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## VRAB Volume 7, Issue 3, 1980

### **Abstract**

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### **Keywords**

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

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

## FALL 1980

volume 7

number 3

september, 1980

## Conferences to Come

### MACAA 44th CONFERENCE OF MACAA

The Mid-America College Art Association of America (MACAA) Annual Conference will be held Thursday October 23 through Sunday October 26, 1980 in Houston, Texas.

The Visual Resources Section of MACAA has an exciting program planned.

Since there seems to be an increasing demand for information on slide film conservation, three sessions will deal with various related problems:

1. Christine Sundt (University of Wisconsin, Madison) will give a session on her recent research into the effects of various slide projectors on slide film. She is currently working with both Kodak and Agfa labs to determine data on this problem. The presentation will consist of both factual data and visual examples.
2. Pat Toomey (Rice University, Houston) will address the problem of humidity with respect to slide film. The various approaches to alleviating the conditions and also suggestions for restoring damaged slides will be considered.
3. Sarah Jane Pearman (Cleveland Museum of Art) will speak on classification systems. Ms. Pearman is the editor of the future MA-CAA guide on classification systems.
4. Pat Molholt from Rensselaer Polytechnic Institute will speak on the current "Universal Access System" project. Ms. Molholt is one of the project directors for the Art and Architecture Thesaurus Project, recently funded by the Council of Library Resources. The project is a fascinating attempt to create a universal thesaurus for art and architectural terms, a boon for all art and slide librarians. The directors hope that by the October meeting there will be material to be handed out on the thesaurus. When completed, the thesaurus will be of immense help to slide librarians in standardizing terminology, and certainly will be invaluable to those persons who are interested in computerizing their collections.
5. Roxanne Williamson (University of Texas, Austin) will present her paper "The Photographer as Architectural Critic and Propagandist." The paper was delivered at the recent Society of Architectural Historians Conference in Madison, Wisconsin as part of the panel on "The Use of Images to Communicate Architectural History/Theory".

6. Patricia Walsh, managing editor of the new quarterly publication Visual Resources, will give a presentation entitled "Microforms and their Part in the Retrieval and Study of Visual Materials." This paper will also be presented by Ms. Walsh at the program on Microforms in Publishing and Libraries at the Oxford College of Further Education.

The actual scheduling of the speakers has not been determined, pending the release on information concerning special events and tours planned for the conference.

Zelda Richardson, current MACAA-Visual Resources Chairman, is appointing a nominating committee to select a prospective chairman-elect, to assume the chair in 1981.

For further conference information contact Zelda Richardson, Fine Arts Center, University of New Mexico, Albuquerque, New Mexico 87131, or Gail Kana, Visual Resource Collection, College of Design, Iowa State University, Ames, Iowa 50011.

Houston has two airports - Intercontinental and Hobby. Both provide adequate transportation directly to and from the Hyatt. From Intercontinental, Continental Trailways Busline runs a transport and charges \$5.00 one way, and Air Coast Transportation charges \$4.00 one way and \$7.50 if you purchase a round trip ticket. From Hobby, airport limos charge \$3.00 for one-way fare to the Hyatt. These fares are current as of June 26, 1980. For those of you who are not familiar with the Houston area, the Intercontinental Airport, Houston's main airport, is located about 20 miles from downtown Houston, so allow yourself plenty of time for the drive. Hobby, the city's old airport, is nearer to downtown and mainly serves regional and commuter airlines (many discount flights fly into Hobby).

## CAA

The College Art Association of America, annual Conference will be held this year February 25-28, a month later than usual, in San Francisco. Meetings of the CAA Visual Resources group will be announced in the Winter Bulletin.

ARLIS/NA February 21-26, 1981  
CAA February 26-28, 1981

COME TO SAN FRANCISCO IN FEBRUARY!!!!

The Visual Resources sessions for the ARLIS/NA and CAA conferences will be held in conjunction with the ARLIS conference meeting in the Sir Francis Drake Hotel and will be scheduled from Monday, February 23 through Thursday, February 26. Major sessions will be presented on Computer Applications in Slide Collections; New Directions in Architecture with speakers on architectural publishing and photography and architecture education; and Special Problems in Slide Classification. Tours and presentations of the slide collections at UC Berkeley, Stanford and UC Santa Cruz have been scheduled. With the professional and technical aspects of our work represented in the first part of the week, we will be free to attend the CAA sessions of interest to us art historically. The specific schedule will be available in the next Bulletin; if you would like details before then, please contact Carol Terry, Herron School of Art Library, 1701 N. Pennsylvania St., Indianapolis, IN 46202.

#### ARLIS/UK VISUAL RESOURCES COMMITTEE

As an opening gambit, the above recently formed Committee (see the Spring 1980 issue) decided that perhaps the best way to get 'the show on the road', so as to speak, would be to hold an 'Open Afternoon' so that as many interested members (and indeed non-members) as possible should have a chance to meet together. The National Art Slide Library at the Victoria & Albert Museum was chosen as a central convenient venue. A popular event, this was attended by nearly 50 people from a wide range of institutions (one visitor even from the Oslo School of Architecture!) The meeting was kept deliberately informal, with the librarian, Bertie Maxwell, simply saying a few words of welcome, but adding that the Committee felt this and similar meetings would further professional contacts, as well as help visual resources people to identify themselves as a professional body, raise standards, exchange ideas and indeed benefit from the experience of others.

A wide range of current relevant literature published in the U.K., U.S.A. & Canada was on display, together with various small items of slide equipment. One source of considerable attention were the library's five Roneo Vickers Space Mixer machines. Electronically operated, these make the storage, and accessibility, of over half a million slides a feasibility. Demonstrations of how to bind slides with aluminum Perrot Colour mounts were given - as well as tea! A handlist of useful books and catalogues was distributed as well as a small questionnaire asking just how the membership felt the work of the Committee should now proceed. The answers to these are still arriving.

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

Editor: Nancy DeLaurier, U.Mo.-K.C.  
Assistant Editor: Nancy Follis, U.Mo.-St. Louis  
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Decorations: Cathy Bay UMKC student ass't.  
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 Winter issue: November 7  
The MACAA Visual Resources Group is affiliated with the Mid-America College Art Association.

Its officers are:

Chairman: Zelda Richardson, U. New Mexico  
Secretary: Gail Kana Iowa State Univ.  
Treasurer: Nancy DeLaurier, U.M.K.C.

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Tanya Joyce, San Francisco

Members of MA-CAA VR Section Executive Committee:

Callow, Betty Rae, Past Program Chairperson  
DeLaurier, Nancy, Treasurer and Newsletter Editor  
Fry, Eileen, Past Chairperson  
Kana, Gail, Recording Secretary  
Richardson, Arlene-Zelda, Current Chairperson  
Schuller, Nancy S., Past Chairperson  
Scott, Gillian, Past Program Chairperson  
Gunther, Susan, Past Program Chairperson  
Cowick, Nan (for Barbara Honig) Slide Librarian, Host University

#### NEWSLETTER INDEX

The Subject Index is currently being compiled by Donna Serafin, Serials Librarian at S.U.N.Y. Buffalo. Donna had volunteered some time ago, and the three-way arrangement was finally settled that it would be most efficient for her to handle the Subject Index alone, as Luz Maria Avelayra had done with the Author and Title Indexes. Donna plans to complete the Subject Index in time to publish with the Winter Bulletin in December.

# MACAA CONFERENCE IN HOUSTON

## OCTOBER 23-26

### BASIC TRAINING 1980

The Fifth Annual Workshop in Basic Training for Art Slide Curators was held June 15-21, team-taught by Nancy DeLaurier and Nancy Schuller. The thirty participants included nineteen practicing slide curators, three teacher/curators, and eight student slide room assistants training for prospective employment. Ms. Schuller enriched the Workshop's program with her experience in a large well-funded collection, and with her special expertise in administration. The two teachers divided the topics according to their areas of expertise, and allowed more flexibility with additional optional workshops.

The teachers questioned the advisability of 30 participants, and may suggest a limit of 24 for a future team-taught class.

Ms. DeLaurier and Ms. Schuller have tentative anticipation of conducting the workshop together again in 1981, probably as usual the third week of June, with changes based on evaluations of the 1980 session.

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### STANDARDS

Gillian Scott has turned over the completion of the Standards project to Christine Sundt, University of Wisconsin, Madison. Christine's task is to write the third, and hopefully final draft of the report. A recent problem has been the wording of a section of Slide Curator qualifications concerning the library science degree. The latest news is that the term has been modified from "mandatory" to "beneficial" along with the art history degree. A poll of Standards Committee members was taken on the subject.

### ESTABLISHMENT OF A CENTER FOR ICONOGRAPHIC DOCUMENTATION AT THE MUSEO HISTORICO NACIONAL IN SANTIAGO, CHILE

The Museo Historico Nacional is a national museum of history expressing in its collection and programs cultural, civil, and political aspects of Chilean life of all periods.

The Museum's collection which numbers approximately 20,000 objects consists of archeological artifacts, weapons, costumes, textiles, coins, furniture, decorative arts, paintings, and original historical photographs.

In 1978, Dr. Hernan Rodriguez Villegas, a newly appointed Director of the Museum, proposed the establishment of a photographic research center in order to make available to historians, researchers, publishers, and the media the wealth of cultural and historical material in the Museum through photographic reproductions of the collection. To establish the Center, funding was obtained from the Organization of American States in Washington, D.C. One of the Museum's major concerns has been the handling of a collection of original photographs which are uncatalogued and in need of curatorial care.

Since there are no precedents for the Center of Iconographic Documentation in Chile, the Museum asked the Organization of American States to select a consultant who would recommend procedures and specify equipment and materials to be purchased.

In March, 1980, Eleanor E. Fink, Chief of the Office of Visual Resources at the National Collection of Fine Arts, Washington, D.C. spent a week as a consultant at the Museo Historico Nacional.

Based on her findings, a report was prepared and submitted to the Organization of American States. The report includes recommendations on operational procedures, space, personnel, equipment, and a two-year budget. It specifically outlines the creation and development of three new departments within the Museum: a department of prints and photographs to provide the appropriate curatorial care for the Museum's original prints and historical photographic collection which include daguerreotypes, photographs printed on albumen paper, and glass plate negatives documenting life in Chile; a photographic laboratory responsible for copying the original historical photographs--many of which are fading--as well as providing photographic documentation of the objects in the Museum's collection; and a photographic archive which will serve as a research facility. When operational, the Center will be the first of its kind in Chile.



## 4 Profile

### THE NEW COLLEGE OF DESIGN AT IOWA STATE UNIVERSITY

Iowa State University in Ames is traditionally viewed as one of the scientific and technological institutions established under the Morrill Land Grant Act. There is however, a new face on campus—the College of Design. Now in its third year of operation, the college supports an enrollment of 2,000 students.

A formal proposal calling for a School of Design was developed by the departments of Applied Art, Architecture, and Landscape Architecture during 1963-64 coordinating common functions and responsibilities between the departments.

The College of Design building provides an excellent physical focus for interdisciplinary activities. It brings together programs and students that were previously located across the campus into a single building. The building, completed in the early summer of 1978, was occupied by the College in the late summer and the first courses were offered during the 1978 Fall Quarter.

The departments of the college are composed of 115 faculty positions. The college faculty have expertise in the practice, theory, and history of subject areas represented in the college. Included among this group are faculty with joint appointments in a number of other colleges, who provide a variety of inter-university programs and interests. Another important faculty component are those college staff involved with design extension and continuing education programs across the state. A major focus within the college is the development of a design core which will be required of all students entering the college. Iowa State will switch from a quarter to a semester system in the fall of 1981 at which time the core will be implemented.

The need for a centralized visual resource collection in the college became apparent in the fall of 1978. The position was advertised nationally and filled by Gail Kana, formerly employed by Art Department Slide and Photograph Collection at the University of Texas in Austin. The first assignment was to assess the current departmental collections, develop a comprehensive classification scheme for the new college collection, and to begin preparation for the merger of the various collections housed throughout the building into one facility. The initial inventory showed the combined slide holdings at around 60,000 35mm slides. In addition, other visual materials includes a sizeable collection of lantern slides, video tapes, photographs, original drawings, graphics, and textiles used in classes, and other visual aids.

The Visual Resource Collection officially opened in the fall of 1979. The current staff consists of one full-time professional curator, two graduate assistants appointed on a yearly basis for 20 hrs. a week each, and five-six student assistants.

Because of the incredible task of cataloging the 60,000 unindexed, uncataloged slides, a temporary full-time position of clerk was established to aid in this effort.

The classification scheme is an adaptation of the Simons and Tansey automated system. Simons and Tansey provides the basic structure and the comprehensive lists are used to organize the material. The choice of this system was related to the fact that a computerized subject index was planned from the inception of the collection. The main objective that governed the development of the VRC scheme was to produce a bilateral scheme that addressed the needs of both the professional whose use of the material is more subjective and the historian who is familiar with a more chronological and geographical framework. The idea of developing a computerized subject index was accepted as a special project by the Iowa State Computation Center for their new software system SPIRES. Work on this index will begin in the fall of 1980.

During the 1979-1980 academic year 7,688 new slides were produced and 8,105 slides were catalogued from the existing departmental collections. During the summer of 1980, 9600 slides were moved from the old to the new system.

### CRAFTS COUNCIL SLIDE LIBRARY LONDON

The slide library, housed at the Craft Council's gallery at 12 Waterloo Place, consists of 13,500 35mm colour slides, showing work by craftsmen on the Council's Index and other craft subjects. The library can be consulted by members of the public wishing to buy or commission work, by architects and designers, exhibition organisers and shop owners, authors and journalists and by craftsmen and students. Slides can be borrowed for lectures in the U.K. and catalogues are available. The Craft Council also publishes, for sale, slide packs on specialist craft topics.

The Index shows the work of over 350 selected craftsmen, and their slides are filed under the main craft categories, e.g. glass, metal, ceramics, textiles, wood, with each craftsman's slides grouped together to give an impression of the range of work produced. The Index is updated annually with slides provided by the craftsmen.

In addition to the Index slides, there is also a slide record of Craft Council exhibitions held since 1972, of art college degree shows, of craftsmen at work and also of the work of craftsmen who have received a grant to set up their own workshop.

In addition there is a photographic record of the Craft Council's collection of more than 450 objects from the fields of ceramics, glass, textiles, wood, books, jewelry and silver. The objects in this collection are loaned to museums and other bodies and can be used by students, craftsmen and the public as a study collection.

### SUBJECT INDEXING CONFERENCE

The first solid attempt to bring order out of the chaos of different systems and vocabularies; Report of their working meeting:

On August 1-3, 1980, the conference on Intellectual Access to Visual Resources met at the Smithsonian Institution's Belmont Conference Center to establish a standard logic for indexing visual material. Hosted by the Smithsonian Institution under terms of the National Museum Act, the conference invited representatives of visual resources collections and information science professionals to discuss problems of indexing and retrieving visual image data.

Conference discussion established the following as priorities: 1) a clearinghouse of subject information, 2) an annotated bibliography of available resources, and 3) development and publication of cataloging standards. These are the first topics for the group to address. Expanded topics will develop through future discussion.

Twelve participants represented collections of original materials, nine represented reproductions, and four slides and photographs. Most either currently use a computer to aid cataloging or plan to use a computer soon. The guidelines which are to be developed for cataloging will apply to both computer-assisted or manual cataloging programs.

Philip Leslie, Registrar of the Smithsonian Institution, chaired the meeting. After a general discussion, he proposed that conference participants meet as three subcommittees.

Robert Chenall, of the Buffalo Museum of Science, presented a subcommittee report on the ideal system of iconographic classification. The subcommittee recommended that the system be interdisciplinary, accessible among institutions, and expandable.

Ingeborg O'Reilly, of the Harvard Semitic Museum, gave a subcommittee report on vocabularies and subject classifications. This subcommittee suggested that in addition to subject content, descriptive categories for visual materials should include media, artist, date, geographic region, and other key term data providing diverse user access to a collection or body of visual works.

Kevin Roddy, of the Medieval Studies Program at the University of California, Davis, reported the third subcommittee's discussion. The subcommittee advocated broad consultation with users and indexers; and it proposed Elizabeth Betz's indexing vocabulary, developed for the Prints and Photographs Division of the Library of Congress, as a base on which to construct a comprehensive system.

Two working committees, appointed at the conference, will develop guidelines for a clearinghouse of visual materials data and provide further information for dissemination to institutions, associations, and individuals.

The conference membership concurred in establishing an organization to be called the Image Access Society, which would continue the efforts discussed at the meeting. Four regional coordinators and an internal secretary were named to facilitate the exchange of information and provide points of contact with other organizations.

### IMAGE ACCESS SOCIETY

The coordinators and internal secretary are:

Georges Delisle, Canadian Coordinator  
Department of Iconography  
Public Archives of Canada  
395 Wellington  
Ottawa, Ontario K1A 0N3  
Canada

Eleanor Fink, Eastern United States Coordinator  
National Collection of Fine Arts  
Washington, D.C. 20560

Tanya M. Joyce, Western United States Coordinator  
47 Potomac Street  
San Francisco, California 94117

Thomas Ohlgren, Central States Coordinator  
Department of English  
Purdue University  
West Lafayette, Indiana 47907

Kevin Roddy, Internal Secretary  
Rhetoric Department  
University of California, Davis  
Davis, California 95616

The regional coordinators may be contacted for further information.

Future directions for the Image Access Society include the development of liaisons with curators, archivists, visual collections librarians, and administrators. Plans for future meetings are also under discussion.

--Tanya M. Joyce

## Guides

The Computer Guide is now in the rough draft stage, aiming toward mid-fall publication.

The Architecture Guide is still in production.

The difficult "Classification and Cataloging" Guide is finally falling into place, according to its editor, Sara Jane Pearman of the Cleveland Art Museum.

The main body of work on the Slide Buyers Guide, 4th edition, is now complete, and probably by the time the Bulletin gets to its readers, the Introduction and Subject Index will also be completed, leaving only the editing and printing. We aim for publication some time in October. The price cannot be determined yet, but will be included in a brochure announcing current Guides some time during the Fall.



SLIDE LIBRARIES 2nd edition  
Review rebuttal and opinion

Another review of Betty Jo Irvine's book would be, in my opinion, redundant in view of the thorough coverage already provided in the excellent articles by Marie Deveney and Helen Chillman in the Bulletin, Vol. 7, No. 2, June, 1980, pp. 4 and 16, and by Rosann Auchstetter in Visual Resources, Vol. 1, No. 1, pp. 103-104. A few comments, though, may be more appropriate.

While Ms. Irvine's "Library chauvinism," as pointed out by Ms. Deveney, may be cause for criticism by some, is it, I wonder, to the annoyance and displeasure of all? Agreement exists that many of the standard library methods are not always suitable when the traditional orientation is turned from books to so-called "nonbook material"; but can we be convinced that what we have created in alternative procedures are, in the end, that different from the underlying principles of librarianship? Like it or not, in our goals and philosophies what we have is most like a library in the broad sense of the term than anything else that comes to mind. The basic difference, of course, is medium--slides versus books--and therein lies the problem.

Ms. Irvine's penchant for thoroughness, readily apparent in the sheer numbers of examples and variations of single ideas offered, reveals what we already know about slide "libraries" -- that there are no single recognized solutions to our many, unique problems. But it is thoroughness that is challenged when she offers eight cross-references to her main authority card example for the artist Lodewyk Toeput. Ms. Irvine offers us the ideal solution. It is our job to decide on policies -- to determine to what extent this ideal should be adapted to fill our particular service needs and yet to remain within the reality of our economic boundaries. Had she not shown us every possibility in this instance, she, undoubtedly, would have been criticized for such an omission.

Criticism of Ms. Irvine's insistence on the importance of Library School programs rests on the premise that such training does little to prepare us for the "complicated requirements of our profession." And yet, isn't this the place most likely to offer the type of technical training we seek beyond our advanced degrees in art history? One wonders if the administrators of these programs are aware of their curriculum "deficiencies" with regard to our professional requirements. I was most encouraged in speaking with Phyllis Boyle, the Library School program advisor at the University of Wisconsin-Madison, about the prospects of specialized training within the Library curriculum for students wanting to focus in on the administration of visual resource collections. With her knowledge of, and past experiences with, students seeking such training, from her awareness of current trends in libraries in general, and using another program already "on the books" as a guide (the Master's Degree Program in Library Science

Emphasizing Archives Administration), Ms. Boyle enthusiastically acknowledge that such a specialized package, designed around our needs, was feasible and realistic. The possibility is all the more viable because of the existence and success of the Archives Administration Program coupled with the current trends towards specialization in Library careers. What is required is work -- hard work on our part in defining our needs and initiating the process. I suspect if we want to develop our own specialized programs, all we need to do is to GET INVOLVED either in an advisory capacity or in actually putting together a course or courses (as was the case in the development of the Archives Program) and securing the sanction and support of a Library School.

Affiliation with a recognized program for certification holds other benefits as well. In our quest for unqualified recognition as professionals, it may very well be the elusive key.

Ms. Irvine's book is not flawless. A few minor errors and omissions certainly do not detract from the overall excellence of SLIDE LIBRARIES. Its unquestionable usefulness to curators, librarians, and avid collectors of slides for basic yet difficult-to-come-by information is yet to be challenged.

—Christine L. Sundt  
University of Wisconsin-Madison

## Classification & Cataloging

A new column to deal with specific or general problems. Contributions, questions, suggestions, or reactions are welcome.

### EAST INDIAN PAINTING

With a muddled, and fortunately small, collection of East Indian painting slides, I was faced with cataloging a rather large recently acquired set. The Encyclopedia of World Art, which I turned to as reference for periods, dynasties and schools of painting, only muddled me further. Then I remembered some sheets of classification systems for specific areas that Sara Jane Pearman (Cleveland Museum of Art) had distributed when she spoke at a CAA-VR session on classification some years ago. There indeed was a sheet on Indian Painting which exactly fit my needs. It was a simple matter to adapt the Fogg alpha-numerical cataloging to this classification, and another example of the flexibility of the Fogg system.

Here is the Cleveland Museum system, and my super-imposed cataloging. The major schools (underlined) were used as the main title and Cuttered. I included the sub-school only in parenthesis after the main school, and not involved in the classification. However, it could easily be involved by giving each sub-school a decimal number after the Cutter number (D291.1) and thus

kept in order. Cutter numbers are used on the second line for the West Indian schools; and under the Mughal, Cutter numbers could be used for the reigns, or serial letters or numbers to keep them in order by reign.

INDIAN PAINTING

- a354 VIJAYANAGAR
- b354 WEST INDIAN 15-16th c.
  - Ahmadabad Gujarat
  - Baroda Surat
  - Cambay Jain
- c354 DELHI SULTANATE
- d354 MUGHAL 16-19th c. by reign
  - Babur-----1488-1530
  - Humayun-----1530-1556
  - Akbar-----1560-1605
  - Jahangir-----1605-1627
  - Shah Jehan-----1627-1658
  - Aurangzeb-----1658-1707
  - (Popular--includes 18th c. Mughal Painting)
  - Gahandar Shah-----1707-12
  - Muhammed Shah-----1719
  - Nadir Shah (Turkish Invasion, artists move to Oudh, Bengal, etc.) 1739
  - Shah Alan (British Puppet)--1759-1806
  - British Control-----1765-1857
- e354 RAJPUT
  - Bengal
  - Deccan - 17th c. D291
    - Sub schools (alphabetically):
    - Ahmadnagar Golconda
    - Aurangabad Hyderabad
    - Bijapur Poona
    - Daulafabad Talikota
    - Punjab Hills (Pahari) P141
    - Sub schools:
    - Basohli Kumaun
    - Bilaspur Kulu
    - Chamba Mankot
    - Garwhal Mandi
    - Guler Nurpur
    - Jammu Sikh
    - Kangra
  - Rajasthani R161
    - Sub schools:
    - Ajmer Marwar
    - Amber Mewar
    - Bundelkand Chawand (Chaud)
    - Bundi Chitor
    - Bikaner Udaipur
    - Datia Nathdwara
    - Jodhpur (Nagaur) Sirohi
    - Kishangarh Nagaur
    - Jaipur Kotah
    - Malwa
      - Narsingarh
      - Narsyanga Sahar
      - Nasratgadh
      - Mandu
- f354 SOUTH INDIA
  - Madura
  - Orissa
  - Mysore
  - Kerala

I am in the beginning stages of devising a numerical scheme to use to classify our slide collection. I have copies of the Simons and Tansey system, the University of Michigan system, and the University of Missouri-Kansas City system. Does anyone use a numerical system whose first line provides for the following information in this order: Medium, Period (Prehistoric, Ancient (including period subdivisions), Medieval (including period subdivisions), Renaissance, Baroque, Modern), Country.

If so, or if your scheme could be adapted for this set up, I would greatly appreciate having a copy. Please send to: Karen Kryzyski, Slide Librarian, Art Department, Oberlin College, Oberlin, Ohio 44074.

Ed. note (an instant answer):

Actually, the UMKC system does exactly what you want, except that color-coding functions as the period divider instead of a letter or number. The divisions run like this:

Medium: first digit of first line:

- 100 architecture
- 200 sculpture
- 300 painting
- etc. (with additional letters, all 2-dim. work)

Period: Ancient - yellow (although the Fogg system numerically separates ancient)  
 Medieval - blue  
 Renaissance/Baroque - orange (you could separate with another color)  
 Modern - green

Period subdivisions in ancient and medieval:  
 a,b,c, modifications before the first line number.

If you don't want to use color-coding for period separation in the Fogg system, you could insert a capital letter in the first line between medium and country:

- e.g. 3C72 could be Italian Renaissance painting
- 2B76 Spanish Medieval sculpture, etc.
- 4E82 American Modern ceramics

The Fogg system is very adaptable, and rather fun to work with.

--Nancy DeLaurier



## Professional News

### HANDS ACROSS THE BORDER—SOUTH

September 2-7 Nancy Schuller (U. Texas) went to Aguascalientes, Mexico, to attend a Mexican librarians meeting on the use of non-book media in the art library and to give a presentation on slide collections for one day.

### SABBATICAL

Jo Schaffer, for 12 years Slide Curator in the Art Department at the State University of New York College, Cortland, was granted a sabbatical and small teaching improvement grant for the summer. She traveled to visit other slide facilities similar in size, scope or mission to SUC-Cortland to produce a "Critical Evaluation of Slide Library Services". The Midwest heat prevented her driving west of Indiana, but she completed her mission with questionnaires. There may be a report of her work in a later issue.

### RESIGNATIONS FROM THE PROFESSION

Gillian Scott, from the University of California, Santa Barbara

Jo Nilsson, from the Seattle Art Museum.

Stanley Hess, moved from the Slide/Photo Library at the Cleveland Museum of Art to the Reference Library, Nelson Gallery of Art, Kansas City, MO.

## Positions Open

ARIZONA STATE UNIVERSITY. Assistant to the Curator, art slide and photograph collection. Qualifications: College degree is required with an art history major or equivalent in experience and training preferred. Reading ability in one or more foreign languages, competence in library research techniques, and experience in personnel supervision are all highly desirable. Salary: \$13,124 (fiscal). Send resume, transcripts and three letters of reference to: Personnel Office, Arizona State University, Tempe, Arizona 85281. The Assistant to the Curator's primary function is to work with the Curator in the execution of art-historical research necessary for the accurate cataloging and labeling of the Collection's slide and photograph acquisitions. The Assistant to the Curator works to develop the Collection in specific areas of art history and may research and create classification systems for those areas. The Assistant to the Curator also serves as a research advisor to the Curator in specialized areas of art-historical research and advises the Curator in formulating Slide and Photograph Collection policies and procedures. In addition, the Assistant to the Curator directly supervises student employees and research assistants in the performance of duties essential to the Collections function. EO/AA. For further information please contact: Ms. Susan Benforado Gunter, Art Slide and Photograph Collection, Department of Art, A.S.U., 602-965-6163.

YORK UNIVERSITY (Toronto), Slide Library Co-ordinator, Department of Visual Arts. The slide librarian is responsible for the administration and development of a collection of 140,000 slides and a current periodicals reading room of 40 titles. Supervision and training of two full-time as well as four to eight part-time staff is required. The department currently offers B.A., B.F.A. and M.F.A. degrees, with an M.A. (Art History) program to commence September 1981. Qualifications: M.A. in Art History; slide library and administrative experience; knowledge of major foreign languages. Salary: \$16,586 (new union contract in negotiation).

NOTE: Date of commencement of position uncertain. Send resume with references to: Joyce Zemans, Chairman, Department of Visual Arts, Room 232, Fine Arts Phase II, York University, 4700 Keele Street, Downsview, Ontario M3J 1P3.

## Positions Filled

Florida A & M, School of Architecture, Curator of the Slide Collection and Information Resource Center: Leigh Gates, who had worked in the slide collection at the University of Texas, Austin, and attended the 1980 Workshop at UMKC.

Florida International University, Miami, Art Slide Curator: Valerie Eastwood.

University of London, Courtauld Institute: Elisabeth Edmonds, longtime slide curator has retired, and is replaced by Rosemary Lauer.

Louisiana State University, Baton Rouge, Slide Curator: Derelle Haney, a 1977 UMKC Workshop participant.

University of Nevada, Las Vegas, Slide Curator, Art Department: Paula Chiarmonite, who had replaced Margaret Webster at Cornell University this past year during the latter's leave of absence.

Skidmore, Owings and Merrill, Chicago Office, Slide and Photograph Collection curator: Mary Woolever, formerly Northwestern University art history Slide Curator.

Walker Art Center, Minneapolis, Slide librarian. Jane Frieband, replacing Bonita Everts

Chicago Art Institute, Slide librarian replacing Rosanne Auchstetter, who has returned to college: Nancy Kirkpatrick, moving from York University, Toronto.

Wellesley College: Jinny Nathans.

COLGATE UNIVERSITY, Slide Curator, Department of Fine Arts, Colgate University. Colgate University is a coeducational, liberal arts institution. Qualifications: BA in art history and reading knowledge of at least two European languages. Experience in slide library management, including thorough knowledge of acquisition, cataloguing procedures and circulation of slides. Skilled in the production of 35mm transparencies and knowledge of photocopying and slide duplicating equipment. Starting date: As soon as possible. Responsibilities: Administration, maintenance and growth of slide collection for undergraduate art program. Supervision of student staff. Send letter of application, résumé, and letters of recommendation to: Prof. Eric Van Schaack, Chairman, Department of Fine Arts, Colgate University, Hamilton, New York 13346. EO/AA.

CITY UNIVERSITY OF NEW YORK, New York City, Art Slide Collection Manager, one year substitute position, September 1, 1980-August 31, 1981. Responsibility for acquisition, cataloging, binding, circulation and maintenance of collection of 80,000 slides supporting Ph.D. Program in American and Modern Art. Supervision of four student assistants. At least a B.A. degree and familiarity with art history and slide collection operations required. Library experience and some knowledge of modern European languages desirable. Salary: \$12,352. 23 days vacation; 20 days sick leave; good health programs. Central Manhattan location. Send resumes to: J.R. Moore, Chief Librarian, Graduate School and University Center, City University of New York, 33 West 42 Street, New York, New York 10036. Interviews by invitation only. EO/AA.



#### HOW TO ESTABLISH THE POSITION

The follow-up on the report of Mary Wilkinson's consultation service for Colgate University is that, after three years and an inch-thick file of correspondence, the Fine Arts Department has finally been authorized to establish the position of slide curator, as recommended by Mrs. Wilkinson.

Eric Van Schaak, Department Chairman, writes: "My advise to Chairmen in similar positions is this: 1) Hire a consultant, 2) Bring the Administrators (Deans, Provosts, etc.) over to the slide room and let them see the situation and talk to the faculty and staff. Most administrators simply don't realize that an adequately catalogued and maintained slide collection is the one essential resource of any art history department."

#### Review

Susan G. Swartzburg: Preserving Library Materials, A Manual, 1980, Scarecrow Press

This review will be limited to the three and one-half pages devoted to slides, as the book was probably sent to me because I reviewed the original manuscript for that section, and contributed a quantity of written and printed material for the author's edification. She incorporated much of this material in the text.

In view of the new more color-stable films and conservation practices, I believe Ms. Swartzburg has over-emphasized the temporal nature of the slide collection. Twenty-five year old slides in our collection show no sign of fading, and I expect at least another quarter century from them. Fifty years is possibly indeed brief compared to the longevity of books, but slides on currently-produced stable film will probably last until technology replaces the slide with another medium for teaching art history.

The problem of color deterioration from projection was covered rather well, but the more dangerous conservation problem of heat and humidity in slide storage was scarcely mentioned. My major criticism of the section is the author's priorities. For instance, an entire paragraph was devoted to thumb-dotting, not even a conservation matter, while omitting any discussion of humidity.

There are a few minor factual errors of small consequence.

However, I cannot restrain my professional pique at more "library chauvinism". Until I volunteered help, Ms. Swartzburg had not consulted any slide curator on this topic, only library literature and an art historian. She maintains this attitude in concluding the section by admonishing the library profession to "sponsor basic research to find stable materials, as we have done with paper", ignoring the work slide curators have been doing for years on film, mounting materials and slide storage, all published in our literature.

—Nancy DeLaurier

## MACAA CONFERENCE IN HOUSTON

OCTOBER 23-26

WRINKLE--A SLIDE CONSERVATION PROBLEM:  
QUESTION AND ANSWER

Q: "What do you do to projectors that register unacceptable temperature readings? Do you know what causes the variations?"

This inquiry was sent to me by Maryly Snow, Curator of Slides and Photographs in the Department of Architecture at the University of California, Berkeley. An answer, based largely on my experience with manual slide projectors, follows. Many of these observations, however, can be applied to most types of projection equipment.

A: Projectors that register unacceptable temperature readings should be checked for the following:

- 1) IS THE HEAT FILTER OR CONDENSER LENS IN PLACE AND UNBROKEN?

If this lens is not positioned properly in the slot designed for it, or if it is missing or broken, lamp heat will cause damage to the slide. If your equipment is constantly being transported, check to see that the heat filter hasn't been dislocated. A broken or missing heat condenser will invariably cause the slide, and perhaps its mount, to melt. Review the instruction manual for your projection equipment and learn where this filter is located. Broken or missing filters can usually be replaced without any technical or mechanical ability. It is advisable to keep a few spares for such emergencies.

- 2) IS THE FAN REVOLVING? ARE THERE ANY OBSTRUCTIONS SUCH AS DISLOCATED WIRES, FOREIGN OBJECTS, ETC. IMPEDING ITS MOVEMENT?

On the subject of fans, here's something else to look for. Recently we found that a few of our projectors which had just been returned from the service shop were actually performing worse than before we submitted them for repair. Why? The fans which were thought to be at fault in causing the machines to overheat were replaced, but they were installed upside-down! The reason for this mistake was that the replacement fans were actually designed for use in the newer model projector (same company) in which the heat is drawn down and carried out the bottom of the machine instead of forced upwards and out the top as in the older models. The replacement fans were thus incompatible with the older motors; furthermore they were smaller, in keeping with the size of the more compact newer model. A similar case involves the positioning of the motor in relation to the lamphouse. While this situation may be unique to only certain types of projectors, once discovered and corrected, the overheating dilemma in about six out of nine problematic machines was solved. Again, it was in repairing and replacing parts that the original alignment was changed. The difference of 1/8 to 1/4" in the position of the fan in relation to the lamphouse raised the temperatures to an unacceptable level.

- 3) IS ANYTHING BLOCKING THE AIR SUPPLY/  
EXHAUST VENTS OF THE PROJECTOR?

Blockage of the air vents can be easily avoided since it is often the result of careless clutter around the projector. Disastrous results can also be experienced in using hastily assembled risers, such as small books, boxes, etc., which may work to raise the projector to the desired level, but which obstruct the ventilation system often provided in the construction of the base of the machine. It is somewhat of a comfort to know that many of the newer projector models are now equipped with automatic thermal fuses. This device shuts off the projector if conditions cause it to overheat. But overheating can still occur even if this device is present. At what point overheating occurs seems to be matter for debate. Nevertheless, according to the Kodak AV Equipment Memo, S-80-6, "Ventilation, Noise Control, and Heavy-Duty Operation of Kodak Projectors," "overheating will shorten motor life and may reduce lamp and slide life."

- 4) IS THE MOTOR RUNNING SMOOTHLY? DOES IT NEED CLEANING OR LUBRICATION?

Another variable which can ultimately contribute to temperature differences is motor pitch or revolutions per minute. This is something which has been adjusted in our machines with varying success. However, the higher the RPM, the louder the motor, and the harder it is to hear the speaker over the roar of the projector.

Supply voltage may also be a factor in erratic performance of equipment. Most equipment made for use in the United States and Canada is regulated for 60-Hz and 110 to 125-volt single-phase electric current. Overheating and erratic operation can result from voltages greater or less than those recommended. Costly damage to the projector will also be incurred. Periodic inspection and lubrication is the best safeguard for the efficient operation of all equipment. Scheduled servicing by qualified specialists helps to avoid radical breakdowns and costly repairs.

AN ALTERNATIVE ...

If routine repairs prove to be ineffective, another method for reducing lamp heat might be tried. One solution, suggested to me by Alan Tull of England, calls for the conversion of the lamphousing of a projector to take a lamp of lower wattage and more intensity, such as an arc lamp. Mr. Tull gives the following example: "Nearly ten years ago at the Royal Photographic Society, we converted a Leitz "Prado" projector to take the miniscule "CSI" arc lamp made by Thorn Electric here. This is still in use on an 8-ft. screen and provides the best illumination we know within the compass of standard equipment, giving 1500 screen lumens (or down to about 1000 with double heat filter)." These figures stand in comparison with the lamp normally used in the Leitz "Prado", a 250 watt, 24-volt lamp, which provides for an illumination of 315 lumens, according to Mr. Tull.

For those of you who have been following the "Greasy substance" mystery which has filled this column for the past few issues, please be advised that the search for the solution is still in progress. In the next issue, I will provide a summary of the situation to date and introduce new information which I hope to have by that time. In the meantime, please send me your questions, suggestions, or comments. My thanks to those who have already taken the time to write.

-- Christine L. Sundt  
Slide Curator, Dept. of Art History  
University of Wisconsin-Madison  
Elvehjem Museum of Art  
Madison, Wisconsin 53706

#### COLD STORAGE FOR COLOR SLIDES?

Film archivists met in Washington April 21-23 to discuss the problem of color film preservation. Because our "pink" slides are on Eastman Color Motion Picture Print film, we are essentially in the same boat as the movie film archivists, who discovered the problem about the same time we did. A pink and badly faded Peter Sellers film on TV recently was all too reminiscent of my slide collection.

Our already-faded slides can only be discarded and replaced, as more producers turn to the new more stable films. And we should not of course knowingly buy any more slides on the old Eastman Color film. But meanwhile, can we preserve our still-good slides on this fugitive film? The film archivists concluded "yes", if they are kept at freezing temperatures.

Then we must decide if it is worth the trouble. A freezer would have to be installed in the slide room. The good slides on Eastman Color film would have to be identified, pulled, and set up in their own filing system in the freezer. Browzing in the freezer would be a problem for teachers, and filing would be uncomfortable for the workers. Teachers would have to remember to pull those slides a day ahead to warm up gradually. It all sounds too much.

An alternative is to duplicate those slides, even though they are copyrighted. But such third generation results would be high contrast and unsatisfactory quality. I plan to just let mine get pink and eventually replace them with slides on good film, as they become available.

The problem does, however, emphasize the need for keeping the slide storage room cool (68°-70° F) for better preservation of any color film. So relax, slide filers, just sweaters, not fur coats.

--Nancy DeLaurier

## Ask the Photographer

--Patrick Young  
University of Michigan  
History of Art

(who welcomes questions or suggestions for this column)

#### COLOR FILM FOR MUSEUM/GALLERY PHOTOGRAPHY

Most museums will allow visitors to take slides of their permanent collections with the understanding that they will be used for educational rather than commercial purposes. Restrictions on the use of a tripod and the standard low light conditions may create special problems.

When use of a tripod is possible, I would recommend Ektachrome 50. This is a slow speed film that exhibits great sharpness and fine grain characteristics. Maximum resolution can be achieved by stopping the lens down two full stops and then adjusting the shutter speed for the correct exposure. Tripping the shutter with the camera's self-timer mechanism eliminates any chance of camera shake.

Since this film is balanced for 3200° K and museum spotlights are generally 2600° to 2800° K you will also need an 81B filter to achieve the proper color balance. The 81B filter is available as a glass screw-on filter or as a gelatin filter that is held over the camera lens with a technical filter holder.

A faster, more light sensitive film will be necessary for museum photography when a tripod is not permitted. When this is the case, Ektachrome 160 film and again an 81B filter will provide very acceptable results. This film is available in both professional and regular commercial stock. My experience has shown the slightly bluish regular commercial film stock to be preferable in the lighting situations of museum and gallery photography.

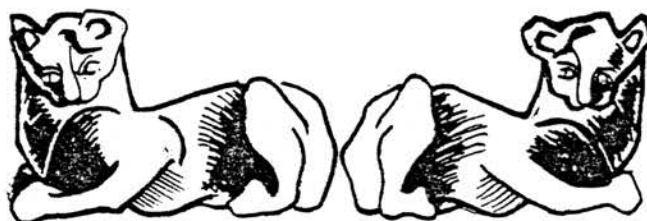
A few tips for hand-held shooting:

NEVER SHOOT BELOW 1/30, AND PREFERABLY 1/60 SECOND.

KEEP YOUR ELBOWS TUCKED INTO YOUR BODY TO HELP SUPPORT THE WEIGHT OF THE CAMERA.

DO NOT INHALE AND HOLD YOUR BREATH BEFORE SHOOTING.

EXHALE SLIGHTLY AND GENTLY SQUEEZE THE SHUTTER BUTTON WHEN YOUR BODY IS MOST RELAXED.



## Photographic Journals

A new column, edited by Kathy Snyder, University of Colorado

Popular Photography, May 1980, p. 111. "When to Shoot Indoor Color-Slide Film Outdoors without a Filter." by John McGrail.

The color one actually sees and that recorded by color films often is not the same. However, by shooting indoor color-slide film (a 3200 K tungsten film) outdoors without a filter at sunrise or sunset will give color results that are very close to what one visually perceives - better in fact than that received by using a daylight tungsten film which requires an 85B conversion filter. These results are obtained because the color temperature of sunlight (which varies throughout the day) is 3100K at sunrise and sunset, very close to the color balance of 3200K tungsten films.

Photograph Conservation, Vol. 2, #1, March 1980, p. 4.

For visual resource curators with photographic collections a new technical bulletin from Canada, entitled "The Care of Black & White Photographic Collections: Identification of Processes," by Siegfried Rempel is available from: Canadian Conservation Institute, National Museum of Canada, 1030 Innes Road, Ottawa, Ontario K1A0M8. Ask for CCI Technical Bulletin #6. It's free.

Photograph Conservation, Vol. 2, #1, March 1980, p. 6. "A Brief Look at the Status of Color"

Visual resource curators with photographic collections which have or are beginning to acquire color works will find this article particularly interesting. Color prints share with color slides the characteristic of deteriorating at a more accelerated rate than their black and white counterparts. In fact, the article points out that the bulk of color images have a life of about 5 years. Thus to achieve archival results with color, specific handling and storage procedures are warranted. They include:

- keeping the prints out of sunlight and using tungsten not fluorescent light when viewing them
- framing the prints in glass while overmatting the images so the glass will not touch them
- using a piece of aluminum foil between the print board and backing board.
- ideally, freezing the prints. Any color image (slides included) can be frozen and with proper humidity control will apparently keep forever.

Peterson's Photographic, August 1980, pp. 64-65. "Talking Tech, Saving Silver".

Though geared toward the B/W photographer this article offers some sound advice on the buying

and storing of film. First, if saving money is a prime objective of your department, buying film (or anything) in quantity will offer a great savings in price. Calculate your film needs for the year and order it all at one time. You'll save about 15% or more on the cost of the film. Also, by specifying that all of the film be of the same emulsion number you'll only have to do one set of tests for color correction at the beginning of the year. Buy film in bulk rolls of 100' and load it yourself in cassettes. Bulk rolls offer a vast savings over the conventional 36 exposure rolls. You'll get 18-20/36 exposure rolls to one bulk roll. Remember, if you do buy in quantity the film must be refrigerated to insure its quality.

Popular Photography, August 1980, p. 14 "Offbeat", by N. Rothschild.

The Durst U.S. Sickles, Inc. Slide Seminar reviewed by Mr. Rothschild in his "Offbeat" column, offers visual resource curators and others involved in audiovisual production an opportunity to gain professional training and information on the subject.

Having participated in the seminar, Mr. Rothschild gives an indepth account of its composition and objectives. The program, conducted by professional practitioners of slide production and presentation, i.e. audiovisual companies, aims to train and teach professional users of color slides and art work the techniques of multi-media production. Physically, the seminar is broken up into two parts each two days long. Part I focuses on the production of slides and the use of art work while Part II examines such topics as sound/slide synch and other techniques of slide production.

Part I is conducted by a member of a Los Angeles audiovisual firm and covers the following subjects: Films-Kodalith used in making titles, graphs, and other material to be reproduced in high contrast; hints on exposure and development; Ektachrome Professional 50 and Ektachrome Duplicating film Type 5071 are discussed as well as their use in the production of both conventional and offbeat images; instruction on how to copy art work and the proper use of typography to produce legible results. This part of the seminar also includes some experience in using the Chroma-Pro slide copier and Sickles copying and mounting equipment.

The second part of the seminar is conducted by a representative from Spindler & Soupe, Inc., a firm specializing in audiovisual - projection equipment. Topics are geared to commercial media usage.

Part I or II can be taken independently of the other at a cost of \$325.00 or both can be taken for \$595.00. Seminar dates for the rest of the year are October 20-24, November 17-21, and December 8-12. More information can be obtained from the following address: Seminar Coordinator, Durst. U.S. Sickles, Inc., 641 South Rockford Drive, Tempe, Arizona 85261.

## 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

**ISLAMIC PERSPECTIVES:** A professional photographer and student of Islamic buildings and culture is preparing a shooting itinerary for this winter to expand the existing collection of 'Islamic Perspectives' (see SBG for full details). Tentative countries for inclusion on this trip are: Spain, Sicily, Egypt, India and Indonesia.

If you are interested in photographic materials from specific sites in these and other Islamic countries, please contact (by October 25) Kendall Dudley, 37a Irving Street, Cambridge, MA 02138, 617/661-0205.

For a listing of materials currently available from 'Islamic Perspectives' please write c/o the above address.

**LANDSLIDES,** Box 2175, Cambridge, MA 02139, has a new collection of 600 aerial slides from the Bay Region, Sacramento Valley and the Sierra Foot-hills taken this past May, \$2.75 each. The catalog of the slides will be distributed for \$2.00 to slide libraries upon request.

These aerial slides of California mark the beginning of a new subscription service in which libraries may subscribe to a given number of slides at a substantial saving. Their next project will be providing aerial views of Chicago and other Great Lakes cities.

**ROSENTHAL ART SLIDES** has expanded its staff and facilities so as to keep up with increased demand for their slides. Their revised Volume I, 1980 edition, with improved information, will be available by about September 20. Complimentary copies will be sent to customers who have placed a single order for 50 or more slides since 1978. Since Rosenthal's records do not contain complete addresses for some customers who ordered through university purchasing departments, they may wish to send the necessary information to Rosenthal at 5456 South Ridgewood Court, Chicago, Illinois 60615.

Rosenthal has new contracts with the Hirshhorn Museum and the Philadelphia Museum of Art. However it will be several months before duplication will be complete and the new slides can be marketed. Also added are 800 slides of English Gothic Architecture and a set of contemporary European pedestrian malls.

As Rosenthal's slide mount adhesive has caused difficulty in removing the film for re-mounting without tearing, he has included in his Spring 1980 Newsletter directions for safely removing his plastic mount.

**SANDAK** began April 1 imposing a 5% surcharge on all orders, due to Kodak's "sudden and extraordinary" increase in film costs (30%-75%), due to rising silver prices.

**SEATTLE, WASHINGTON.** A set of 18 color slides illustrating more than 20 works of art in Seattle--fountains, sculptures, outdoor murals and urban parks--that have made Seattle a city extraordinarily rich in public art. The period covered is from 1899--the first public sculpture, a totem pole--to 1978, Sasaki's Waterfall Park. The pieces include works by Henry Moore, Barnett Newman, Frank Stella and Isamu Noguchi. Most of the work is by Northwest artists, ranging from Tlingit Indian carvers to younger, contemporary "high tech" sculptors. A 6-page pamphlet identifies the pieces and describes the artists. The slides are on Eastman Color film; produced by Jo Nilsson, Seattle Art Museum Slide Curator, and two associates. Price: \$12.00 plus \$2.00 shipping. Address: Jo Nilsson, 5716 N.E. 60th, Seattle, WA 98115.

**ASIAN ART PHOTOGRAPHIC DISTRIBUTION,** Department of the History of Art, University of Michigan, Ann Arbor, Michigan 48109 announces plans to duplicate two slide sets of exhibition materials from the collection of the Cleveland Museum of Art. These sets will be available before the fall opening of The Chinese Painting Exhibition in Kansas City, Missouri.

They are issuing two sets of the Cleveland Museum of Art materials: one complete set and one general set. Each set has been further subdivided into three sections which may be ordered separately, with prices to \$1.15 per slide on selections of individual sections.

**ALPHABETS Co.,** John Negru, 455 Spadina Ave., Suite 209, Toronto, Ontario, Canada M5S 2G8 offers a collection of Kodachrome slides from India, Nepal, Burma, Thailand 1979, featuring sculpture, painting, architectural design and detail, people; write for slide list and order information.

**CENTRE GEORGES POMPIDOU,** Service Diffusion, 75191 Paris Cedex 04: offers a set of 24 slides of the major works from the Dali retrospective exhibition. Price 40F.

**SCALA, E.P.A.,** 342 Madison Avenue, New York, New York 10017: announces 7 series of slides of Classical art, all on the new Eastman Color film. The entire set of 216 slides is priced at \$139. (66c per slide). Separate sets as follows:

- Greek Architecture (36 slides)
- Greek Sculpture (36 slides)
- Greek Painting (24 slides)
- Roman Architecture (36 slides)
- Roman Sculpture I, to 200 A.D. (24)
- Roman Sculpture II, 300-400 A.D. (24)
- Roman Painting and Mosaics (36).



**MINIATURE GALLERY:** In addition to the ones listed a long time ago, the following Art-Slide News bulletins are now obsolete: #22 U.N.E.S.C.O. (phasing out), #23 French Art, and #30 Victoria and Albert Museum (except for some Rembrandt drawing slides left in that issue). The Dali exhibition has been photographed at the Tate, despite banks of fluorescent lights which did not go off as automated, but will be filtered out. Coming up in the fall: the Stanley Spencer exhibition at the Royal Academy, the Abstraction exhibition, already photographed at the Tate; also later the Gainsborough and Pissarro exhibitions. The sets of the Isenheim Altarpiece, the Giotto Frescoes in Sta. Croce, and the Kunsthistorisches Museum, Vienna should all be coming available soon. A set made from the Mechanised Image exhibition is also in the works.

Mr. Carver finds it ironic that so often permissions to photograph their works in an exhibition are often denied him by owning institutions whose slide libraries are his regular customers. It is usually due to lack of communication between "Rights and Reproductions" and the slide curator, but nevertheless he maintains his policy of refusing to sell the slide set to any institution that refused permission to include their work in that set. It is not of course legally necessary (except for modern copyrighted works) to obtain permissions, but Mr. Carver maintains this policy as a courtesy to the owners.

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#### INSTITUTIONAL ORDERING AND RECEIVING

In amongst the red tape tangles of our institutions there must also hide a large black hole which swallows deliveries, especially of Bulletins, Guides, and slides. We receive many complaints that Bulletins and Guides were not received, and slide suppliers tell us that they receive the same complaints about slide shipments. We are careful to address Bulletins and Guides to the place designated "Ship to:", as do the major suppliers who are accustomed to institutional shipping. What happens? We have concluded that these shipments usually get lost within the ordering institution.

We send another Bulletin on these complaints, as it is not worth the postage and time involved to dispute it, but duplicating Guide orders is costly, so we have written back giving the complainant the address to which the Guide was sent, suggesting that they check within their institution. We haven't yet received a response to that correspondence, so assume they do then find the lost Guide. Most slides are much more costly to replace, and suppliers are reluctant to replace slides with their usually low profit margin. To help avoid these confusions, orders placed through a Purchasing Department should clearly designate the name and location of the recipient. A look at a copy of the Purchase Order as it was sent will confirm the address before complaining to the shipper.

#### TRACKING DOWN THE NEW MASKING TAPE

Information continues to accumulate, by mail and phone, from the experiences of our colleagues who have found and ordered the "final answer" tape for masking slides. There seems to be a variety of prices, even from St. Paul 3M headquarters, but everyone is consistent about the necessity of ordering it in case (48 roll) lots. The prices quoted to date per 100' roll varies from \$2.56 to \$4.03, or in the 48-roll cases from \$122.88 to \$193.44.

Everyone seems to have had difficulty finding 3M representatives or local shopkeepers who know anything about it. So here are some further aids to identify it: It is 3M splicing/sensing tape #65, 7/32", 100' roll, 48 rolls per carton; listed on Scotch (3M) Dealer Sheet of Professional Audio Tape and Accessory Items #M-AB-4, June 1, 1980. It is normally obtainable through electronic dealers, as its primary use is for cassette tapes. At 3M, it is from the Professional Audio Services Division.

Betsy Alley reports that Radio Shacks have it, or something very similar, in 100" rolls (not 100') for \$1.99, called "Realistic", Catalog #441155.

For those just tuning in, it is very thin aluminized tape, completely opaque, about 1/4" wide. Everyone who is using it likes it, with only two complaints: 1) its thinness causes it to curl slightly, but if pulled off slowly, will not; and 2) it does not fit a dispenser. Like any self-adhesive tape for masking it should be kept in a dust-free container, and any surface damp-cleaned before receiving it, or dust, lint and hairs will cling to the edges and project badly on the slides.

## MACAA CONFERENCE IN HOUSTON

### OCTOBER 23-26

## Microforms

Paula Chairmonte  
University of Nevada, Las Vegas

Future microforms columns will be devoted exclusively to reviews of art microform technology and systems. This ongoing series will concentrate upon the major group of approximately twenty worldwide microform publishers in the fine and decorative arts.

This shift of emphasis from original coverage of a microforms bibliography to reviewing hardware and software is based upon a growing need for practical evaluation of existing microform storage and retrieval systems as opposed to scholarly research in the field.

In addition to this revision a proposed Microforms Sub-Committee is being organized under aegis of the ARLIS Visual Resources Special Interest Group. Formulation of a collection development policy for promotion, acquisition, and consortium of art microforms by slide curators, art librarians and visual resource managers is the primary objective of this group.

### ART MICROFORMS SYSTEM REVIEWS Number One

#### The Dunlap Visual Documentation Program

The Dunlap Society  
Lake Champlain Road  
Essex, New York 12936

#### Description

Parent Organization: The Dunlap Society is a non-profit organization established in 1974 to broaden and encourage the awareness and study of American art and architecture.

Funding: Originally funded by the National Endowment for the Humanities, currently from private and corporate foundations.

Scope of Program: Theoretically utilizing an interdisciplinary approach to visual documentation of American art and architecture. The program combines slides, fiches, and printed text.

#### Evaluation

Quality of Image: a) Microfiche: excellent, in black and white only. Each fiche contains 45 images complete with text labels. b) Slides: excellent, in color and black and white. Original works of art were photographed on 4x5 color transparencies especially for these sets. Kodak 5071 slide duplicating film is used, which has an estimated color stability life of fifty years.

Delivery and Projection: Both microfiche and slides are suited for individual research as well as seminar discussions because they can be viewed individually or projected.

Cost: Relative to the consistently high quality image, very low.

#### Production

##### Microfiche

The Architecture of Washington, D.C.	
Volume 1	
-basic microfiche edition	\$ 80.
-key slide set	150.
-combined edition	215.
Volume 2	
-basic microfiche edition	\$ 80.
-key slide set	150.
-combined edition	215.
County Court Houses of the United States	
Volumes 1 & 2	each \$ 175.
-microfiche and text	

##### Slides

The Art of Elihu Vedder	\$ 35.
70 color slides of paintings and drawings	
American Light: The Luminist Movement	85.
100 color slides of paintings and drawings and photographs	
Architecture of Washington, D.C. each	150.
Set 1: 100 color and b&w slides	
Set 2: 100 color and b&w slides	
American Impressionism	65.
70 color slides of paintings	
Drawings of Thomas U. Walter, Architect	45.
55 color slides of drawings	
County Court Houses of the U.S.	150.
100 color and b&w slides	



#### Microfiche Publications:

Mindata (32 The Mall, London W5 3TW, England) has announced that over 7000 photos from the Early Alinari Photographic Archive are now available on microfiche. These are 19th c. photographs in Italy, including buildings subsequently destroyed or damaged, and taken before motorized traffic brought photographic obstructions such as vehicles and signs.

Also the entire Wallace Collection, London, including their large holdings in arms and armor and decorative arts, is now on microfiche.

PRE-REGISTRATION FORM

H E A R T L A N D

MIDAMERICA COLLEGE ART ASSOCIATION--44th ANNUAL CONFERENCE--HOUSTON--OCTOBER 23-26  
1980

Conference Fee Schedule

For unrestricted admission to all scheduled programs during the day:

CONFERENCE REGISTRATION FEE: For Faculty, Professional, All Other: \$30.00  
(CHECK ONE) Attending with one of above, Spouse: \$15.00  
Currently enrolled in school, Student: \$15.00  
Attending Women's Caucus Program, Only: \$ 6.50

SPECIAL EVENING EVENT FEES: Thursday, October 23, 6:30-10:00 pm  
(See program for specifics) AN EVENING AT THE MUSEUMS OF HOUSTON \$10.00  
Buses to the Museums for an evening of viewing fine art in the permanent collections and special exhibitions  
Friday, October 24, 8:00 pm  
BALIQUET AT THE HYATT REGENCY HOUSTON \$15.00  
Honored Guest: Dominique deMenil  
Featured Speaker: Robert Hughes  
Art Critic, TIME  
Saturday, October 25, 6:30-11:00 pm  
MORE ART AND TEXAS HOSPITALITY \$13.00  
Buses to University of Houston  
Central Campus for a BAR-B-Q DINNER,  
Special Exhibitions, and Entertainment

\$  
TOTAL OF REGISTRATION FEES

Please check off the category in which you will be attending and the special events you wish to attend, make a copy for your records, and then enclose this form with a check for the total to:

M A C A A  
c/o Art Department - 346 FAC  
University of Houston  
Houston, Texas 77004

NAME \_\_\_\_\_  
School or Professional Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
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The HYATT REGENCY HOUSTON is pleased to host:

**MID-AMERICAN COLLEGE ART ASSOCIATION  
HEARTLAND CONFERENCE  
OCTOBER 23-26, 1980**

Please reserve accommodations for:  
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Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Organization or Company: \_\_\_\_\_

Names of Additional Occupants: \_\_\_\_\_

(Maximum 3 people in same room) \_\_\_\_\_

Arrival Date: \_\_\_\_\_ Time: \_\_\_\_\_

Departure Date: \_\_\_\_\_ Time: \_\_\_\_\_

Check in time is 3:00 PM. Check-out time is 1:00 PM.  
Reservations must be received 21 days prior to opening date of convention. Rooms will be held until 6:00 PM on the date of arrival. For later arrival, please send one nights deposit or assure your reservation with a major credit card.

Card: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Number: \_\_\_\_\_

Rates: (circle rate desired)	# rooms	# people
Single occupancy: \$47.00		
Double occupancy: \$52.00		
Parlor - 1 bedroom: \$150.00-\$450.00		
Parlor - 2 bedrooms:		

If rate requested is not available, the next available rate will be assigned. For guests desiring lowest available rate, early response is suggested.

All reservations subject to local sales tax.

**Subscription Form**  
to the International Bulletin for Photographic Documentation of the Visual Arts (formerly MA-CAA Slide and Photograph Newsletter) for 1980  
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1978 & 1979 back issues of the Newsletter are available @ 75c each, or \$3.00 for each year.

**Form for MACAA Guides**

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

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

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

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

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

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