low Fade film, so all work done there is okay. Their series not processed by Holmes are Rosenquist, Robert Morris, and the three Aerial Perspective series, for which the film stock is not known, but they will specifically request the Low Fade film hereafter.

NEIL HART/SLIDES WORLD WIDE, has just published his new catalog, computer organized and printed, of his 2850 slides from Iran, Afghanistan, Pakistan, India, Greece and Turkey. The slides are sociologically as well as architecturally useful. The complete catalog is \$6.00, listing each slide. A general geographical catalog, listing only the locales for slides is \$2.00. Mr. Hart is an architect and urban designer, currently working in San Francisco. He has photographed the Bay Area extensively for his series of 20th c. urban architecture slides. These slides are not yet cataloged, but available on request. His permanent address is Hallandale, FL as listed in the SBG, but for quicker contact can be reached at Anshen and Allen Architects, 461 Bush St., San Francisco, CA 94108, (415) 391-7100.

MINI-AIDS, has several slide sets of architecture in and around Paris, from a 1907 three-story indoor parking garage to Roman Paris to the Beaubourg.

ROSENTHAL ART SLIDES has released the following information about new slides: 1) Morgan Library: 1200 manuscript slides for \$1500. (assuming it is after March 15 for the \$900. price from the Library); a set of 200 slides will be available this summer for \$300. Individual slides will be available much later from this smaller set. 2) Philadelphia Museum of Art, an initial group of 396 slides, available in June; 3) Hirshhorn Museum, 168 slides, now available. 4) National Museum of American Art (NCFA), 83 slides available in June, in addition to the 100 already out: 5) Cleveland Museum of Art, about 1000 slides, not available until 1982; 6) European Pedestrian Malls, 140 slides for \$200., as a set only, with text by the photographer, Terry Wendt, architect and city planner, available this month (March).

SANDAK is publishing the promised set of 160 slides from the monumental Picasso exhibition at the MOMA. The set includes a great many works heretofore totally unavailable, from the Musee Picasso and the heirs. The list is arranged chronologically, from 1895 to 1971, with good representation in each period. The set is priced at \$240., with most (but not all) slides available individually @ \$1.60 each. Cardboard mounts. With the Picasso Exhibition set list. Sandak encloses a list of their complete inventory of Picasso works, about another 150-160 slides, available individually.

Other 1981 releases include "African Furniture and Household Objects", from the AFA traveling exhibition, 40 slides for \$69.50; "The Search for Alexander" exhibition slides of major Greek

museums, 90 slides for \$140.00; Judy Chicago's "The Dinner Party", 80 slides for \$110.00; works from the permanent collection of the New Orleans Museum of Art, 74 slides for \$128.50.

Mr. Sandak assures us that the cause of the rash of reversed slides in recent months has been corrected. However we should remain alert to slides mounted during that period.

SASKIA'S later 1980 offerings: Group I featured sculpture from the Bargello, and also included works in the Uffizi: Wallraf-Richartz, Cologne: Kunsthistorisches, Vienna: and from Nurnberg. Group II featured painting and sculpture from West Berlin and Italian and Flemish paintings from the Nelson Gallery in Kansas City, and architecture in Berlin and Washington, D.C. The details of the Nelson paintings, as all Saskia details, can only be described as luscious. The first 1981 set featured palaces on the Grand Canal, Venice.

VISUAL EDUCATION (Herbert Budek) announces change to the new LF Eastman Color Film.

THE BOSTON MUSEUM OF FINE ARTS will be the only U.S. museum to host the great Pissarro exhibition for which the Miniature Gallery made slides while it was at the Hayward in London. In Boston May 20-August 9, 1981.

CINCINNATI ART MUSEUM has announced that eleven newly compiled slide sets representing the museum's major areas of collection are now available. Ninety percent of the works represented have been photographed especially for the new series, which is meant for study and lecture purposes only.

A new brochure listing the individual slides within each group and giving order information is available by writing the Photographic Services Department, Cincinnati Art Museum, Eden Park, Cincinnati, Ohio 45202. The sets range in number from eight to thirty-five slides and in price from \$12.00 to \$42.00, plus postage and handling charges. Individual slides also may be ordered.

The new slide sets cover the following areas: Ancient art, Near Eastern art, Far Eastern art, prints, photographs, decorative arts, American Indian art, African art, sculpture, period rooms and a combined group of drawings, watercolors, and pastels. These sets are produced in a carefully selected local lab catering to professional photographers, and are on Ektachrome 5071 duplicating film, the same film used by Rosenthal Art Slides which will continue to supply the set of American paintings and set of European paintings.

AMERICAN COUNCIL FOR THE ARTS, 570 Seventh Ave., NYC 10018. Directory of Artists Slide Registries, compiled by Suzy Ticho. The first major directory of artist slide registries in the U.S. provides a state by state listing describing these central repositories for slides of works by artists of local, regional, and national acclaim. Notes size and nature of the collections, availability, hours, and a summary of restrictions. \$6.95.

ASIAN ART PHOTOGRAPHIC DISTRIBUTION now has available a supplement to the sets from the Cleveland Museum/Nelson Gallery "Eight Dynasties of Chinese Painting" exhibition. These are 204 slides of 37 paintings from the Perry Collection and recent Cleveland Museum acquisitions, from S. Sung through Ching dynasties. All photographed, as were the Exhibition slides, by Pat Young, U. of M. History of Art staff photographer. The set, \$235.; only a limited number of sets will be made.

Also 217 slides of the 69 Japanese paintings in the recent Seattle Art Museum exhibit "Song of the Brush", includes Muromachi, Momoyama and Edo periods. Price \$250. for the set.

INFORMATION CENTER ON CHILDREN'S CULTURES (under UNICEF), 331 E. 38th St. NYC 10016: supplies "fairly high quality slides of children's art for almost any country in the world for a modest reproduction fee." Children's art is also available in 3 sets (Japan, Africa & Latin America) @ \$26 per set from Unipub, 345 Park Avenue South, New York City 10010

JUNE WAYNE. The Dorothy Series, a suite of 20 multicolor lithos, in a 139 slide, 17 min. cassette set for \$150. + \$7.50 p & h. Order from Ambivalence SA, 1108 N. Tamarind Ave., Los Angeles, CA 90038.

HARTILL ART ASSOCIATES corrects the prices listed in the 1980 SBG: originals, US, \$3.25 each, duplicates \$1.75.

MINIATURE GALLERY notes: the GAINSBOROUGH set is on (new) Eastman Color film because it is so much better for detail in the many dark areas. All other recent sets are on the usual Ektachrome reversal film.

The NEUE SACHLICHKEIT has sold out.

PIDGEON AUDIO-VISUAL, c/o World Microfilms Publications, 62 Queen's Grove, London NW8 6ER: offers Slide-tape talks on architecture and design, with 24 slides and printed information. The commentators are architects and other professionals talking often on their own work: produced by Monica Pidgeon, formerly editor of both the Journal of the Royal Institute of British Architecture and Architectural Design. Price about £ 35. per set. 13 sets in two series currently available.

Slides are obtained from the speakers, the photographers, or taken or commissioned by Ms. Pidgeon. Slides are printed from an inter-negative onto Fujicolor print film (no stability figures available yet).

BODLEIAN LIBRARY, Oxford is now looking into the properties of the new Low Fade film, and will inform us if and when they change.

PHOTO-MEYER, Vienna, uses both Eastman Color and Vericolor slide film.

HANNIBAL'S German processing lab is also testing the new Low Fade film, and will report back.

PINK FILM SCOREBOARD

From the list of known users of the old Eastman Color film published in the Winter 1980 issue, you may now cheerfully scratch off the first two, Environmental Communications, Kai Dib, and the Services Techniques, and Visual Education (Herbert Budek). Hooray for them, and may the list continue to shorten!

For Sale: Total contents of the Lantern Slide Collection of Tufts University. Prefer to sell as a lot, but will consider sale by subject area. Total Slides: 3,784. Ancient Art: 315, European Architecture 1,234, United States Architecture, 268, Sculpture 266, Painting: 1,631. Price negotiable. Contact: Pamela Krupanski, Slide Curator, Tufts Univ., Fine Arts Dept., Medford, MA 02155.

THANKS!

Along with many of the Bulletin subscription renewals have come personal notes which warm the heart of this very receptive editor. The messages, from both old friends and new, pile up on my desk because I always intend to thank each writer, but then Dr. Blank can't find Dura-Europos, so there I go, and I probably won't ever write those notes. So I hereby thank you publicly, and am immensely gratified that you find the Bulletin so helpful. That's what it's all about.

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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|---|--------------|
| <u>Guide to Management of Visual Resources Collections</u> , edited by Nancy Schuller | \$6 _____ |
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| <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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Slide Buyers Guide, 4th edition, edited by Nancy DeLaurier. Order from \$8 _____
 Nancy DeLaurier, check payable UMKC.

The editor apologizes for this late issue, and hopes the full report of the San Francisco conferences was worth the delay it caused.

Has everyone noted that the National Collection of Fine Arts on October 14 changed its name to the NATIONAL MUSEUM OF AMERICAN ART? Still part of the Smithsonian Institution, Washington, D.C.