

# VRA Bulletin

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## VRAB Volume 7, Issue 4, 1980

### **Abstract**

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- Classification & Cataloging: A Simple Filing System and Shelf List for the Small Slide Collection
- Architecture Collections: Catholic University of America, Washington D.C. Department of Architecture and Planning Slide Collection Reorganization Project
- Professional News
- Positions Open
- Professional Training
- Photographic Journals
- Slide Market News
- Microforms
- Photograph Market News

### **Keywords**

Mid-America College Art Association, MACAA, Southeastern College Art Conference, SECAC, Slides, Photographs, Visual Resources, Conferences, College Art Association of America (CAA), Art Library Society (ARLIS)

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

WINTER 1980

volume 7

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**Conference Reports**  
**MACAA**

**NINTH ANNUAL VISUAL RESOURCES SESSIONS**

The 44th Annual Meeting of the Mid-America College Art Association was held at the Hyatt Regency in Houston, Texas on October 23-26, 1980. The host institution was the Department of Art, University of Houston.

Evening activities included an evening at the museums of Houston, a banquet with Robert Hughes, Art Critic for TIME, as the featured speaker, and a Bar-B-Q dinner and entertainment on the University of Houston campus. Tours of local slide collections were available for visual resource curators.

Visual resources topics included: Microform Use in Visual Resource Collections: Conservation and Preservation of Slide Films; and Methodology and Classification.

Pat Walsh, Managing Editor, Visual Resources: An International Journal of Documentation, presented her paper "Microforms and their Part in the Retrieval and Study of Visual Materials". The ways in which microforms can function effectively as part of a visual documentation system are described. Criteria for their effective use are presented, including technical considerations of format, projection capabilities, suitability for use and provision for user access. Various applications of microforms to visual materials are both cited and analyzed, with specific publications and projects detailed.

Paul Chiarmonite, Slide Curator - University of Nevada, Las Vegas, addressed future educational changes in her paper "Microform Collection Development: Policy Guidelines for Visual Resource Managers." She anticipated that in the eighties, libraries will experience increased emphasis on independent study and self-instruction, increased use by people outside of degree programs, and a shift towards more technology in method. The publishing industry has made the first step by promoting the idea of microform publication as more than just a method for space reduction.

Ms. Chiarmonite offered a set of Collection Development Guidelines that revolve around five key issues: 1. Creation and Preservation; 2. Maintenance and Development; 3. Documentation and Bibliographic Control; 4. Dissemination and Utilization; and, 5. Evaluation and Selection. These

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**Conferences to Come**

**ARLIS**

**CAA**

ARLIS and CAA  
Art Library Society  
College Art Association  
San Francisco  
February 1981

ARLIS/NA Conference, Visual Resources sessions:  
Monday, February 23 to Thursday, Feb. 26  
CAA Conference: February 25-28  
Thurs., Feb. 26: Joint ARLIS/CAA Session.

There will be a business meeting for CAA Visual Resources people following this joint session: and possibly an informal gathering to be announced at the business meeting.

The tentative Visual Resources program:  
Mon., Feb. 23, all day: Tours at Berkeley: Bancroft Photo Collection, Art Slide Collection, Environmental Design Slide Collection, Pacific Film Archive, Walking tour of campus, University Art Museum and more.

Tues., Feb. 24. 8-9 a.m.: VRSIG Business Meeting  
Moderator: Carol Terry  
Report on "Grants for Visual Resource Collections": Susan Tamulonis

10-12 a.m.: Computer Applications in Slide Collections  
Moderator: Christine Bunting  
Speakers: Gail Kana, Betty Scott, Zelda Richardson

1:30-4 p.m.: ARLIS/NA Membership Meeting

8-11 p.m. New Directions in Architecture  
Moderator: Maryly Snow  
Speakers: Angela Giral, William Stout, Henry Bowles, Stanley Saitowitz, Rayner Banham

Wed., Feb. 25, 8-10 a.m.: Microform Use in Visual Resource Collections  
Moderator: Paula Chiarmonite

10-12 a.m.: Special Problems in Slide Classification  
Moderator: Carol Terry

1-5 p.m.: Tours at Stanford

Thurs., Feb. 26. 8 a.m. : CAA Visual Resources Ad-Hoc Standards Committee

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issues all involve the ability of the administration to successfully involve the user in the development and use of the microforms. This includes the types of microforms purchased, proper bibliographic control, and sufficient viewing facilities.

Ms. Chiarmonte sees a combined fiche/slide documentation as the most successful, with color slides remaining the primary source for color documentation and group lecture functions. She stated that because microfiche color film is unstable, fiche in black and white provide the best research documentation. Microfiche is recommended over microfilm because of lower user resistance, expense, and its quick scan-ability.

The critical factors in the success of microforms in visual resource collections are the promotional attitudes of the curators and a good development policy. For further information on microforms, Ms. Chiarmonte referred the audience to the October issue of the ARLIS/NA Newsletter and her published bibliography. She will speak on microforms at the ARLIS/NA meeting in San Francisco.

#### CONSERVATION AND PRESERVATION OF SLIDE FILMS

Christine L. Sundt, Slide Curator for the Department of Art History at the University of Wisconsin-Madison, spoke on the "The Glass-Mounted Slide: Causes and Effects of Heat Damage." She detailed her research of the past year on the effects of projection and humidity on slide film which are manifested as precipitates on the inside of the mounts. In considering the safety of film between glass, she questioned certain products used in the preparation of film for mounting and the types of materials used in mounts. A by-product of her research has been the discovery of a safer way to bind slides in glass which she described and illustrated with slides and samples.

Briefly, her method calls for near-zero air space between the film and the glass and the use of reflective rather than black tapes for masking only on the outside of the glass, never between the film and glass. She showed that most of the popular mounting systems can be adapted to embody these principles which render the slide resilient to temperatures of over 200° F. by means of simple modifications. A bibliography and chart showing test results were distributed. A lively discussion followed. (The ideas presented in this paper will appear in an article which is being prepared for the Spring 1981 issue of Visual Resources: An International Journal of Documentation. Also, Ms. Sundt has some copies of her paper available for 50¢ to cover postage and handling.)

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#### 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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Typing: Carol Stokes, UMKC Art & Art History Sec.

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News items and articles are welcome, and may be submitted to the editor up to 3 weeks prior to the first of the above-listed months of publication.

DEADLINE FOR SPRING ISSUE: FEBRUARY 7, 1981

#### 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:

Callow, Betty Rae, Past Program Chairperson  
Fry, Eileen, Past Chairperson  
Schuller, Nancy S., Past Chairperson  
Gunther, Susan, Past Program Chairperson  
Cowick, Nan, University of Houston

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Contributors to this issue, see p. 13.

ARLIS/CAA continued from page 1

9-12 a.m.: ARLIS/CAA Joint Session: The Perceived Image  
Moderator: Kathy Ratzenberger

12 noon: CAA Visual Resources Business meeting

1-9 p.m.: Tours at Santa Cruz (unofficial, to be arranged by interested people during the week.)

For further information and registration forms:

College Art Association  
16 East 52nd Street  
New York, New York 10022

ARLIS/NA: Pamela Parry  
143 Bowling Green Place  
Iowa City, Iowa 52240

**SECAC**

## CONFERENCE REPORT

The Southeastern College Art Conference 1980 Annual Meeting was held in Birmingham, Alabama, October 30-November 1 and the conference host was the University of Alabama-Birmingham. The Visual Resources Curators group sponsored four varied and excellent sessions which were well attended by 20 interested visual resource persons.

Thursday morning was a free time period for curators and many participated in a walking tour of the downtown section of Birmingham where there are fine examples of early skyscraper architecture. The tour and slide presentation was led by a member of the Birmingham Historical Society. Panels and sessions began in the afternoon. The Visual Resource Curators met at the Birmingham Museum of Art and were taken on a tour of the Museum and its slide facilities by Rebecca S. Goodwin of the Museum staff. That evening many curators attended the annual SECAC reception at the Museum; the slide presentation and lecture by sculptor, Kenneth Snelson; and the Snelson exhibition.

The Friday morning VRC session was entitled "Copyright Law and Visual Resource Collections." The speaker was Attorney David Olive, a practicing Communications lawyer in the firm of McMillan and Spratling in Birmingham, and instructor of Copyright Law in the Department of Communication Arts at the University of Alabama-Birmingham. Mr. Olive gave a presentation on the history and meaning of the copyright law, the changes made in the 1976 copyright law, and an explanation of Section 107: Fair Use. He then asked the curators attending for questions. Many curators described the practices of copy photography used in their libraries and Mr. Olive could find no copyright violation with 95% of the practices described to him. It was a most informative and reassuring session with all questions presented being answered. Mr. Olive stated several sources where answers to copyright questions could be found.

After lunch "on your own," the afternoon VRC session was a lecture on "Cataloguing Decorative Arts Slides" presented by Kathryn McKenney, slide curator at the Winterthur Museum in Winterthur, Delaware. Kathryn is the curator of the Museum's 85,000 slides and she presented the Winterthur Museum Slide Classification system which she developed based on the Santa Cruz system by Simons and Tansey. Her use of slides and handouts greatly enhanced her presentation. A question and answer period followed with many persons clarifying their decorative art slide classification problems. If anyone would be interested in obtaining a xerox copy of Kathryn's classification system, send your request, a self-addressed stamped envelope, and \$1.00 (to cover the cost of xeroxing) to:

Kathryn McKenney  
Slide Librarian  
Winterthur Museum  
Winterthur, Delaware 19735.

The evening dinner was "on your own," so many of the curators met and traveled to a Mexican restaurant, for a good time of fun and fellowship, before the evening public SECAC lecture.

Saturday morning, Christina Updike (SECAC Visual Resource Curators group chairperson) attended the SECAC annual business meeting. She gave a brief report to the SECAC board and membership outlining the VRC group's growth in membership from five members in 1978 to thirty-nine members in 1980. She thanked the SECAC board for their financial support which helped obtain the speaker from the Winterthur Museum and outlined the future plans for sessions in 1981 and 1982. After the meeting, the final VRC session was a workshop entitled "Photo-copy Methods and Photography in Museums and Galleries" led by M. Antoinette S. Johnson, slide curator at the University of Alabama-Birmingham. Antoinette demonstrated copystand techniques and then took the group to the UAB gallery and demonstrated gallery photography techniques. Excellent questions and valuable information were exchanged. Participants were very pleased with the quality of the workshop.

The Visual Resource Curators 1980 sessions were rewarding and exciting exchanges. They would not have been possible without the tireless efforts of Antoinette Johnson who handled all of the arrangements for the VRC sessions. She worked closely with Christina Updike in developing the wide variety of VRC sessions which offered "something for everyone." The SECAC art history sessions and studio panels also provided excellent alternatives for curators attending.

In 1981, the SECAC annual meeting will be held at the University of Mississippi-Oxford, and the 1982 meeting will be at James Madison University in Harrisonburg, Virginia. If you have any ideas for VRC sessions and/or speakers, or would like to be placed on the SECAC VRC mailing list, please write to:

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

BULLETINS MIS-ADDRESSED

We have finally realized that our Addressograph office, in its changeover to automation, has omitted crucial lines of address from several subscribers, rendering some 1980 Bulletins undeliverable. Some have written in their complaints and have been sent their back issues.

My two assistants have carefully checked the Addressograph print-outs against the card file and the subscription lists, so all subscribers should get this issue. If you have missed previous 1980 issues, please let us know, and we will send you the issues you have missed. We are very sorry, and will watch addresses more carefully in the future. Also, our Addressograph office promises it won't happen again.

--the Editor

MACAA continued from page 2

Pat Toomey, Slide Curator for Rice University, spoke on "High Relative Humidity: A Threat to Slide Collections." The presentation was based on her own experiences with drastic temperature and humidity changes and the problems and solutions that resulted.

Slides exposed to temperatures of 75° to 80° F. and a relative humidity of 65% for several weeks will develop fungus growth. The same environment will produce a condensation in the slide mount in only a few days. While moisture itself does not damage the film, these are the first slides attacked by fungal growth. The traditional glass mounts used by most collections act as a kind of greenhouse by trapping in the moisture.

Fungus growth appears in three stages: first, on the glass facing the non-emulsion (base) side of the film; second, on the base side of the film; and last, on the emulsion side of the film. The first two steps can be corrected by carefully cleaning the damaged area with film cleaner. Once the fungus attacks the emulsion, however, the film is permanently damaged. Ms. Toomey pointed out that color film is more susceptible to fungus growth than black and white film because of the additional gelatin layers and the extra moisture.

Suggestions on prevention included the use of metal storage cabinets over wooden, and monitoring humidity with a seven-day twenty-four hour Hygro-meter, since most radical climatic changes take place at night. She encouraged curators to work with their physical plants to guarantee that any energy conservation measures will not endanger the proper balance of humidity and temperature in the collections.

If damage has already occurred, remedies include the use of a vacuum chamber or prolonged projection to dry out the slides, and the individual cleaning of each damaged slide. Each method is expensive and time consuming. The best solution rests in prevention, and since it is impractical to consider the removal of fungus spores from the air, it is necessary to create and maintain an atmosphere in which these spores cannot proliferate.

Nancy Schuller, Slide Curator for the Art Department at the University of Texas at Austin, presented a report on Sav-A-Chrome. The presentation initially entitled "A Demonstration of Chemicals which Restore Color to Faded Slide Film" offered a review of the new Sav-A-Chrome process and its possible role within visual resource collections.

Ms. Schuller began by dispelling all hopes of the process being the cure for those infamous pink slides in our collections and went on to describe her experiments with the kit. Sav-A-Chrome, developed by photographer Frank Lotz Miller of New Orleans, is a set of bleaches intended to

correct color errors and exposure and processing faults in color slides. No previous darkroom experience is necessary for the process and it can be carried out under normal lighting conditions. Running water is necessary and so we were unable to experiment with the process during the presentation. As a bleach, Sav-A-Chrome is capable of removing all dye from a given layer of film. It is intended for use only on E-6 emulsions.

Ms. Schuller brought examples of her experiments to demonstrate her findings. The most successful attempts at color correction were the underexposed slides and those photographed under improper lighting conditions. Despite the improvements, she pointed out a hazy appearance manifested by slides treated with the Sav-A-Chrome process.

Another chemical kit discussed was Colorbrite. Unlike the bleaches in Sav-A-Chrome, Colorbrite reducers can reduce color or density only up to a point. For those interested in further information on the two products, she referred us to the article "First Aid For Ailing Slides" (Modern Photography, March 1979). While the process has limited use with the regular operations of slide collections, Ms. Schuller pointed out its possible use for photographer-centered problems such as exposure and lighting which frequently plague slides photographed on location.

#### METHODOLOGY AND CLASSIFICATION

Pat Molholt, Associate Director of Libraries, Rensselaer Polytechnic Institute, presented "An Overview of Current Thesaurus/Vocabular Projects in the Fields of Art and Architecture." Ms. Molholt stated that the slow development of keywords, subject headings, or other controlled vocabularies within the arts has resulted from local rather than universal solutions. The spread of networking within libraries and other educational activities has made a set of universally understood terms for the arts essential. The present AAT Project, Art and Architecture Thesaurus, resulted as a by-product of an effort to develop a universal access system for slides. Before that could be accomplished, a set of accepted terms must first be developed. The project is under the director of Dr. Dora Crouch (1980-81 Fellow at the Center for Advanced Study in Visual Arts, National Gallery, Washington, D.C.), Toni Paterson (formerly Executive Editor of RILA and currently Library Director at Bennington College in Vermont), and Pat Molholt.

Ms. Molholt explained the three project stages: 1. To interview persons currently involved in individual research in thesaurus construction; 2. To analyze the results and prepare pilot projects; and 3. To develop the thesaurus. Stage one, supported by a grant from the Council on

Library Resources, resulted in nearly 100 interviews. It revealed that much work is being done at many levels and on many scales and that the need for an in-depth across-the-board thesaurus has proved valid. Funding for Stage two is being sought through a NEH grant. The subject areas of architecture and decorative arts have been selected for the pilot projects to be developed in the second stage.

The Thesaurus will follow the guidelines set down by the American National Standards Institute on Thesaurus Structure, Construction and Use (ANSI Z39). The terms will be structure in a hierarchical arrangement drawing from but not duplicating other projects such as the Library of Congress subject heading lists. Ms. Molholt invited the audience to place their names on the mailing list of current reports on the thesaurus development. Further inquiries should be sent to Ms. Molholt at the Folsom Library, Troy, NY 12181.

Sara Jane Pearman, Slide Librarian, Cleveland Museum of Art, spoke on "Classification and Confusion: Slide Cataloguing." The presentation was centered on the problems engendered by the parallel, but not consistent development of slide classification systems over the past 40 years. These inconsistencies led in part to complex cataloguing numbers, which while organizing the material in the way desired by the program developers, often overloaded a hierarchical approach to cataloguing with unnecessarily long cataloguing numbers. According to Ms. Pearman, these complicated systems waste a good deal of staff time both in the hours which must be spent in determining the needed slide classification number and in the hours required to train filers to understand the system.

At Cleveland, the hierarchical approach is simplified to include a one-line number which designates media and country/civilization, and then the slide is filed alphabetically by artists' names, etc., without employing the use of sub-codes, such as cutter numbers, or long third lines. The hierarchical approach described by Ms. Pearman is already employed as the theoretical basis for various classification systems now in use, but Ms. Pearman stresses the value of using the simplified one-number plus alphabetic identification in the actual coding system. This system in its appealing simplicity is currently being considered by the slide library of the Metropolitan Museum of Art.

Ms. Pearman is at present compiling a complete handbook which explains the theoretical basis of her system as well as giving necessary information charts for the cataloguer. Her approach, both in philosophy and in its written manual form is a simplified and direct approach, intended as a help and a guide to anyone concerned with slide cataloguing difficulties. Her completed manuscript may be published at a later date as one of the MACAA/VR guides.

## SPECIAL TOPICS

Roxanne Williamson, Architecture Department, University of Texas at Austin, in her paper "The Photographer as Architectural Critic and Propagandist" examined the use of photographic images in communicating architectural history. The paper was based on her premise that photographs of architecture should be as carefully scrutinized as historical text and criticism because photographs are frequently products of the photographer's interpretation rather than actual unbiased documentation.

Photographic techniques, both in the darkroom and out, can alter our perception of the building by the photographer using special lenses, lighting, angles, or views. The tradition of photographic architecture without people presents further complications and illusions of dating and scale. Ms. Williamson pointed out that many traditional textbook examples of famous buildings are views unlikely to be seen by a normal observer. Because most of us respond more quickly to visual images, the propagandist quality of architectural photography can be alarming since many buildings no longer extant are known to us only through photographs. In cases where the photographer has truly taken artistic license and created a new reality for the building, the question of which is real must be addressed - the photograph or the building. Ms. Williamson illustrated her idea of the propagandist-photographer and the effect on research conclusions by showing a comparison of slides she took in Ostia and Tivoli with the work of Louis Kahn. While Kahn acknowledges classical roots, an actual comparison with these two sites has been denied. The comparison and the similarity of the structures was uncanny, but the question remained: did the similarity result from a direct influence, or the skill of the photographer in producing the necessary criteria for the comparison? This exposure of the photographer as more than a neutral instrument in documenting architectural history should lead to a more careful examination of architectural photographs.

Maryly Snow, Curator of Slides and Photographs, University of California at Berkeley, in her paper "Donated Collections" provided an overview of the subject as well as examples within her own collection. In the past many curators have been disinclined to deal with donated collections because of their interference with regular production and the interpretation and possible use of the slides within the regular collection. She defined a donated collection as a group of slides which manifests cohesion and is assembled over a period of time with a specific purpose. These collections are distinct from donated slides that come into collections in small numbers.

Before accepting donated collections, it is necessary to establish a gift policy. Ms. Snow suggested the use of the university library's gift policy with minor changes. The suggested policy reads: 1. The assessment of the value of the collection is done by the donor based on fair



market value; 2. The library retains the right, through a written agreement, to determine what use will be made of the gift; 3. The gift is carefully documented. Additions for slide collections concern reproduction rights and include: 4. All requests for reproduction and duplication are referred to the donor; 5. All requests for reproduction and duplication must be made in writing; and, 6. All production costs are born by the donor or other requestor. Additional guidelines for accepting donated slides and collections are based on an article "Unsought Slide Acquisitions" (MACAA Newsletter, Fall 1978) by Nancy DeLaurier. She suggests that slides should be judged both on their value as additions to the collection as well as on their quality. Quality judgments should be based on the standards developed by the joint CAA/ARLIS committee.

Ms. Snow described the donated collections within her jurisdiction. These are stored separately to insure their cohesion and are known by the name of their donor. User manuals or lists that have been provided by the donor are available for the user. She further described the acquisition of the 10,000 slides that constitute the Shafer History of Design Collection. She is currently preparing a computerized index for this collection.

Ms. Snow encouraged curators to reserve critical opinions about donated slides and donated collections and to enjoy the benefits they offer as supplements to the regular collection.

#### MINUTES OF THE BUSINESS MEETING, OCTOBER 25

Chairperson Zelda Richardson opened the Business Meeting on October 25 at the Hyatt Regency in Houston, Texas.

Secretary Gail Kana read the minutes of last year's business meeting and they were approved by the members present.

The nominating committee for the position of Chairperson-Elect, Nancy DeLaurier, Susan Hoover, and Nancy Schuller, presented their candidate Nancy Follis. There were no nominations from the floor. Ms. Follis (U. Missouri-St. Louis) was elected Chairperson-Elect of the Visual Resources Group of MACAA.

Nancy DeLaurier, Treasurer and Editor of the MACAA Bulletin presented the treasurer's report. The current balance is \$1,323.00. Expenditures have included \$1,707.80 for the Bulletin and \$265.00 for the Slide Buyer's Guide. An income of \$3,296.49 was reported. The anticipated expenses for December 1980 for the publication of the Bulletin and the Slide Buyer's Guide total \$1,565.00. It was decided that the subscription rate for the Bulletin will be raised to \$6.00 in 1981. The Index to the Bulletin will be sold separately for \$2.00.

Eileen Fry reported on the Directory. At the request of the executive committee the list will be expanded to include visual resource personnel who are unable to attend conferences. In the past the directory has been limited to those curators attending the business meetings of professional organizations of visual resource curators. Nancy DeLaurier will include on the flyers promoting MACAA Visual Resource publications a special box that can be checked by institutions or curators to include their personnel in the directory. Because of the nature of her mailing lists, it was agreed that this would be a reasonable and comprehensive way to approach the problem.

Zelda Richardson, General Editor of the MACAA Guides, reported on their status. The new Slide Buyer's Guide and the Guide to Computerized Visual Resource Collections will be published this year if seed money is available. Christine Sundt will revise the Equipment Guide. An editor is being sought to revise the Photo Archives Guide, and the Guide to Architecture Collections has been delayed a year.

Chairperson Richardson opened discussion on the position of Chairperson of the Consultation Service Committee. Because of the importance of this service it was agreed to continue it and the executive committee will continue to search for a qualified chairperson.

Nancy DeLaurier asked for suggestions on the Bulletin. Nancy was commended on the excellent job she has done as editor.

Nan Cowick, Acting Curator for the University of Houston's Art Department Slide Collection, was thanked for her part in helping with the conference. The site of the 1981 MACAA Meeting will be Milwaukee, Wisconsin.

Eileen Fry moved to adjourn the meeting. Nan Cowick seconded the motion. The motion was approved.

-- Gail Kana

Secretary, MACAA Visual Resources Group



#### THE INDEX

Donna Serafin (SUNY, Buffalo) is completing the Index for the first six volumes of the Newsletter, from 1974 to 1979, combining the Author and Title indexes compiled by Luz Marie Aveyra with the Subject Index. The total index will be available for mailing with the March 1981 Bulletin. Due to its size, we must charge \$2.00 extra, and have included a box to check on the 1981 subscription form at the end of the Bulletin. Subsequent annual indexes will be included with subscriptions.

## 1981 Subscriptions Due!!

1981 SUBSCRIPTION RENEWALS DUE BY JANUARY 31!

Don't wake up some morning next July wondering why you haven't been receiving your Bulletins! Send in your 1981 subscription now to assure being on the mailing list for the first 1981 issue in March. Due to increased costs as well as increasing size, we are raising the 1981 Bulletin subscription price to \$6.00. Please use the form at the end of the Bulletin.

### REFLECTIONS ON THE 1980 MACAA CONFERENCE

Houston grows before your eyes. While I attended the MACAA Conference, I stayed with a friend in the newly developed Lakeview-Lakehurst area (I never saw a lake). When I left for town, there was an open field across the road from her apartment. By the time I returned that evening, the framing for a new house had been raised.

I've been told 1,000 people a month move to Houston. I'm certain most of them spend a good part of that month on the freeway. The traffic is intense. Everyone drives 70 mph or faster until they see the State Patrol, when they slow down to 65. My Missouri plates afforded me some mercy, and, for the most part, Texans seem to be competent, considerate drivers.

It was hot and breezy in downtown Houston. Walking into the Hyatt-Regency was like entering a cool, cavernous beehive, swarming with people. The lobby was in total chaos, filled with hundreds of suitcases and conventioners. It's a hotel designed for conferences, business persons and expense accounts.

It took me awhile to get my bearings, but I managed to register and find my way to the Red-bud Room where all the VR sessions were held. Entering a room full of Slide Curators made me feel right at home. My favorite part of these conferences is the people. Just talking to people who handle slides for a living has a positive effect on me. When I tell others I've been to a VR conference, they assume the meetings were dull and that I probably skipped most of them to do something interesting. I've given up trying to convince them the meetings are interesting, informative, even humorous at times. It is their vitality that surprises me, and I always take some of it home with me.

I enjoyed Texas. It is the California of the eighties in terms of growth and media attention. I wish I'd had more time in Houston. Some interesting things are happening there in the arts. It is a place to watch.

--Deborah Tinsley

## From the Chair

It was gratifying to see so many faces at the MACAA/VR sessions in Houston this year. The profession of visual resource director is a new and growing one, each year represented by highly-qualified and motivated people just entering the field. During the past few years, much of the published material in the VR field has been presented here in the International Bulletin, edited by Nancy DeLaurier. Our profession has evolved as much as it has largely through the use of such avenues of communication as the Bulletin. The isolation of slide libraries and slide librarians in the past caused the inconsistencies in the development of slide classification schemes, procedures, and policies which now plague us and our patrons. I wish to commend Nancy DeLaurier for all her efforts in helping to break this isolationism, and also for continuing, almost single-handedly, the editorship of the Bulletin for the past six years.

I would also wish to encourage those new visual resource curators and directors who have not yet taken an active role in contributing to the Bulletin to do so: and also to share in advancing knowledge in the profession by participation in conferences, on committees, in research, or by making ideas or suggestions on what problems we as visual resource managers need to tackle and to solve. Please feel free to write to me if you have suggestions or comments on past or future MACAA/VR conference sessions, guide publications, or new projects. The input will always be welcome.

--A. Zelda Richardson  
Chairperson, MACAA/VR

### A SEPARATE VISUAL RESOURCES ORGANIZATION-?

The major item of business at the CAA/VR business session will be discussing the advisability of establishing a separate national organization for Visual Resources curators.

Since 1968 we have had a changing and nebulous status within CAA, functioning first as just a program, then as an informal sub-group, then as a committee. As CAA has grown in size and complexity, they had to tighten up on their many sub-groups, of which we were only one. We could no longer be given program space nor recognition as an official entity unless we became an "affiliate organization". This means complete self-dependence in both organization and financing.

To present at the meeting, Nancy Schuller plans to draft a constitution and by-laws, and investigate other problems of such an organization. It has been suggested that dues include a subscription to this Bulletin plus enough for a hospital room at the annual conference and minor operational expenses.

Continued next page

Feelings have been divided on this subject. Those opposed feel that all our needs are handled by the ARLIS/VR Special Interest group and our regional sub-groups. Those pro-separation feel that visual resources people are now a large enough group to establish our own professional identity, maintaining our regional groups as "branches" of the national, avoiding over-lap and competition among all groups.

With the excellent conference programs offered by the ARLIS/VR group, a CAA affiliate VR group could employ its energies in other directions especially oriented toward working with the CAA. Our Professional Status sanction and now the work of our Professional Standards Committee are examples of projects and activities which could only be effected by a national group affiliated with CAA. It is extremely important to maintain this direct and visible affiliation with the professional organization of art historians and artist teachers. It is even more important to maintain this affiliation as art history professionals instead of a sub-group of a library organization.

With emphasis on professional projects rather than conference programs, we will be free to attend the art and art history program sessions at the CAA conferences which our rich VR programs in the past have not allowed us to do. As art historians, the CAA sessions are as important to our professional growth as the visual resources sessions.

—Nancy DeLaurier

## Guides

Ordering information for the MACAA/VR Guides can be found on the last page of the Bulletin.

### UPCOMING PUBLICATIONS

The 4th edition of the Slide Buyers Guide, edited by Nancy DeLaurier, is scheduled to be printed early December of this year. As well as an expanded listing of slide suppliers, this edition contains information on slide film conservation, an explanation of the methods of commercial slide production, and points out factors to consider in the wise purchase of commercial slides. The SBG is an essential reference book for any slide librarian, and the new edition, expanded and improved, provides valuable information.

Also set for a December publication date is the Guide to Computer Programs for Visual Resource Collections, edited by Zeldia Richardson and Sheila Hannah, both from the University of New Mexico. The guide will discuss methods of approaching computerization, the pros and cons of automation for visual resource collections, as well as budgetary considerations, advice on searching out possible grants, and discussions of programs currently being used in VR collections.

### REVISIONS IN PROGRESS

The revision to the 1978 edition of the Guide to Equipment for Slide Viewing and Maintenance, edited by Gillian Scott (formerly UC/Santa Barbara) has been taken over by Christine Sundt, University of Wisconsin, Madison. A projected publication date of late 1981 is currently planned. Any information or comments you might wish to contribute concerning the revised edition should be directed to Christine at the Elvehjem Museum of Art, University of Wisconsin-Madison, Wisconsin 53706.

### GUIDES STILL AVAILABLE

The Guide to Management of Visual Resource Collections, 1979 edition, ed. Nancy Schuller. This guide contains information on such topics as facilities planning, staffing, circulation and control, annual reports, and as a final chapter, Eleanor Collins, "Collections without Curators." This 16-page article by Ms. Collins is also available as a separate publication, Guide to Collections without Curators, for those who may have purchased the 1978 edition of the Management guide which did not contain the article.

The most recently published guide, the Guide to Copy Photography for Visual Resource Collections, ed. Rosemary Kuehn and Zeldia Richardson, deals with both the administrative and technical aspects of in-house slide production in visual resource collections. Included are articles on equipment, on copystand photography, museum photography, slide film preservation, as well as an extensive bibliography.

A limited number of the Guide for Photograph Collections has been reprinted and is now available. At a later date, this information may be incorporated into a larger guide which will deal with the several non-slide formats which are part of a visual resource collection.

### GUIDES IN PROCESS

The Architecture Guide and Classification and Cataloging Guide are still in the process of compilation.

### COMMENTS

The guides were initiated to help Visual Resource Librarians and Curators with information on topics which would enhance and perhaps update other publications pertaining to VR collections. Suggestions on content, format, or improvements which might be made should be directed to A. Zeldia Richardson, Slide Library, Fine Arts Center, University of New Mexico, Albuquerque, New Mexico 87131.

# Profile

STANFORD UNIVERSITY

The Slide Collection in the Department of Art at Stanford now has 160,000 slides, serving an art history faculty of ten and a studio faculty of nine. The graduate program offers a PhD in Art History and has 20-25 resident students; there is no terminal Master's degree program in art history. The MFA program has five to nine resident students.

The collection functions primarily as a departmental facility with little circulation outside; recently, however, under strict guidelines, faculty in other departments in the University have been able to borrow slides. The Art Department faculty have free access to the collection and do not sign out slides; slides used in Art Department seminars must be signed out by the student and taken from the room only for the duration of the seminar.

The collection is staffed with a full-time slide curator, a 90%-time assistant slide curator who also acts as photographer, volunteer slide binders and student assistants.

A strong background in library science and art history is a necessity for the slide curator who administers the collection and oversees the staff. A major part of the work is the acquisition and cataloguing of slides. Nine to twelve thousand slides are added each year with emphasis on new courses being taught in the department. Usually half of these slides are from commercial sources and museums and half are from copy photography. Continual attention is paid to replacing bad slides with better ones. Work with the faculty takes place at every level as a major effort is made to provide excellent visual material particularly in color for them.

The assistant slide curator does copy photography and some museum photography, supervises and trains student projectionists, recommends orders for supplies and equipment, and types labels. She also works with the slide curator to upgrade the quality of the slides in the collection.

The volunteer slide binders are a group of women, members of the Committee for Art at Stanford, who audit one hour of class for each hour of binding. They are chaired by a member of their group, who is also responsible for training and recruiting; these women have been an invaluable, reliable and meticulous asset to the Department. The group comprises 10-12 women who usually work a total of 40 hours a week.

The student employees fall into two groups: one or two Work-Study students who file slides for a total of ten hours a week; seven to ten students, funded by the Department, who project slides for the Art History classes. Slides are projected on Prado projectors from a central projection booth with windows into each of two classrooms and a large auditorium.

A major feature of this collection is the "weekly order procedure" which has functioned so well that there is seldom any backlog of unprocessed slides. The procedure works as follows:

By Friday noon of each week, all copy for photography is due in the Slide Room. Each image is clearly marked with a special strip of paper on which additional cataloguing information is supplied by the professor. On Thursday (if possible) and Friday, the slide curator accesses and catalogs the slides, checking each image in the collection to see if it is needed, to see if an old slide can be replaced and to verify label information. If necessary, new artists are added to the artist authority file and to the drawers. The slide curator makes decisions on priority of work if more copy comes in than can be processed in one week. Generally four rolls (144 slides) is the maximum.

On Monday afternoon the assistant slide curator does the copy photography, finishing in time to take the film to the nearby Kodak Regional Processing Lab for overnight processing. She then picks up the slides at 8 a.m. the next morning on her way to work.

The slides are checked against the reproductions in the books and assigned the accession number, which the slide curator had noted on the page marker while cataloguing the slides.

On Tuesday and Wednesday the slide binders mask and bind the slides, transferring the accession number to the Gepe mounts. Meanwhile the assistant slide curator types the labels (and the slide curator catalogs and orders commercial slides).

On Wednesday afternoon the assistant slide curator labels the slides, including those commercial slides that the binders have finished on other days of the week.

On Thursday morning all the new slides are laid out on one of the light tables for faculty viewing. On Friday afternoon the slide curator files them, which gives her a chance to check all aspects of each slide, to see that proper guide cards are in the drawer, and perhaps most importantly to further add it to her visual memory.

This system, which provides the faculty with slides on a regular basis in less than a week's time works extremely well, as is evidenced by the fact that special requests have been minimal.

The slide curator reports annually on acquisitions and less frequently on other aspects of the collection. Recently after a report evaluating future growth of the collection, the slide room was remodeled so that the space is more open while, at the same time, there is room for 40,000 more slides.

A tour of this collection with a discussion of record management will be part of the Joint ARLIS/CAA Stanford Day, February 25, 1981.

--Carol Terry  
Slide Curator (1972-1980)

## Ask the Photographer

--Patrick Young  
University of Michigan  
History of Art

(who welcomes questions or suggestions for this column)

### LIGHTING EQUIPMENT FOR MUSEUM/ GALLERY PHOTOGRAPHY

A large selection of portable lighting equipment is available for photographing two or three dimensional objects in a museum or gallery. Studio flash units are used with daylight balanced film while halogen quartz lights are used with tungsten film. Another system, decidedly less compact and portable but capable of handling special problems is the Kodak Pola-light. There are advantages and disadvantages with all three types of lighting.

Studio flash equipment incorporates a power pack and as many as six connecting flash units. Systems by Novatron, Broncolor and Ascortlight display a variety of power ratings, recycling times and flash capabilities. Most units incorporate modelling lights that allow the user to visually determine the necessary placement for the desired illumination. Electronic flash meters are essential for calculating exposures while polaroid test shots are invaluable for checking the light effects before the actual shooting begins.

I have always preferred being able to see exactly what I am going to get and consequently use an artificial light source when photographing paintings, sculpture, or decorative arts. Smith-Victor and Lowel are two manufacturers that produce a large number of photographic lights. The Lowel Tota-light, a long-time favorite of mine, is extremely light and compact and yet accepts as much as a 1000 watt, 3200°K halogen-quartz bulb. These units produce an excellent broad light coverage and, when bounced into an umbrella, provide a soft, shadowless light for shooting three-dimensional objects.

A word of caution when using halogen-quartz lights--the bulbs generate a tremendous amount of heat and great care must be exercised when photographing works of art. The lights must be kept a safe distance away from the paintings and turned on for no longer than the minimum amount of time it takes to read your meter and expose your film.

Kodak Pola-lights can be extremely useful when photographing paintings under glass or in instances where the heavy use of varnish causes light to be reflected back to the camera. A glass polarizing filter is held over a reflector bulb which directs the light in a straight path onto the painting. Another polarizing filter over the camera lens is then capable of eliminating any glare or reflection from the painting

or the glass covering it. On the positive side, the amount of heat that reaches the painting is significantly reduced by the placement of the filters over the lights. Unfortunately the amount of light is also reduced and four units are generally required to cover a medium size canvas. The polarizing filter over the camera lens also cuts the amount of light reaching the film by as much as two stops. A camera meter will automatically adjust for the correct exposure but must be calculated when using a hand held meter. Bracketing by a half stop is highly recommended to insure getting the proper exposure. Pola-lights will produce slides with rich saturated color that are perhaps a bit contrasty and not necessarily faithful to the original in their intensity.

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### PROFESSIONAL STANDARDS

The third, and hopefully final, draft of the Standards for Staffing Fine Arts Slide Collections was recently completed by Christine Sundt (U. Wisconsin). Ms. Sundt accepted the job of completing the Standards project from Gillian Scott who retired from the profession in September.

The document of twenty pages outlines the qualifications, numbers and duties of staff, from head curator to technicians, for varying sizes and types of collections. It will be a guide for administrators as well as slide curators in standards of staffing.

Ms. Sundt expects to submit the Standards document to the boards of the College Art Association and the Art Library Society for sanction and adoption at their next meetings, both probably at their conferences in February. After adoption it will be published and available for use.

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GRANTS IN THE HUMANITIES: A SCHOLAR'S GUIDE TO FUNDING SOURCES. This, according to the editor of the Medieval and Renaissance Newsletter of the University of Wisconsin-Madison, "is the first book to concentrate exclusively on humanities funding for the individual scholar. Practical, how-to advice on all facets of grantsmanship are covered, in addition to the names and details for nearly 150 programs of granting agencies. Both a sample proposal and a sample budget are provided, with expert analyses of the organization and content for each. Also included are a month-by-month calendar of proposal submission deadlines; a list of federal information centers; the Foundation Center and its cooperating libraries; and the state humanities committees. Available from Neal-Schuman Publishers, 64 University Place, NY, NY 10003. \$12.95 plus \$1.00 shipping and handling."

## Conservation

### Fast Cooling of Projector Lamps

Q. Is it necessary to run the projector fan to accelerate cooling before switching off the motor?

A. In most cases this is neither necessary nor recommended.

Fan and lamp switches are common features on many projectors, including the Kodak Carousel and carousel types. However, despite what most of us have come to think of as standard practice — namely running the fan for a few minutes before switching off the motor — there are actually only a few instances when this is called for.

Generally speaking, running the fan to accelerate cooling is necessary only if the machine must be handled immediately after use — if the projector is to be moved or stored, or if the lamp must be replaced quickly. While fast cooling may be used in these instances, it is far more beneficial to wait until the machine reaches a temperature equilibrium on its own before moving, storing, or changing the lamp.

Fast cooling, on the other hand, is not recommended for the following reasons: (1) rapid temperature changes shorten the lamp life and (2) motor wear-out is promoted with the extra running time used to cool the lamp.

From the literature available on this subject, the benefits derived from rapid cooling seem to be insignificant. Projector motors and internal wiring can withstand temperatures much higher than those reached during projection. It is obvious, therefore, that once the motor is turned off, no appreciable increase in heat will be realized in the projector with or without the aid of the fan.

It is also interesting to note that many of the newer projector models designed for heavy use such as Kodak's German-made carousels (the S-AV 1000, 2000, 2020, and 2030) and the Leitz Prodivit among others, are equipped with only one switch: power on/off. The fan lever for rapid cooling is a feature which has been eliminated, no doubt, for the reasons indicated above.

Your questions or comments are always welcomed.

Christine L. Sundt, Slide Curator  
Department of Art History  
University of Wisconsin-Madison  
Elvehjem Museum of Art  
Madison, WI 53706  
(608) 263-2288

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- Eastman Kodak, Kodak AV Equipment Memo, "Kodak Slide Projector Lamp Data and Light Output Modification," Rochester, 1978, Publication No. S-80-2.

## Classification & Cataloging

### A SIMPLE FILING SYSTEM AND SHELF LIST FOR THE SMALL SLIDE COLLECTION

In a small liberal arts college, a working collection of art slides is an important part of the library. At Earlham College, Richmond, Indiana, our collection of 25,000 slides is used by several departments and is available to students for browsing and special studies. To such a small, hard-working collection, the usual code numbered filing system can be an encumbrance. Our slides are filed in drawers close to a lighted surface. Architecture, painting and graphics, sculpture and miscellaneous, are separated, color-coded, and subdivided by century and artist or location.

Our very active department of Oriental studies prefers that we keep oriental slides in a separate category. Visiting art historians and others have had no difficulty finding their way around in our files.

To keep a record of our holdings, the slide curator has xeroxed two copies of each slide. In groups of 28 to a legal sized sheet of xerox paper, the copies, with only their labels legible are cut apart and each 2" x 2" copy is filed in the back of the drawer containing those slides. In a separate slide file drawer a second xeroxed copy of each slide is filed alphabetically by artist or, in the case of architecture, location.

In process is also a subject index. In a small college, students and instructors often make such requests as pictures of musical instruments, or portraits of Catherine de Medici. The subject card gives the artist as well as the drawer number of each item.

Using 2" x 2" xerox copies eliminates much typing and handling, while filing them in a spare slide drawer saves space that would be needed by 3" x 5" cards and a special file cabinet. If I were starting my system over again, I would xerox onto stiff paper to facilitate handling of my little 2 x 2 cards.

Our filing system is, of course, only practical for a small slide collection under the care of a single, part-time curator.

—Nancy McDowell  
Slide Curator  
Earlham College  
Richmond, Indiana



## Architecture Collections

CATHOLIC UNIVERSITY OF AMERICA, WASHINGTON, D.C.  
DEPARTMENT OF ARCHITECTURE AND PLANNING  
SLIDE COLLECTION REORGANIZATION PROJECT

A recent four month reclassification project conducted at the Catholic University of America in Washington, D.C. demonstrates how with limited resources and within a short time frame a poorly organized slide collection can be entirely revamped and recatalogued.

Prior to the summer of 1980, the bulk of the slides (in an architecture collection of approximately 30,000) were classified according to period, but so randomly and inconsistently as to be ineffective. To complicate matters, many slides were filed by architect or by location. Several drawers of slides were classified according to a computer scheme, bearing only numerical labels. In the absence of a curator, slides were misfiled and misplaced. Groups of unidentified slides were donated or otherwise acquired by the collection and stored in boxes.

Given the situation, I submitted a proposal to Peter Blake, Chairman of the Department of Architecture and Planning, outlining a four month slide collection reorganization project. This proposal was prompted by a CUA visit to the University of Maryland School of Architecture, at which time Elizabeth Alley, Curator of Slides and Visual Aids, encouraged them that a reclassification was indeed feasible. The limited term project approach was conceived as a way to utilize a minimum of resources. It was hoped that the collection would be sufficiently in order by the start of the 1980-81 school year, and would be maintained thereafter under the auspices of the Engineering/Architecture Library, directed by Bernard Fortier.

In my proposal I suggested that the geographic scheme used at the University of Maryland School of Architecture be instituted as it has proven to be well-suited to its users, predominantly architectural historians, and is universal, consistent and straightforward. In this system, buildings are filed by location (country, then city, alphabetically). Within a given city buildings are grouped by building type. The same color code used for guide cards and slide labels (educational - green, religious - yellow, etc.) is used in cross-referencing buildings by known architects in an index card file.

The reorganization involved five stages:

1. Breakdown of chronological (or other) classification system and regrouping of all slides by geographic location.
2. Arrangement of slides within each city by building type, and preparation of country, city and building guide cards.
3. Development of architect's cross-reference (ACR) file.

4. Color-coding of individual slides in upper right-hand corner.
5. Establishment of special collections according to faculty interests and needs.

Stage 1 required a few empty drawers, a supply of scratch cards, and some reliable reference books to research partially identified slides (an atlas and a comprehensive authoritative History of Architecture proved indispensable).

I started with the 19th and 20th c. drawers as this was the expressed priority of the faculty. When relocating a slide the city name was underlined (or written in) and a country code (e.g. U.S.) was indicated in the upper right-hand corner. Minimal effort was made to label slides according to a specific format in the interest of expediency.

The major task of relocating 25,000 slides was completed in approximately one and a half months. After all slides (save those which were set aside due to insufficient identification) were arranged alphabetically by country and city, grouping of slides by building type was begun. I relied on the University of Maryland classification system for building type categories, modifying slightly in those cases where the number and nature of the slides in question warranted deletion or creation of categories.

To type the guide cards, we purchased a used micro-type typewriter and enlisted the help of the campus bindery to cut the guide cards to specification. Guide card typing proceeded fairly quickly. At the end of stage 2, the collection was reorganized by geographic location and building type and guide cards were in place.

The collection was accessible to a limited number of faculty members teaching summer courses. A rigid sign-out system was introduced.

Each building by a known architect was then indexed in a card file. This third phase of the project entailed a scrupulous review of the slides to isolate those that needed to be cross-referenced by architect. The information (architect-country-code-city-building-date) was typed on colored 3x5 index cards and the number of slides and cataloguing date recorded at the bottom. Each slide cross-referenced by architect was marked ACR to avoid duplication of effort. The cards were then filed alphabetically by architect's name. This provides an easy point of access for a user unfamiliar with the location of a building by a given architect.

The magic marker color-coding of the slides was the next step. This code greatly facilitates sorting and filing of slides and draws attention to misfiled slides.

The fifth and final stage of the reclassification project, the establishment of special collections, required extensive discussion with faculty

members. In addition to a Projects (unexecuted works) and a Types file, a Framework was developed to suit the Department's City Planning program, in collaboration with Dr. Thomas Walton, history curriculum coordinator. Views of the city on a macro scale (aerial views, plans) were classified according to the Urban Planning scheme developed at the University of Maryland by Elizabeth Alley. An Urban Design category was created to accommodate slides depicting the various elements of the urban landscape (i.e. Street Furniture, Fountains, Paving, etc.). Other special collections were created as needed.

On-going curatorial tasks performed during the course of the four month period included the assessment of acquisitions needs and priorities and the purchase of supplies and commercial slide sets.

Approximately 300 hours of work-study time were available to the project. A work-study classification assistant expedited the relocation of slides (stage 1) and devoted considerable time to the building of the ACR file. Nine hundred slides were added to the collection (exclusive of commercial purchases) through in-house duplication of faculty originals by a work-study photographic assistant.

The project was completed as scheduled. Feedback from faculty users has been most encouraging. The "new" collection is referred to as a vast improvement, lecture preparation is substantially reduced, and faculty and administration are impressed with the smoothness of the transition. Members of the Department now recognize this essential resource as useful and easily maintained and look forward to its growth.

—Lauren M. O'Connell

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#### EASY NON-SMEARABLE GUIDE CARDS

Eileen Fry has sent some samples of a convenient new guide card label. It is permanently coated with a clear polyester film, and can be typed on with stencil key or handwritten with pressure. They are pressure-sensitive and are made to be folded over the card, with color edges in 11 color choices. The imprint is dark gray, not as black as a good new typewriter ribbon gives, but its permanence and convenience may compensate for that slight defect. The labels come in a variety of widths, from 1" to 6". Possibly too costly for many institutions, the 2" width label would run 6-1/4¢ per label, with a reduction for bulk packing.

Other guiding device samples were included in the package: color coding tabs and pre-printed alphabetizing tabs. From: Superior Tabblies, Inc. 1719 South Elmhurst Road, Elk Grove Village, Illinois 60007.

## Professional News

### NEWS OF OUR COLLEAGUES:

Gillian Scott is now living in Calgary, Alberta. Jo Nilsson is now teaching in Bellingham, Washington: her replacement at the Seattle Art Museum Media Center is Suzanne Kotz. Virginia Kerr (U. Illinois, Chicago Circle) is on a year's leave of absence to work on her dissertation (17th and 18th c. English library architecture) at the Courtauld Institute, University of London.

## Positions Open

University of Rochester, Department of Fine Arts. Responsible for the administration of a slide collection serving the art-history (and other) faculty. Duties will include collection development and maintenance, supervision and training of part-time personnel, and revision (or refinement) of the cataloging system. Qualifications: B.A. or M.A. in art-history, M.L.S. (preferred but not required) and some administrative experience in a slide library devoted to the history of art. Send resume, including references, to: Professor D.K. Dohanian, Department of Fine Arts, 424 Morey Hall, University of Rochester, Rochester, New York 14627.

Wake Forest University, Slide Curator. Effective August 1, 1981. In charge of slide library of more than 100,000 slides: responsibilities include all ordering and supervision of slide preparation, maintenance of collections and equipment (1 regular assistant plus student help). MA or equivalent in art history, slide room experience, reading knowledge of European languages, some skills in photography preferred. Salary open. Include letters of recommendation and vita by January 1, 1981 to Margaret Sumplee Smith, Chairwoman, Art Department, P.O. Box 7232, Wake Forest University, Winston-Salem, N.C. 27109. AA. EOE.

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#### Contributors to this Issue:

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# Professional Training

## 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.

## UNIVERSITY OF TEXAS-AUSTIN NOVEMBER WORKSHOP

Nancy Schuller, Art Department, and Susan Hoover, School of Architecture, conducted a two-day workshop November 14 and 15 on "Development, Administration and Maintenance" of Visual Resource Collections, geared especially toward architecture slide collections.

## SEMINAR ON COLOR March 27-28

Advanced Studies in Visual Resources: Production and Preservation of Color Slides and Transparencies

The University of Texas at Austin, Division of Continuing Education announces a two-day seminar concerned with the investigation and discussion of methods used for preservation and production of color slides and transparencies.

While numerous programs on the subject of preservation of black and white photographic images have been presented in recent years, little has been done to formally disseminate comparable information on color images. A growing interest in the specific problems associated with the production, preservation, and use of color slides and transparencies is evidenced in both current literature and discussion in the field. These problems are a result of many factors: use of films that were never designed to be permanent, improper processing, environmental hazards, improper handling during projection or display, among others.

It is the purpose of this seminar to provide an in-depth survey of the factors unique to color slides and transparencies that effect their production, use, and preservation. The seminar is intended to provide photographers, archivists, curators, etc., with both theoretical and practical information relevant to every aspect of these seemingly transient images.

All featured speakers are involved in original research and practical implementation of the most recent ideas in the area of preservation and/or production of color slides and transparencies. Topics that will be covered are: structure of color films and processing procedures; effects of heat, humidity, and fungus; fading characteristics of color films; films of the future; cold storage facilities; special problems of glass mounted color slides and transparencies; restoration of faded color transparencies by duplication; original photography of works of art; special preservation facilities of color slides and transparencies; and characteristics of color duplicates.

Participants will also have the opportunity to seek advice on their individual concerns on color from the special speakers.

The seminar speakers will be: Henry Wilhelm, Independent Researcher of dye stability and other factors in the preservation of color materials; Christine Sumdt, Department of Art, University of Wisconsin; Ed Wiittala, Eastman Kodak Company, Research Division, Arlene Farber Sirkin, U.S. Army Audiovisual Center; and other professionals from education and industry.

This seminar is held with the cooperation of the University of Texas School of Architecture, Department of Art, and the Humanities Research Center. Cost for the two-day seminar is \$135.00, which includes tuition, reference material, registration reception (evening of March 26), and the two noon-day meals, March 27 and 28. Participants in the seminar will have the opportunity to visit the Photography Collection, Humanities Research Center, the facilities of the Lyndon Baines Johnson Presidential Library, and the Department of Art's Slide and Photograph Collections. Room for the seminar participants will be available at a local hotel.

For further information or for registration forms, please contact:

Susan Hoover, Director Architecture Reference Center School of Architecture	Nancy Schuller Curator of Visual Arts Slide and Photo Collec- tions Department of Art
University of Texas at Austin Austin, Texas 78712	



Gleanings from

## Photographic Journals

Camera 35, October 1980, Vol. 25, #10, pp. 62-63.  
"We Tried It: Pradolux RT 300"  
by Leif Ericksenn

Leitz USA has just begun to market their first round-tray slide projector and according to Mr. Ericksenn's review it is a remarkable machine. Heat, a major cause of slide deformation, has been substantially eliminated from the Pradolux RT 300 by means of a special dichroic mirror (the heat filter has been eliminated) which reflects the visible rays while absorbing the harmful infrared.\* The heat is then expelled from the machine by a powerful blower system. The RT 300 is by no means heat free, but it is much cooler than all other projectors with a gate temperature held at 135°F, a temperature far below the 145-175°F "acceptable" range of Kodak projectors. In an effort to minimize popping and curving the slides are slowly preheated before entering the gate. Lamp types used are ELH and ENH. The projector has a built-in voltage regulator which keeps the current surge constant and even, thus extending the life of the lamps.

These are only a few of the refinements of the RT 300. Some of the others include:

- automatic and accurate slide registration; positioning of the slide in the gate in two dimensions
- gate shutter; when no slide is in the gate a shutter blanks off the light giving a black screen
- an auto focus system with a sensor directed at the center of the slide in the gate
- automatic shutdown if the system overloads
- acceptance of all Kodak Carousel trays.

Leitz has a reputation for producing quality equipment and the RT 300 has been manufactured in this tradition. However, the price, \$636.00, makes it an extremely expensive addition to a department.

\*Infrared rays have a longer wavelength than visible light which accounts for their absorption and the visible light's reflection.

Popular Photography, Sept. 1980, pp. 100-103.

"First Look: Fujichrome 400"  
by B. Schwalberg and M. Keller

Kodak's Ektachrome 400 daylight balanced slide film first came on the market in late 1978 (see MACAA Newsletter, Dec. 1978, p. 13) and since then has attained a reputation as a fine film for photographing dimly lit subjects and for freezing action. This year Fuji has developed Fujichrome 400 which competes strongly with Kodak's high speed color film. When compared under controlled testing situations both films were found to be bright and contrasty with equally excellent grain and sharpness. Color registration for both was

found to be very good, however the inherent properties of the films became evident when comparing color tendencies. Kodak's film, when used in bright sunlight, runs cool, in fact it is visibly bluish, whereas Fuji 400 errs in the direction of golden-yellow tones. In general this tendency toward warm tones is preferable to cool coloration. However, when the Kelvin-color temperature is reduced from its daylight reading of 5500K to 3000K, Ektachrome 400's blue bias acts almost as a filter subtracting the reds of the low light situation.

Fujichrome 400 is also E-6 compatible at ASA 400 eliminating the necessity of any special developing. Finally Ektachrome 400 is able to be pushed several stops in the first developer while Fujichrome cannot.

The limited number of articles appearing in journals this quarter sent me searching through the Art Index for past works of interest. I came across a very interesting article in Exposure, 15:4, pp. 32-33, entitled "An Improved Method for Producing 35mm Slides from Photographic Prints" by Bruce W. Grant. The specific steps of Grant's experiment and the technical results are explained in great detail, but here is a summary of his findings. When photographing photographic prints for projection it is relatively easy to record the informational content of the photograph, with some tonal variation, however, it is difficult to convey the aesthetic quality of the print in a slide. To obtain this desired result Grant ran comparison tests on Kodak Panatomic X Film, Kodak Ektachrome Professional 50 and Kodak Ektachrome Slide Duplicating Film 5071 and found that with the proper color correction filters Slide Film 5071 gave superior results, the contrast of the slides being closest to the original print. With the ever growing interest in photography at the university level the production of slides which closely approximate the original prints is of great importance when trying to convey the artistic merit of the work. Grant offers a new method, the use of a color slide duplicating film, to obtain good slide copies of original black and white prints.

—Kathy Snyder  
The Colorado College  
Colorado Springs



## Slide Market News

**Note:** As the 1980 Slide Buyers Guide is almost ready for publication, this column will include only items of recent or current interest that would not be included in the SBG.

---Nancy DeLaurier

BUDEK switched to the new Eastman Color film over a year ago, so all production since then should be stable. This includes their new series, Great American Architects and Women Artists. Prospective customers can ask if sets they want are on new film.

HARTILL ART ASSOCIATES announce the addition of new items to their Slide Library in the following areas all photographed in 1980:

### France

Roman - Arles, Chaponost, Vaisons-la-Romaine, Orange, Nîmes, Avignon, Pont-du-Gard, & Aix, etc.

Romanesque - Abbey Thoronet, Anzy-le-Duc, St. Trophime and Paray-le-Monial, etc.

PLUS works of Le Corbusier such as La Tourette

### Germany

Renaissance - Augsburg, Munchen & Ulm, etc.

Baroque - Augsburg, Munchen, & Ulm etc. including the Abbey of Ottobeuren

### Italy

Baroque - works by Guarini & Juvarra in Turin  
20TH Cent. - works by Nervi et al.

### Canada

Victorian - Kingston, Toronto & Montreal  
20TH Cent. - Montreal & Kingston

Requests for special needs prior to publication of Supplement will be handled as the supplement will not appear this year. Both originals and duplicates are available.

THOMAS N. KAUTSCH, 955 Alla Avenue, Concord, CA 94518 has slides available from the following places, and will add more, especially from S.E. Asia following a winter trip: Aden, Bangla Desh, Belgium, Cambodia, Canada, Djibouti, Egypt, Ethiopia, France, Germany, Gibraltar, Greece, India, Indonesia, Iran, Iraq, Italy, Hawaiian Islands, Hong Kong, Japan, Jordan, Lebanon, Malaysia, Mexico, Morocco, Netherlands, Pakistan, Panama Canal, Philippines, Portugal, Puerto Rico, Saudia Arabia, Singapore, South Korea, Spain, Sri Lanka, Sweden, Taiwan, Thailand, Turkey, Vietnam.

ROBERTO MARQUES, 512, 19th Ave #C, San Mateo, CA 94403, phone: (415) 574-8726. Sets of slides of Diego Rivera frescoes in San Francisco. Each set consists of 50 slides, on 5071 Ektachrome slide duplicating film, mounted in cardboard, with captions. Price \$100.00 per set, no single slides.

ROSENTHAL ART SLIDES is pleased to announce greatly increased sales for 1980. They attribute this partly to a newsletter released last spring which notified their customers several months in advance of a major price increase. More recently they have received large orders from overseas. They have managed to fill orders promptly while maintaining adequate inventory (keeping out-of-stock items to less than one percent.) At present, they have a staff of five full-time and six part-time employees, which they hope will enable them to produce new slides more quickly than in the past.

Rosenthal's revised Volume I has been completed but is not being generally released until their new slides and supplement are prepared in time for the C.A.A. meeting next February. Complimentary copies of both will then be sent simultaneously to their customers to reduce shipping costs. It is anticipated that the January 1981 supplement will repeat the museum listings published last January. (Some of these have been expanded.) Also to be included are new slides from The Philadelphia Museum of Art, The Hirshhorn Museum, The Pierpont Morgan Library, The Phillips Collection, and a set on modern European pedestrian malls.

Current prices are: 1 to 49 slides @ \$1.80, 50 to 299 @ \$1.70, 300 to 999 @ \$1.60, 1000 to 4999 @ \$1.50.

Catalog prices are: Volume I - \$3.00; Volume II - \$4.00, both Volumes for \$6.00.

AMERICAN COMMITTEE FOR SOUTH ASIAN ART has these new sets available: Sri Lanka II, Nepal I & II, Tibetan Thang-kas, Hindu Deities and Early Kalachuri Caves. Three other sets are edited re-issues of previous sets: Stupas at Sanchi, Gupta Sites I, and Sri Lanka I.

PIONEERS OF MODERN TYPOGRAPHY, by Herbert Spencer provides also a set of 40 slides of subjects reproduced in the book. The slides include the work of Apollinaire, El Lissitzky, Moholy-Nagy, Rodchenko, Bill, Schwitters, and van Doesburg. Addresses: US: Carman Educational Association, Box 205, Youngstown, NY 14174; Canada: Carman Educational Association, Pine Grove, Ontario; UK: Common Ground, 44 Fulham Road, London SW3.

**Sandak:** quite a few recent slides have been reversed.

The excellent guide, "Sources for Slides of Canadian Art" by Hélène Boivin St. Onge is now available for \$2.00 from: Mr. David Burnett, Secretary-treasurer of the Universities Art Association of Canada, Art Gallery of Ontario, Grange Park, Toronto, Ontario, M5T 1G4 Canada.

MINIATURE GALLERY has just announced (Art-Slide News 48) their set of 156 slides of paintings in the Kunsthistorisches Museum, Vienna, price \$161.50. Catalogue 49 due out early December will be devoted to the Abstraction Exhibition (London 1980) and the Dali Exhibition (London and Paris, 1980).

They also have the slides ready of the Isenheim Altarpiece by Grunewald and of the Giotto frescoes in Sta. Croce. This latter set is the result of a joint venture set up a long time ago by Miniature Gallery and Scala whereby the cost would be shared between them - Miniature Gallery issuing the slides and Scala having the large transparencies for their publisher's archive.

Derek Carver is also currently photographing two major exhibitions in London, the important Gainsborough Exhibition at the Tate Gallery and the Camille Pissarro Exhibition which will travel from London to Paris and then on to Boston.

MG is also re-issuing a number of their recent sets that have been out of print for the past few months. Cityscape and Great Victorian Pictures are already available again and Dada and Surrealism Reviewed will be available again in December. Other out of print sets will be re-issued during the coming few months.

Mr. Carver adds that the Abstraction set, although covering the same period (1910-20) as other recent sets, is very selective, filling gaps instead of properly surveying the exhibition.

WOODMANSTERNE informs us that their National Trust slides are all on the new LF (low fade) Eastman Color film, as these are a new production. The catalog of National Trust properties slide sets is available separately from their other catalogs.

LOGRONO, Spain: 36 slides of the Cathedral of Santa Maria de la Redonda, including paintings and sculpture, for 540 pesetas. Address to Maria-Jose Silvan-Sada, Bibliotecarie, Instituto de Estudios Riojanoa, Caloo Sotelo, 3 Logrono.

#### A PROBLEM WITH THE POST-IMPRESSIONISM SLIDE SET

The slide set from the landmark Post-Impressionism exhibition in London is likely to have a profound effect in broadening the teaching of painting for that period. The Miniature Gallery provides labels with the slides: however, slide collections which classify artists by nationality will have a difficult task without the Royal Academy catalog. A great many artists were omitted when the exhibition moved to Washington; furthermore the Washington catalog is organized quite differently, and omits important documentary information. Paintings by the many lesser-known artists form the real treasure of this

exhibition and of the slide set, but without adequate nationality information they cannot find a home in many of our collections.

If enough slide curators request, we will publish a list of artists' nationalities and dates for this slide set in the Spring Bulletin. Let us know if you need it.



#### PINK FILM SCOREBOARD

According to information received for the 1980 Slide Buyers Guide and previous knowledge, the suppliers listed below are still using the old Eastman Color Motion Picture print film, with a color stability of about five years. We have sent to these suppliers (except the last 2) a letter asking them to inform us if and when they change to a more stable film, so we could inform our Bulletin readers. The SBG gives the film type used for those suppliers who provided adequate information.

The new Eastman Color film, available only since 1979 and as a special order item, has a projected 50-year color stability, and is now being used by three major slide producers: Scala (list of sets published in recent Bulletins), Budek (see this SMN column), and Woodmansterne, whose new issues and re-stocked slides are on new film. Sandak changed in 1978 and Miniature Gallery changed in 1976 to other stable films.

Still using (old) Eastman Color (or similar unstable) film:

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

## Microforms

Paula Chairmonte  
THE University of Nevada, Las Vegas

As mentioned in last quarter's *Bulletin*, the microforms column will promote art microforms through a regular series of system reviews. This month's review, however, has been superceded by professional conference coverage of micrographics. The primary purpose of the column is to provide visual resource managers with a current awareness service in the field of microform documentation of visual art. The following synopsis of the Visual Resources session of the October 1980 MACAA Conference in Houston as well as a projected outline of the Microforms Session of the February 1981 ARLIS Conference in San Francisco are devoted to this end.

Mid-America College Art Conference (MACAA) Presentations in this two hour session included papers given by Patricia Walsh, managing editor of *Visual Resources* entitled, "The Role of Microforms in the Retrieval of Visual Information," and by Paula Chairmonte entitled, "Microform Collection Development Policy Guidelines for Visual Resource Managers." Copies of either transcript may be obtained from the authors.

Art Libraries Society of North America (ARLIS) Presentations to be held on Wednesday 25 February from 8-10 a.m. include a paper by Pat Walsh on a similar topic and by Paula Chairmonte entitled, "Microform Collection Development Guidelines for Art Librarians." This report will be based upon a microforms consultation at the U. Texas at Austin hosted by Nancy Schuller this December which will focus upon staff management and facilities planning in the art microform collection. In addition to the above may be contributions by Karen Wilson of the Chicago Visual Library and Charles Chadwyck-Healey of Chadwyck-Healey/Somerset House Limited.

The Microforms Sub-Committee under aegis of the Visual Resources Special Interest Group in ARLIS will be formally presented as well as voted on at this time. The purpose of this committee is to promote acquisitions and consortium of microforms in visual resource collections and art libraries through formulation and dissemination of a microforms collection development policy based upon the microforms bibliography published in the Microforms column of the ARLIS/NA Newsletter as well as the University of Texas at Austin Consultation.



## SLIDE EXCHANGES

The Missouri-Kansas Slide Exchange experimental project got launched this fall as Deborah Tinsley, Kansas City Art Institute, published the list of slide subjects that various Mo-Kan collections had available to duplicate and sell. Prospective customer-curators will deal directly with the offering curator for duplication and purchase.

This seems like such a good idea, we wonder if *Bulletin* readers would like to try a similar experiment with 1) surplus slides, and/or 2) slides unique to your collection (such as photographed by faculty, staff or students). Of particular interest would be local architecture or art works. The slide quality and information provided must conform with the ARLIS/CAA Slide Quality Standards Statement, which has been published in previous Newsletters. The original photographers must give permission for the duplication and sale of their slides, and no copyrighted slides may be included.

Prospective sellers should send to the editor for publication a brief list of subject matter available, and may indicate any particular works of special interest. They should then be able to send a detailed listing to prospective buyers who may contact them. The sellers should establish their own price to cover cost of duplication plus additional costs of postage, listing and handling.

This slide exchange would not be aimed at competing with the commercial market, but rather to fill in gaps where commercial slides are not available.

Conversely, we could start a *Slides Wanted* column, where readers could send in requests for slides that they cannot find on the commercial market.

We all have those travel slides from camera-happy teachers, friends and ourselves. Who knows, they may be just what someone else wants!

## Photograph Market News

SCALA Fine Arts Publishers, 24 West 45th St., New York, N.Y. 10036: announces that black and white photographs from the ALINARI collections (including the archives of ANDERSON, BROGI, FIORENTINI, and others) may now be ordered directly from their N.Y. office. These extensive photographic collections of painting, sculpture, architecture, etc. are primarily from Italian collections and locations, but also from other European countries. Full identification is provided. No catalogs are available, but they will handle requests for specific works and monuments. 10,000 photos are on display in their N.Y. office. Price: 8x10 b/w photo, \$3.50. Whole sets are available of exhibitions photographed in Italy 1955-69.

**HOLD THE PRESS!**

The following items came in the December first mail, an hour after the Bulletin went to the printer. They are too important to omit, so add them to the appropriate columns:

**MICROFORMS SEMINAR**

Paula Chiaromonte will conduct a seminar December 15-17, 1980 at the University of Texas-Austin, covering Facilities Planning, Collection Development, Management, User Needs, and a national survey report, plus tours and social events. For information call Nancy Schuller, (512)471-4337.

**PINK SLIDES SCOREBOARD**

KaiDib is changing to the Eastman Color LF film early in 1981, and will so announce in its general mailing. They remind us that their Cambodia set was done on reversal film.

Service Techniques et Commerciaux de la Reunion des Musees Nationaux is currently negotiating with Kodak, and plans to start using the new LF film in January or February. The first French company to change!

**SLIDE MARKET NEWS**

THE PIERPONT MORGAN LIBRARY announces a set of 1200 slides and microfiche of the principal treasures in the their collections, for a pre-publication price of \$900.00, until February 1, 1981. The slides are produced by Rosenthal Art Slides, from whom they will be available after February 1, 1981, for \$1500.00. Address: Mail Order, Morgan Library, 29 East Thirty-sixth Street, New York, NY 10016.

MINIATURE GALLERY will soon publish its The Mechanised Image set of about 130 slides, from the exhibition of modern printing techniques and prints, alongside old master prints for historical perspective. Details included. Miniature Gallery is also working now on their Gainsborough and Pissarro sets, and plan to do a Picasso set from the reduced version of the New York exhibit. They are also contemplating a re-issue of The Art of Drawing set, done in 1974 on Eastman Color film, and now pink.

**Form for MACAA Guides**

<u>Guide to Management of Visual Resources Collections</u> , edited by Nancy Schuller	\$6	_____
<u>Guide to Equipment for Slide Maintenance and Viewing</u> , edited by Gillian Scott	\$10	_____
<u>Guide to Copy Photography for Visual Resource Collections</u> by Rosemary Kuehn and Zelda Richardson	\$ 6	_____
Guide for Collections without Curators, edited by Eleanor Collins (PLEASE NOTE: This guide is included as a chapter in the revised edition of Schuller's <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	_____
Please add \$1.50 for postage and handling to all orders.	\$1.50	_____
TOTAL AMOUNT ENCLOSED _____		
Make check payable to: <u>University of New Mexico</u>		
Send to: <u>Zelda Richardson, Slide Librarian</u>		
<u>Fine Arts Slide Library, FAC 2010</u>		
<u>University of New Mexico</u>		
<u>Albuquerque, New Mexico 87131, USA</u>		
Name _____		
Address _____		
City _____	State _____	Zip _____
PREPAYMENT IS REQUIRED FOR ALL GUIDE ORDERS.		
<u>Slide Buyers Guide</u> , 4th edition, edited by Nancy DeLaurier. Order from _____ \$8 _____		
Nancy DeLaurier, check payable UMKC.		