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## VRAB Volume 7, Issue 2, 1980

### **Abstract**

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- Slide Market News
- Slide Libraries, 2nd Edition: an Additional Review

### **Keywords**

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

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**Nancy DeLaurier** - University of Missouri-K.C.

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

## 1980 Summer

Volume 7

Number 2

June, 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, at the University of Houston, Houston, Texas.

Visual resource sessions are currently in the planning stage and promise to present attending curators with innovative ideas to traditional resource problems. The proposed sessions include the following topics: conservation - heat and humidity control; slide production and collection development; cataloging; and a special interest subject. A complete description of the visual resource program, as well as information regarding registration, hotels, and tours will appear in the Fall issue of the Bulletin. Those wishing further information before then should 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.

#### SECAC

##### SECAC 1980 - VISUAL RESOURCES SESSIONS-BIRMINGHAM

The 1980 annual SECAC (Southeastern College Art Conference) conference will be held in Birmingham, Alabama, October 30-November 1. The conference headquarters will be the Birmingham Hyatt House, located one block from the Birmingham Museum of Art. The host for the conference will be the University of Alabama at Birmingham with cooperation from the University of Montevallo and the Birmingham Museum of Art. Some events and exhibitions which are planned to take place are: exhibitions of "Nineteenth Century French Bronzes", "Outdoor Sculpture", paintings by Albert Bierstadt, and photography by Bill Eggleston; a Thursday evening opening cocktail reception at the Birmingham Museum of Art; and a Friday evening dinner and general session at the University of Montevallo.

The program of Visual Resources sessions was developed by Mrs. M. Antoinette S. Johnson, Visual Resources Curator at the University of Alabama-Birmingham, and Mrs. Christina B. Updike, Art Slide Curator at James Madison University in Harrisonburg, Virginia. The schedule of sessions is:

Thursday afternoon, October 30: Birmingham Museum of Art Tour. Tour of the Museum and Art Education facilities led by Rebecca Goodwin, Birmingham Museum of Art, and M. Antoinette S. Johnson, Art Education Coordinator.

Friday morning, October 31: Copyright Law and Visual Resource Collections. Speaker: Attorney David Olive, Instructor on Copyright Laws, Communication Arts, University of Alabama-Birmingham.

Friday afternoon, October 31: Main Visual Resources Session: Cataloguing the Decorative Arts. Speaker: Katherine McKenney, Slide Librarian, Winterthur Museum, Winterthur, Delaware.

Saturday morning, November 1: Workshop on Photocopy Methods and Photography in Museums and Galleries. Led by M. Antoinette S. Johnson, Curator of Slides and Photographs, University of Alabama-Birmingham. Tungsten film, 35mm camera and tripod needed for the workshop.

Many excellent and varied Art History and Studio sessions are also scheduled for the conference.

If you would like to receive more information and the conference registration information, please write to: Christina Updike, Art Slide Curator, Art Department, James Madison University, Harrisonburg, Virginia 22807.

#### COPYRIGHT

A hearing in Washington early in June will hopefully have at least one representative slide curator to testify as to our copy-photography needs and usages related to the copyright holders. It is hoped that some workable guidelines will result. Anything significant will be reported in the Fall Bulletin.

#### HUMIDITY

Now is the season for moisture to creep into your slides, causing bubbles, then mildew spots, and eventual deterioration of emulsion. Weather reports usually give your local relative humidity: if it is 50 or higher, turn on your de-humidifier and keep slide room doors and windows closed. Also be sure your energy-conscious institution lets you keep air-conditioning on, so the temperature is no higher than 70°. For authoritative verification see Kodak pamphlet E-30 "Storage and Care of Color Films" (now out-of-print will be available in mid-July).

International Bulletin for Photographic  
Documentation of the Visual Arts  
Vol. 7, #2

UNIVERSITIES ART ASSOCIATION OF CANADA  
CONFERENCE, OTTAWA, MARCH, 1980

The V/R session entitled "Slides of Canadian Art and Architecture" was well-attended despite the fact that a freak snowstorm hit Ottawa the night before, preventing several intended participants from reaching the city. Our session, which was held in the slide library at Carleton University, was graciously hosted by Barbara Stevenson and her staff. Participants included slide curators from Ontario and Québec as well as several slide suppliers (Léopold Désy, John Rosenthal and Hellmut Schade).

As moderator I was joined by speakers Catherine Goldsmith from the Art Gallery of Ontario and Margaret Ashton from the University of Guelph. The session took the form of a working meeting in which the speakers elicited audience response and participation.

Topics discussed included Cathy's report on how to get slides from certain institutions in the province of Québec. (In many cases this requires a personal visit since no mail order services exist.) Also discussed was the setting up of co-operative programs among slide libraries to jointly commission photography of otherwise unavailable material. The first project to be undertaken is to make a set of 200 slides of Canadian painting and prints from the McCord Museum in Montréal. I offered to co-ordinate other such co-operative ventures, dealing only with Canadian material or works in Canadian collections. Future proposed projects will be announced in Positive.

Margaret Ashton discussed the Canadian architecture slides survey and project on which she has been working for the past year. The proposal to commission an overall slide set of Canadian architecture has been dropped. It was felt that more time must first be spent on researching presently available sources and investigating sources of funding.

--Nancy Kirkpatrick  
York University

By the way, there were 25 participants in this session. Not a bad turnout during a Canadian winter!

#### STANDARDS

The CAA/ARLIS Committee on Professional Standards for Staffing Fine Arts Slide Collections is now working on the final draft of the Standards document.

It is very well done and should be just what administrators have needed as guidelines. Gillian Scott, Chairman, and her section Co-ordinators, Nancy Schuller, Kim Kopatz and Janice Sorkow and their committees are to be thanked and congratulated for the time, energy and intelligence devoted to this important project.

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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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 Summer issue: August 15

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-Butrica, Iowa State Univ.  
Treasurer: Nancy DeLaurier, U.M.K.C.

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Lois Thornhill, Stanford University  
Ed Farber, Popular Photography  
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#### ISSN

The Bulletin is now registered in the National Serials Data Program which is the U.S. Center of the International Serials Data System within the Library of Congress, coordinated with the International Center in Paris. This gives the Bulletin an International Standard Serial Number (ISSN), cited in the masthead.

## Regional News

### MISSOURI-KANSAS SLIDE CURATORS

Organized by Nancy Follis, UMSL, and Deborah Tinsley, KCAI, fourteen slide curators and assistants from St. Louis, Kansas City, and Columbia in Missouri, and from Wichita, Manhattan, and Lawrence in Kansas, met April 17 and 18 at the University of Missouri and Stephens College in Columbia.

Lora Holtz, slide curator at UMC, showed the group her collection, in which 2x2 slides are completely integrated with the large collection of 3x4 lantern slides. After a discussion on Conservation of Slides in the Mo-Kan area, the group toured the renovated UMC Museum of Art and Archaeology, led by Curator Richard Baumann.

### Exchange of Unique Slides

Following a group dinner, Nancy Follis led the evening session on organizing a program to make available slides unique in our own collections, such as travel slides, or slides of local art and architecture. As an experimental project, each of the slide curators is to make a list of such groups of slides in their own collection as well as a list of slides needed, to be distributed to each of the others by Deborah Tinsley. The curators then will negotiate directly with each other for desired slides. It was suggested that the slides be duplicated locally and priced to cover costs of duplication, mailing and supplying information. The slides distributed are expected to conform to the ARLIS/CAA/VR Committee Slide Quality Standards, including information supplied. No copyrighted slides are to be included. As international interest was expressed in such a project during the Bologna meetings last September, the Mo-Kan project may be a pilot for further development.

Friday sessions were held in the sunny penthouse atop the Stephens College library. Cheryl Vogler, St. Louis Art Museum, Valerie Brown, Lindenwood College, and Deborah Tinsley, Kansas City Art Institute, led discussions on primarily management problems. Nancy McCauley, Art History instructor, led a panel of her slide room assistants in explaining how career opportunities develop from the training gained in Visual Resources work. Two students (UMSL and Stephens College) then described their work integrating and identifying womens' art in their slide collections.

Nancy DeLaurier reported briefly on the most recent CAA, MACAA and CIHA Conferences, and encouraged the curators to write their senators and congressmen to retain the College Work-Study program.

The 1981 Mo-Kan Conference will be held in St. Louis, coordinated by Cheryl Vogler, St. Louis Art Museum, and assisted by Natalie Mondschen, UMSL.

ARLIS/New England and the Society of Architectural Historians (New England Chapter) met together in March at the Architects' Collaborative, Cambridge. The program featured three speakers on rare architectural books, addressing the topics of bibliography, book collecting by a practicing architect, and conservation.

The April meeting consisted of a two-day trip to New York City by about ten members of ARLIS/NE. On Friday, April 18, tours were conducted of the library of the Institute of Fine Arts (New York University) and of the Frick Art Reference Library. The latter tour included viewing of the facilities and introduction to the staff involved in maintaining and expanding the impressive collection of photographs, now including some 400,000 fully cataloged images. On the following day, ARLIS/NE members attended a program on print reference service presented by ARLIS/NY at the Institute of Fine Arts. Six speakers offered their perspectives on collecting, documenting, and using fine prints.

The May meeting of the ARLIS/NE chapter will be hosted by Wellesley College on the 23rd. A discussion of budgeting for the art library will be moderated by Hollee Haswell, Librarian of the Worcester Art Museum. Results of the election of officers for 1980-1981 will be announced at that time.

--Norine Cashman  
Brown University

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### BULLETIN NAME

Response has been minimal to the shortened names submitted in the Spring issue. Another good suggestion has been sent in by Paula Chiarmonte of Cornell as an abbreviation with a corresponding acronym: ART/INTERDOC (AID). How about that?



### LANTERN SLIDE ARCHIVE

Anne von Rebhan reports from the National Gallery, Washington, that she has had enough response to consider the project viable, but would like to hear from others. Among those responding was one major collection which would send 150,000 old 3x4 slides for safekeeping in the proposed National Lantern Slide Archive.

If you have unused lantern slides that you want removed but not destroyed, write to Ms. von Rebhan, Slide Library, National Gallery of Art, Washington, D.C. 20565; or use the form on page 8 of the Spring Bulletin.

## SLIDE LIBRARIES, 2nd Edition

While the format, scope, and perspective of Betty Jo Irvine's newly revised Slide Libraries remain essentially the same as the 1974 edition, there are some noteworthy changes and additions.

Ms. Irvine has updated the references in a meticulous fashion. She has monitored the voluminous increase in professional literature over the past five years, adding about 300 new entries to the bibliography. Revisions of the text in the areas of acquisitions, computer-based subject indexing, preservation, and equipment reflect the impact of many of the most important of these recent publications, including articles printed in the ARLIS/NA and MACAA Newsletters, the MACAA Guides, and the 1976 Slide Buyers Guide.

The expanded use of computers or computer-based systems for classification and subject indexing is the topic of interesting new sections devoted to cataloguing and indexing. Special attention is focused on the systems developed at the National Collection of Fine Arts Slide and Photographs Archives, Thomas Ohlren's Index to Selected Bodleian Library Color Reproductions, and the African Studies Program Slide Archives at Indiana University.

A succinct discussion of environment controls in the Slide Library now supplements the chapter on "Storage and Access Systems". Stressing that all the money expended on the production and purchase of slides, and the purchase of costly storage facilities will be for naught if appropriate measures are not taken to protect the film from excessive heat and humidity, Ms. Irvine lists the American National Standards Institute's and Kodak's recommended guidelines for storage of slide film. Additional preservation-related references are provided for further research.

All of the above are valuable revisions. However, the major flaw of the first edition remains: Library chauvinism. The author persists in the idea that specialized slide collections are the same as book libraries, and that the problems indigenous to slide collections exist predominantly because they are not organized according to standard library classification systems and procedures, and because most individuals who direct these collections were not, and are not now, certified librarians (even what we call ourselves--librarians or curators---has become an unfortunately polemical issue).

The basic observations that prompt Ms. Irvine to this rather extreme conclusion are valid. Visual resource collections do need specially-trained directors and professional support staff: well-thought-out, functional classification systems; and thorough, practical reference and record-keeping tools. If the author were more flexible regarding solutions to the aforementioned matters, her position would more accurately reflect the state of slide librarianship/curatorship and would be more useful in planning for the future.

What educational background is most appropriate for our profession and how does one obtain it? Ms. Irvine's conviction that this training should be at a professional level is doubtlessly shared by all slide curators. In fact, the establishment of guidelines for professional training is one of the most significant and difficult challenges we face. Rigid insistence on an M.L.S. as the primary qualification, however, is not a solution. The problem is circular. Library schools, as the author acknowledges, currently do not provide adequate preparation for slide curatorship. But they do give a solid foundation in principles of administration and classification, and "professional" status. Relatively recent programs in slide curatorship, such as that taught at the University of Missouri-Kansas City by Nancy DeLaurier, are more specific sources of training, but they do not confer a professional degree. Finally there is the issue of area specialization. The author's opinion of the primacy of library training over subject expertise in the management of a specialized collection is unrealistic. Advanced study in the appropriate field, for us, art history, is an absolute necessity. What sort of educational package can we create that will fulfill the complicated requirements of our profession? Creative and flexible thought, and cooperative exchange between specialists in subject areas, library science, audio-visual technology, and experienced slide curators will hopefully generate the answer.

Standard library techniques and tools, as Ms. Irvine points out, can be adopted or adapted for use in the slide collection. Occasionally though, the author's zeal for these tools in and of themselves clouds the primary concerns of usefulness and practicality. For example, the suggestion of assisting patrons with variant spellings of artists' names and their pseudonyms by means of an artist authority file (or by cross-references in an interfiled shelflist system) is very sensible. Unfortunately, the author's love of thoroughness, usually a virtue in this book, induces her to list nine cross-references for a single artist, Lodewyk Toeput, often known as Pozzoserrato. Even if curators have the time and staff to type nine cards for an authority file, should they? Usefulness must be the main criterion by which any tool or technique is judged.

These remarks are not intended to detract from the significance of this book. Slide Libraries is the only publication that surveys the profession of slide librarianship in all of its aspects, an ambitious and difficult undertaking. Newcomers to our field will find it a valuable introduction. Its extensive bibliography is useful not only to the novice, but to experienced administrators of established collections. These professionals will appreciate it also for its concise review of the classification and organizational systems of other collections and as a general reference text.

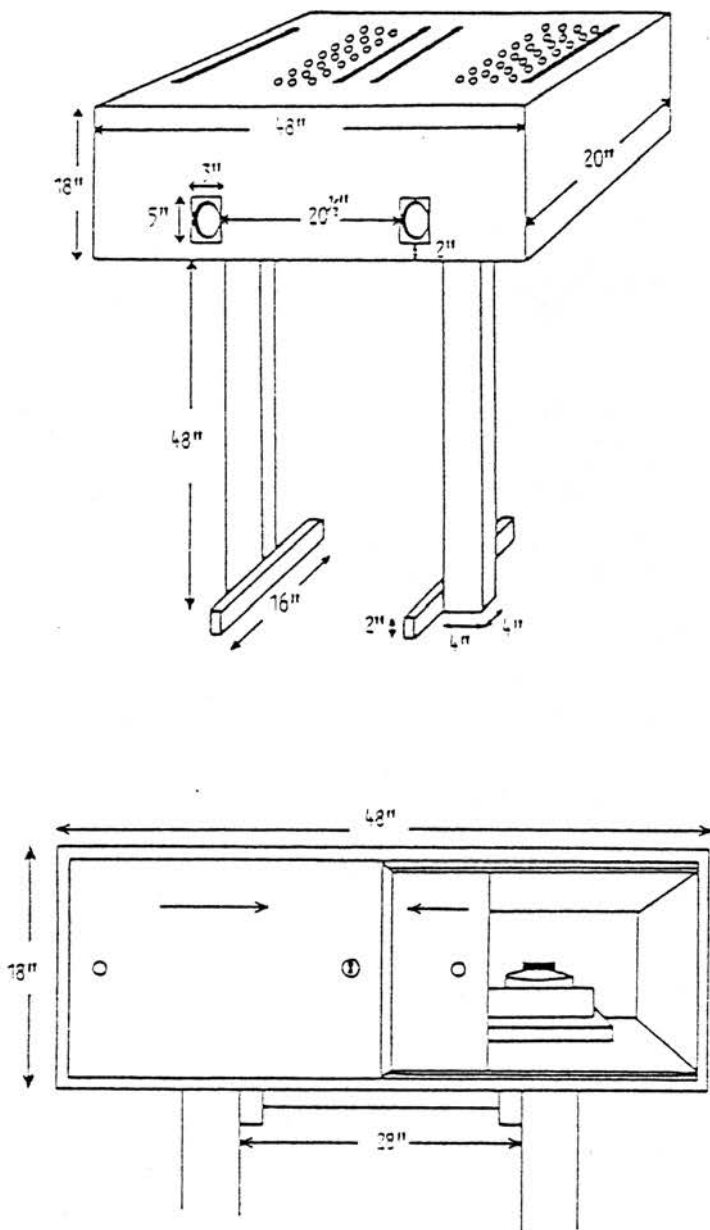
--Marie Deveney (Light)  
Department of the History of Art  
University of Michigan

SLIDE LIBRARIES CORRECTIONS

Betty Jo Irvine has sent a copy of page 214 of Slide Libraries, Second Edition, which includes the projector box dimensions that were omitted from the book. She also requested that the design be correctly attributed to George Ehrlich, UMKC professor of art history. Both Ms. Irvine and Eileen Fry regret the errors, and have arranged for the publisher to include an errata slip in the book.

214 / Projection Systems

Diagram 18— Enclosed projection booth, University of Missouri—Kansas City. (Designed by George Ehrlich)



# Profile

WITT LIBRARY, COURTAULD INSTITUTE OF ART, LONDON

The Witt Library is a collection of photographs and illustrations of paintings, drawings and to a lesser extent engravings which has been built up since about 1900. It was founded by Sir Robert Witt and passed on his death in 1952 to the Courtauld Institute of Art. The Library covers Western Art from about 1200 up to the present day and contains about 1,300,000 separate illustrations. The organisation is by National School and then by artists within each school by alphabetical order. The main schools are Italian, French, Netherlands (Flemish and Dutch), British, Spanish, German, American and Scandinavian. The work of each artist is divided into subject by traditionally accepted classification, starting with the Bible, associated religious subjects and allegories, then Historical, Mythological, Allegorical, Literary, Genre, Landscape, Portraiture, Still-Life, etc.

The photographs and reproductions are all mounted on thin grey cards and filed in pamphlet boxes vertically on shelves. Textual information about the illustrations, i.e., name of artist, subject, size and medium, location and so on is typewritten onto the mounts. Text cuttings from relevant catalogues and other published material is often stuck on to the mounts and information about changes of location, exhibitions and literature is also added. The aim of the Library is to be as comprehensive as possible and minor artists, many not appearing in the standard reference books, are included as well as major figures. About 50,000 artists are represented in the Library and a list of these, based on the index cards of the Library, is included in a recent publication, giving name, dates and national school, *A Checklist of Painters c.1200-1976*, Represented in the Witt Library, Courtauld Institute of Art London, Mansell, London, 1978. This acts both as a guide to the Library and as a mini-dictionary of Western Artists.

Illustrations and Photographs are obtained from many sources, including Courtauld Institute Photographs, taken from private and public collections and exhibitions, specifically for the Library, photographs purchased from museums, galleries and photographic firms as well as much donated material, illustrations cut from sale, gallery, museum and dealers' catalogues, periodicals and so on, photographs and illustrations acquired through exchange with museums and other art-historical institutions and photograph collections.

The Witt Library is part of the Courtauld Institute of Art in the University of London, but it is also open to the public and is used by visiting students and scholars, dealers, auctioneers, publishers and anyone else with enquiries about art history. The Library is on open shelves and users are able to work in it as in a reference library. No material is loaned, but a photostat or xerox machine is available and prints can be ordered from the photographic service department subject to copyright.

--John Sunderland



## SUBJECT CLASSIFICATION REVIEWED

Helene Roberts, Harvard, wrote "The Image Library" for the Winter 1978 Art Libraries Journal (ARLIS/UK), copies available through Inter-library loan. The article discusses in depth the problems and many possibilities of art subject classification for access to purposes outside traditional art history teaching. Several systems are automated to this purpose, but none do it the same way, and the author laments that the potential is diminished for lack of consistency.

However, since Ms. Roberts' article appeared, some significant steps have been taken to bring order out of this deep chaos. In the same year (1978) the CAA Visual Resources group held a panel on "Subject Access to Visual Images" organized by Eileen Fry, and later an International Conference on Automatic Processing of Art History Data and Documents was held in Pisa (both meetings reported in our Newsletters).

Then in August 1979 a meeting was organized by Georges Delisle (Chef du Departement de l'Iconographie, Archives publiques du Canada) and Thomas Ohlgren (Director, Medieval Photographic Archive, Purdue University) at Dartmouth, which began effectively to develop a program to deal with the problem. The 25 participants included Eileen Fry, Indiana University, Eleanor Fink, National Collection of Fine Arts, and Elizabeth Betz, Library of Congress. They drew up a list of goals which they agreed to pursue, and plan to meet again in Washington late this summer in the hope of eventually establishing standards for subject indexing.

A further description of the problem and the project appeared in an article by Thomas Ohlgren, "Subject Indexing of Art Works: an Introduction" in the Spring 1980 Picturescope, the quarterly bulletin of the Picture Division of the Special Libraries Association.

## NEEDS HELP ON CERAMICS CLASSIFICATION

I am in the process of writing detailed guides to the classification of ceramic art for our slide collection. I am working on Oriental ceramics right now. Next I will probably work on some European countries. A particular problem with Oriental ceramics is organizing the rather confusing array of terms so that the classification system will be easy to use and easy to file but still reflect the scholar's classification of ceramic art. Does anyone have any personal experience with such classification that he/she could describe to me? Does anyone know of written sources that he/she could recommend? I would also like to know of collections that have a large number of slides of ceramic art.

--Susan Strong  
Art Reference Librarian  
Scholes Library of Veramics  
New York State College of Ceramics  
at Allied University

## WORK-STUDY

The Federal Work-Study program for college students is in serious jeopardy and needs our aggressive support. The President has requested stringent budget cuts and the lawmakers are ready to comply. "There is no question that most programs face some cuts," according to Congressman Richard Bolling. They do, however, respond to constituent opinion, and we must not hesitate to defend this valuable program in order to keep it, and us, in operation.

Notice has just arrived from Senator Thomas F. Eagleton (D.Mo.) that the Committee on Labor and Human Resources has approved continuation of Work-Study for five years. This is welcome news, but the program is now subject to Congressional funding. You and your Work-Study students should write to your Congressman (address to House Office Building, 20515), giving your home address so you will be identified as a voting constituent. Your letter should be brief and concise, such as the following:

"In regard to the President's requested budget cuts, I strongly urge you to retain in full the College Work-Study Program.

This program pays students for working, usually in their field, and is vital to both the students and to the college department employing them. Most students on the program would have to drop out of college without their Work-Study jobs: and most departments would have to cut back services without their Work-Study students.

Work-Study students working in their field also receive reinforcement of their studies, and vocational training. Work-Study students are often placed as slide curators or assistants after graduation. Thank you."

A one-sentence postcard is better than nothing, but do write.

The Work-Study program is beneficial in varying degrees depending on type of institution, geographical location (urban vs. college towns), and economic conditions, among other variables. In most cases, the slide curator must exert some effort in both recruitment and control. To get the most useful students, it helps to put up notices before application deadlines (usually mid-March) in the art and art history classrooms and corridors, and ask faculty to inform likely students during advisement, or announce to classes. Eligible students are frequently not aware of the program, or that they can be assigned to the department of their major. It is also important to establish good rapport with the administrator who makes work-study assignments, to request art and art history students.

On the other hand, you do not need to accept more non-art students than you can use effectively.

The bureaucracy of federal programs is often frustrating, but coping with it is worth the effort for the good student workers it provides.

--Nancy DeLaurier

## NEWSLETTER/BULLETIN INDEX

Luz Maria Aveleyra, U. North Carolina, has superbly completed the first draft of both an Author Index and a Title Index for all issues (1973-1979) of the MACAA Slides and Photographs Newsletter. By August we hope to have the complex Subject Index completed, and all three indexes ready to publish as a separate supplement to the Fall Bulletin. This is a huge task, but its usefulness to subscribers will soon prove its worth. (The Editor is already using the draft to locate old articles.)

## THE DIRECTORY

Eileen Fry has assembled lists of all people who attended business meetings of visual resources sections at conferences in 1979 and 1980 (to date). The Editor added attendees for five years past who are still active, and collated all lists. This should give us quick reference to our colleagues who are active in the profession, and should aid in communication among us. There are unquestionably omissions and names that should be deleted, for which we apologize in advance, and hope to update the Directory annually. We are sending this first Directory as a supplement to the Bulletin, and hope to keep it on that basis.

## PHOTOGRAPHIC JOURNALS

Both Alec Hartill, of Hartill Art Associates, and Kathy Snyder, of the Colorado College, generously volunteered to report to the Bulletin on items pertinent to visual resources collections gleaned from photographic journals. We appreciate this offer of time and expertise and expect their first contributions for the Fall issue.

## L C PRINTS AND PHOTOGRAPHS

A new publication from the Library of Congress is worth noting, Graphic Sampler, compiled by Renata V. Shaw. The greater part consists of essays with over 300 images of the vast collections of the Prints and Photographs Division of the LC. The last section, however, on the Architectural Collections of the LC is of most interest to us. The accompanying essay includes a discussion of their organization and cataloging to make this important collection available to researchers. Graphic Sampler is 368 pages in length and is available by mail from the Superintendent of Documents, U. S. Government Printing Office, Washington, D.C., at a cost of \$11 (Stock No. 030-000-00092-7).

## Guides

## MACAA VISUAL RESOURCES COMMITTEE GUIDES UPDATE

The GUIDE FOR PHOTOGRAPH COLLECTIONS (1978) is no longer available. No new editions will be printed until after the revision currently in progress is completed. A 1981 publication date has been set.

The GUIDE TO COPY PHOTOGRAPHY FOR VISUAL RESOURCE COLLECTIONS, compiled and edited by Rosemary Kuehn (University of Nebraska) and Zelda Richardson (University of New Mexico), is now available. The guide, 100+ pages, includes chapters on in-house slide production, copy-stand photography, film types and processing techniques, photo equipment, slide film preservation and gallery photography. The cost of the guide is \$6 plus \$1.50 postage and handling. See order form on last page of the Bulletin.

Ed. note: This is an excellent Guide. Even if you don't need the information on copy-work, the section on slide conservation is alone worth the price of the Guide.

## SLIDE BUYERS GUIDE PROGRESS

Slide suppliers generally have been most cooperative in filling and returning the long and complex questionnaire to supply information for the 1980 SBG. The committee is now writing the entries from the questionnaires. Carol Terry compiles subject information and will do the Subject Index; Linda Bien compiles information on slide sources; Norine Cashman, on documentation supplied with slides, and business arrangements; and Nancy DeLaurier on production methods.

Although many new suppliers have appeared since the 1976 SBG, others have abandoned the art slide business, and several museums have ceased selling slides, possibly reflecting economic conditions and the decline of academic enrollments.

## CUSTOMS DUTY ON SLIDES

Slides purchased by U.S. institutions should never be subject to customs duty as they are educational material. Most overseas shippers attach a duty-free green sticker and there is no problem. However, if the shipper fails to do this, or by some clerical error duty is charged, one first checks the \$ value of the shipment. If under \$250, the postman presents a yellow slip, which states the port of entry. One should write this port of entry (address is on the yellow slip) and enclose the yellow slip to absolve the charges

If the value is over \$250 then a customs broker is involved, and for a fee will handle the problem. However, one should first check out the fee, which may amount to more than the duty being charged.

## Professional News

Eleanor E. Fink, Chief of the Office of Visual Resources, National Collection of Fine Arts was invited by the Organization of American States to visit the Museo Historico Nacional in Santiago, Chile. As a consultant Ms. Fink will assist the museum in establishing a Visual Documentation Center.

Ms. Fink presented a paper on "Computer Assisted Retrieval of Slides and Photographs at the National Collection of Fine Arts" at a Symposium on: Future Access to the Past, held at the University of Maryland, College Park.

## Positions Open

Wellesley College, Art Department, Slide Curator Full-time, 35 hours/week, 12 months, MA in Art History or MLS with training in Art History preferred. Slide Library experience; reading knowledge of European languages; and photography experience desirable. Responsible for management of Slide Library collection. Duties include maintaining collection and equipment; cataloguing; supervising students.

Assistant to the Slide Curator, full-time, 35 hours/week, 9 months (beginning Sept. 1, 1980) BA degree: major in Art History or equivalent experience preferred. Slide library experience; knowledge of foreign language; and photographic experience desirable. Responsible for assisting Slide Curator: cataloguing and mounting slides and photographs; assisting borrowers; supervising students. Address applications to Chairman, Art Department, Wellesley College: Wellesley, MA 02181.

Wayne State University. Slide Curator. To head collection of approximately 100,000 slides and staff of six part-time assistants at large urban university. Tenure-track professional 12-months appointment. Salary negotiable (range: \$13,500-\$17,000). MA in art history and two to three years full-time experience in slide curatorship preferred. A/D July 1. AA. EOE. Lee Ann Miller, Chr., Dept. of Art and Art History, Detroit, MI 48202. AM-INT.

Florida A & S University School of Architecture. Curator of the Slide Collection and Information Resource Center. Responsibilities will include development, organization and maintaining the Slide Collection and the Information Resource Center which will contain publications and materials not normally located in the Architectural Library. The Curator will also be in charge of coordinating the acquisitions in the architectural library. In addition, the Curator will supervise appropriate personnel, e.g. library staff, a typist, and work-study students. 12-month position, salary range from \$18,000 negotiable. Applicants should have a bachelor's degree

related to architecture, and appropriate experience and training in the development and management of Slide Collection Information Resource Center. Applications should be sent to Professor T. Mann, Search Committee, Chairman, School of Architecture, Florida A & M University, Tallahassee, Florida 32307.

Louisiana State University School of Art. Curator of Slides, full-time position (staff, non-tenure position), Salary: \$11,500 (fiscal year basis); Date of appointment: August 1, 1980. MA degree in art history or equivalent with slide library experience and background in photo-copy work. Reading knowledge of one or more foreign languages desirable. Responsibilities: Developing and maintaining the slide catalog system. Supervision of student help for the slide library and the Art History area. Application procedures: Applications must include a letter of application, resume, official transcripts, at least three letters of recommendation (Placement File acceptable). Address: Search Committee, Curator I, School of Art, Louisiana State University, 110 Foster Hall, Baton Rouge, Louisiana 70803.

East Carolina University Greenville, S.C.: See CAA placement listing for May 1, 1980.

Spring Issue Error: U. of Connecticut: Katherine Farina is merely taking a year's leave of absence, and the position opening was for one-half time only.

## Positions Filled

U. of Michigan, Dearborn: Joseph T. Marks replaced Ann Detwiler, who moved to Ann Arbor as Administrative Assistant for Chinese Studies. Both Ms. Detwiler and Mr. Marks had participated in the UMKC Summer Workshop for Slide Curators.

Florida State U., Tallahassee: Lisa Hall, a 1980 Summer Workshop participant.

Texas A & S: Susan Brown-Strauss has been here since December.

Title Change: Smith College, Hillyer Art Library: Sharon Poirrier has adopted the title "Curator of Visual Resources" to reflect the news scope of the collection from photographs to include new AV forms.

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### BASIC TRAINING

The Fifth Summer Workshop in Basic Training for Art Slide Curators at UMKC closed out early in May with 30 participants. It will be held June 15-21, team-taught by Nancy DeLaurier and Nancy Schuller. Participants are registered from all parts of the U.S. and Canada. The two teachers will divide topics according to their areas of expertise.

WRINKLE -- A SLIDE CONSERVATION PROBLEM:  
Follow-up Report #2

The plasticizer from the film base which appears as a "strange greasy substance" on the interior glass of a slide mount can manifest itself in other ways too. So concludes Kodak after further analysis of our slide samples. "The only difference is a matter of severity," writes Rav Hicks of Kodak.

The samples forwarded to me by Carol Campbell of Bryn Mawr exhibited a faint cloudy effect, uniformly covering the glass over the film base, in a pattern resembling cirrus clouds. One could also perceive a subtle rainbow effect not unlike that seen in water puddles in parking lots. Showing no apparent damage to the film itself, this sample illustrates the condition in a "take notice" state. The film in question is Aefachrome 50L Professional.

The other condition which I reported on in the previous issue of the International Bulletin, characterized by what seemed to be "residue of evaporated moisture with a trace of a powdery substance which sometimes outlines the dried moisture spot," was found, indeed, to be moisture evaporation with the added feature of dirt particles after repeated use in a hot projector. Among the grit and spots which covered both sides of the interior glass were faint traces of the plasticizer. I have been able to localize this condition to a group of Kodachrome films in silver mounts bound in double glass with silver tape. These seem to have all entered the collection at about the same time. Careless binding, a humid environment, and basically dirty or film cover glass were ultimately more apparent than the actual loss of plasticizer, though Kodak's analysis revealed traces of the latter. Again, this is not a drastic example of the condition: it stands instead as a warning signal of trouble afoot.

Aefa films are unquestionably the more susceptible of the two when compared to Kodak slide films. In an effort to obtain an opinion about Aefa films from this manufacturer, I have written to the Aefa company in Leverkusen, West Germany. In the meantime, I have received a report from the Quality Control unit of Aefachrome Service in Lehigh Valley, Pennsylvania, with the following comments:

Since this problem occurs on the base-side of the film, it could be from the final wetting bath of the process. We do not know specifically what chemicals were used in the process for this film since they do vary, especially in different countries, but the final bath usually contains formaldehyde (for dye stability) and a silicon-based wetting agent. Therefore it could be the wetting agent that precipitates off the base (the base doesn't absorb like the emulsion does) from the heat of the projector. We can only roughly guess that this could occur at a temperature

of maybe 120°-150° F."

We may conclude from the above that projection of a slide is ultimately detrimental to the film--Aefachrome more so than Kodachrome or Ektachrome. The degree of potential damage, of course, depends on how well the equipment is working, and certainly, on the length of time the slide is in the machine. While we cannot effectively monitor the latter (nor would most of us want to!), we can maintain stringent standards with regard to our projection equipment. Operators or users of slide projectors should be trained to recognize the problem--its causes and effects. In addition, periodic or regular spot-checking or heat testing of equipment would help to head off an imminent disaster. Our efforts to purchase or produce the best slide materials possible are all in vain if the slides are going to be destroyed by one malfunctioning projector.

Incidentally, while pursuing my tests on projectors and slides, I have discovered another, inexpensive way of locating overheating equipment. An underexposed dark image (underexposed Rembrandt portraits or interiors have worked well) or the tag end of processed film can be used as a testing medium. The dark slide or unexposed film end should be mounted in a glass binder and projected in the machine in question for about 20 minutes. If the projector is running too hot, the plasticizer will be precipitated on the interior glass opposite the film base. Since Aefa films are susceptible to heat at lower temperatures than Kodak films, the ideal testing medium is aefachrome film.

If you are using the "Tempilabel" described in an earlier column, mask the border around the label with black tape. This facilitates maximum absorption of heat and light and will provide a reliable measure for the full range of images illustrated on slide film.

Aefa-Gevaert's final word is yet to be received. The concluding remarks to this saga will probably appear in the next issue. If you have any comments or suggestions or if you have noticed this problem in its various manifestations among your slides, I invite you to call or write to me. Christine L. Sundt, Slide Curator, Department of Art History, University of Wisconsin-Madison, Elvehjem Museum of Art, Madison, WI 53706 (608) 263-2288.

P.S. The "Malik" temperature measuring device or thermoslide which had been marketed by Tempo Audio-Vision Inc. in Buffalo, New York, is now discontinued and will not likely be available again. The original manufacturer of this product is out-of-business.



LANDSCAPE ARCHITECTURE CLASSIFICATION

This past January I participated in the ARLIS session on architecture slide classification. The Architecture School at the University of Virginia offers both undergraduate and graduate programs in design, architectural history, urban planning and landscape architecture. Consequently, our slide collection (102,000) must cover a wide range of subject areas. Some materials are too specialized to fit easily into our classification system.

During the ARLIS session I briefly described the organization of our "special collections" (urban planning, earth science and landscape elements). I have since received a surprising number of requests for more information on our landscape elements classification system. This system represents our solution to the problem of organizing general landscape-related materials, i.e., materials with no particular geographical location and no landscape architect. The system was developed in Fall 1977 by myself and graduate landscape architecture student Andrew Tunø, working closely with landscape architecture faculty. We now have over 600 slides catalogued in this special collection. Although the classification system itself may not be practical for use in all slide libraries, the list of headings and descriptive terms is of great value to anyone developing a landscape collection.

LANDSCAPE ARCHITECTURE

Landscape Elements Classification System (LA-ELF-)

- (A) Ground Surfaces  
 (100) monolithic  
 (200) modular  
 (300) granular  
 (400) soft  
 (500) combinations of surfaces  
 (600) details - drains, curbs, tree grates  
 (700) paving patterns  
 (800) miscellaneous
- (B) Steps, Ramps, Bridges  
 (100) steps  
 (200) ramps  
 (300) pedestrian bridges  
 (400) railings  
 (500) miscellaneous
- (C) Street Furniture and Hardware  
 (100) bollards  
 (200) hydrants  
 (300) trash receptacles  
 (400) bike racks  
 (500) mail boxes  
 (600) telephones  
 (700) kiosks  
 (800) cafes  
 (900) miscellaneous
- (D) Benches and Sitting Areas  
 (100) freestanding benches  
 (200) attached benches  
 (300) wall benches  
 (400) miscellaneous

- (E) Fences and Walls  
 (100) fences  
 (200) building walls  
 (300) retaining walls  
 (400) freestanding walls  
 (500) miscellaneous
- (F) Public Art  
 (100) painting  
 (200) sculpture  
 (300) miscellaneous
- (G) Lighting  
 (100) freestanding  
 (200) attached  
 (300) miscellaneous
- (H) Street Trees and Planting  
 (100) street trees  
 (200) mall and plaza planting  
 (300) planters  
 (400) general city planting  
 (500) miscellaneous
- (J) Water Features  
 (100) fountains - jet  
 (200) fountains - cascade  
 (300) fountains - combination  
 (400) pools, ponds and basins  
 (500) artificial lakes and reservoirs  
 (600) canals  
 (700) miscellaneous
- (K) Play Equipment  
 (100) traditional  
 (200) 'modern'  
 (300) miscellaneous
- (L) Commercial Signage  
 (100) facade  
 (200) building as sign  
 (300) wall  
 (400) window  
 (500) projecting  
 (600) hanging  
 (700) freestanding  
 (800) lighted  
 (900) posters and billboards  
 (100) combinations  
 (1100) miscellaneous
- (M) Informational Signage  
 (100) historical  
 (200) regulatory  
 (300) marking  
 (400) maps  
 (500) miscellaneous
- (N) Overhead Structures  
 (100) shelters and pavilions  
 (200) arcades  
 (300) space frames  
 (400) canopies, umbrellas, awnings  
 (500) miscellaneous

Example:

Slides on modular ground surfaces (brick, cobblestones, etc.) are classified under LA-ELE-A-200: (Landscape Arch.-Elements-Ground Surfaces-Modular)

Successive slides in this group are numbered

LA-ELE-A-201,

LA-ELE-A-202

LA-ELE-A-203, and so on.

Also included on the labels are heading title ("Ground Surfaces"), type (modular), and material (brick).

--Marika S. Simms  
Architecture Slide Librarian  
Fiske Kimball Fine Arts Library  
University of Virginia

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CARE AND MAINTENANCE IN THE HANDLING OF  
HISTORIC PHOTOGRAPHIC NEGATIVES  
ARLIS Conference 1/28/80

The second half of the Visual Resources program, "Care and Maintenance in the Handling of Historic Photographic Negatives", was presented by Eleanor E. Fink of the National Collection of Fine Arts, Washington, D.C.

The Peter A. Juley and Son Archive, a collection of 127,000 photographic negatives which was purchased by the National Collection in 1966 for the sum of \$105,000, was presented by Ms. Fink as an example of both the value such visual archives can have for researchers, and difficulties, even hazards, they can produce for curators.

Commercial photographers in New York from 1896 to 1975, Peter A. Juley and his son Paul specialized in photographing both artists and their works. The collection includes in-depth coverage of many well-known artists, i.e. 344 George Bellows negatives, 200 Alexander Calder negatives, and 122 Edward Hopper negatives, and also many lesser-known artists and jurors, with over 4500 of the negatives being portraits. The collection also includes photographs taken in artists' summer colonies and at exhibitions.

A high percentage of the collection consists of glass and/or nitrate film negatives, and is therefore in danger of being lost through breakage or deterioration before reproduction of the entire collection can be completed. Nitrate film is now known to be unstable, sometimes hazardous, and to ignite in certain stages of decomposition at as little as 120° F. The stages of deterioration, as outlined by Ms. Fink, are:

- 1) Amber discoloration of the negative with fading of the pictorial image.
- 2) Emulsion becomes adhesive and films begin to stick together.
- 3) Film contains gas bubbles and emits a noxious odor.
- 4) Film softens, becomes welded to adjacent film, and has a viscous surface.
- 5) Film degenerates partially or totally to a brownish powder.

The degeneration of nitrate film also destroys any other film it comes in contact with, and there is no possibility of restoration.

Ms. Fink next outlined the steps glass plate and film negatives must go through in preparation for storage, including determination of the type of film base, replacement of old storage envelopes (remembering to transfer all information), proper cleaning (water can dissolve the film base), and storage itself in temperatures no higher than 70° (50° is preferable), and with humidity no lower than 40%. Ms. Fink also pointed out that other types of early film used nitrates in some stages of their production, and that all old negatives should be carefully examined and experts should be consulted before either storage or disposal is undertaken.

The second part of Ms. Fink's presentation dealt with the conversion of old negatives to print form so that they are accessible to users of the collection. Care must be taken so that the print reproduces as correctly as possible the original, and the relative success and failure of various methods of reproduction was discussed and demonstrated with slides. There are three basic methods for the conversion of negatives to stable safety film, and the selection of one over the others will depend on the urgency of the need for conversion, budgetary factors, and quality control. The basic methods are:

- 1) Producing a high-quality print from the negative, from which a 2nd generation copy negative is then made.
  - 2) Using Kodak Direct Duplicating Film #SO-015, which works on a contact basis with the original negative.
  - 3) The LogEtronics system which utilizes an electronically modulated reproduction process.
- The examples shown also gave those in attendance a glimpse of the wealth of information this archive provides about eighty years of American art and artists, particularly the negatives which record works which are now lost or which exist in much-altered form.

Those present were gratified not only by the excellence of this well-prepared talk on preservation, but by the exciting possibilities this unique visual collection offers for the study of American art.

--Eileen Fry  
Indiana University



POST-IMPRESSIONISM

The magnificent Post-Impressionism exhibition has moved from London to the National Gallery, Washington. We understand that the National is using the Royal Academy catalog with an addendum, so we expect the exhibition is substantially the same, with some domestic pieces added.

## COLOR DIFFERENCES IN PROJECTION

by Ed Farber, Reprinted from Popular Photography with the author's permission.

When members of the Nova Scotia Color Photography Society of Halifax, Nova Scotia, set out to compare seven different color films, they used seven different Nikon cameras and one lens, switching it from one to the other. They also bracketed exposures. Then they set up seven Kodak Carousel projectors to compare the results. To their amazement, without slides in the projectors they discovered different colors of light on the screens. This made a fair comparison of the color-slide films virtually impossible.

Color as seen when projected, is influenced by three basic items: the screen, the projector, and the surrounding or ambient conditions. These variables, along with image size and slide density, also affect screen brightness which is important to brilliant, highly color-saturated images.

I will limit this discussion to characteristics that degrade or distort the color of the slide itself.

Screens add color distortion by absorbing and reflecting certain colors less effectively. The change is not necessarily only the color that the screen appears to the eye when viewed with "white light." To compare the effect of different screens, you should project the same color-chart slide on them.

Screens tend to change color as they get older because of aging of pigments. They may get dull and dirty from cigarette smoke, or grit and grime that abounds everywhere. Some screens may be safely washed or cleaned. Consult the instructions that come with them, or write the manufacturer for the safest cleaning procedure. Using a bright new screen can be a rewarding experience. (For more about screens, read "Movie Methods" in POP PHOTO'S March '79 issue.)

Projectors affect color because of the particular incandescent lamp, its age, the voltage at which it operates, the lens, other optics, and the cleanliness of the entire system.

There is no accepted standard for projection lamps. Most projector lamps have ratings from 2775 to 3400 K. There are new arc lamps that operate at 300 watts and give exceptional screen brightness. They are available for "commercial" projection systems such as the Eastman Kodak Ektagraphic projector. These have a 5000 K output to give a "whiter" light.

GE's new highly efficient Quartzline Multi-Mirror 300-watt projector lamps are available with 3250, 3350, and 3450 K ratings. Their rated life is 175, 35, and 15 hours. The "whiter" the light, the shorter the life.

With many projectors, you may have a choice of lamps, but be sure to use only those lamps recommended by the manufacturer. If you don't they may melt and damage the projector or lens.

As the lamps age, deposits that may appear on the "envelope" will act as a filter and alter the color of the light. As filaments age, the "K" rating drops, unless we are dealing with quartz-halogen types that tend to maintain output until total failure. They do not suffer from blackening, diminishing light, or Kelvin temperature change. Nonhalogens may drop 100 to 200 K with age.

If you operate lamps at less than the rated voltage, you may expect a 100K drop in color temperature for each 10-volt drop in line voltage. If you want to check the operating voltage, make measurements at the projector end. If voltage is low at the projector, check at the wall outlet to see if it is your extension cord that is at fault.

The lens elements and reflector surfaces of a projector may also act as filters, thus stealing some of the brilliance from slides. Here is where good quality and good design becomes a vital issue. Price may not always be a measurement of light output and efficiency. Furthermore, even the best equipment may be degraded by surface contamination. Just because there is no visible dust, do not neglect your cleaning chores. Yellowing "films" on several sets of optical surfaces from lamp to screen can cause significant filtration.

Finally, the eye is affected by surrounding light in terms of intensity and color, and colors on the screen can be diluted and degraded by light falling on the screen itself. Often, far too little attention is paid to the eye comfort of viewers, whether at home movies or professional slide shows. Eliminate glare and reduce ambient light on the screen. Try to have a neutral ambient, or the color in your slides may suffer.

To show how unreliable the eye is as a judge of color, Kodak testers project a set of slides in a "blacked-out" room. After some time in total darkness, they project a slide for color evaluation. Then they project another similar one, then another, and another, until a dozen or so have been projected. There is a short interval of darkness between each slide. The members of the audience are asked to comment on the colors they have seen and to pick out those they like best in terms of color quality. Usually, most think all are acceptable. At one point the first and last slide are projected side by side. One is very red, the other very blue.

The point is that without any reference as to what white should look like, we accept what we expect to be white as white. Indoors in tungsten illumination we do this everyday. Then we go outside and accept what we see indoors as having the same

colors in 5500 K sunlight or 7500 K sunlight,  
without a second thought.

That explains why we can be happy with 2775 K  
and 3440 K projection lamps, until we use them  
side by side.

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MICROFORMS

--Paula Chiarmonte, Cornell U.  
Art, Architecture & Planning

This new column will be a regular feature,  
exploring all aspects of reduced photographic  
images in the visual arts. Ms. Chiarmonte  
begins in this issue with a thorough biblio-  
graphy, and plans to follow in the Fall issue  
with a review of art microform publishers and  
their specific products. Questions or suggestions  
are welcome, and may be addressed to the Editor,  
or directly to Ms. Chiarmonte.

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Information Wanted:

Betse Lewis, formerly of West Point, now of Lyon  
Productions, Fort Lauderdale, Florida, wants to  
know of any slide collections committed to video  
tape cassette and searchable by a computer list.  
If there is any active, complete system of this  
kind, please write Betse (E. Matthew Lewis, 1500  
N.E. 18th Ave., Fort Lauderdale, Florida 33304.

## Ask the Photographer

--Patrick Young  
University of Michigan  
History of Art

(who welcomes questions or suggestions for this  
column)

BLACK AND WHITE SLIDES

Photographers shooting copy slides of black and  
white originals have a choice of color and black  
and white films.

Color slide film may be the most convenient to  
use when both color and black and white images  
are being copied. Ektachrome 50, when properly  
color balanced, correctly exposed, and carefully  
processed should reproduce continuous tone black  
and white images free from any coloration.  
Unfortunately, the slight variations within nor-  
mally "controlled" processing that are virtually  
undetected in color work will become readily  
apparent in your black and white images.

Using black and white film when copying black and  
white originals will of course eliminate any  
problems with coloration in the grey tones.  
Black and white film is also cheaper than color  
which always helps these days. Black and white  
transparency film does require user processing  
which adds to your savings, although you will  
need access to a darkroom or at least a light-  
proof changing bag and a sink of some description.

Two black and white films commonly used to make  
transparencies are Kodak's Direct Positive Pan-  
chromatic, known as DP 402, and Panatomic X.  
These films are processed with Kodak's Direct  
Positive Developing Kits or with a similar but  
much less expensive chemistry available from  
Zone V Inc.\* Both films produce an extremely  
sharp, virtually grain-free image. DP 402 has a  
neutral to cool tone with rather low contrast  
when compared to the Panatomic X.

DP 402 is normally rated at ASA 80 and developed  
at 68° for eight minutes with Kodak's chemistry.  
Contrast can be increased by underexposing by  
one stop and increasing the time in the first  
developer by 50%. The improved contrast gener-  
ally comes at the expense of lost detail in the  
highlight and shadow areas.

Panatomic X is about a 1/2 stop faster than DP  
402 when developed as a transparency. An ASA  
rating of 125 with normal processing gives the  
best results according to my tests and prefer-  
ences.

Your own exposure and processing times may vary  
according to slight differences in camera and  
metering equipment as well as processing tech-  
niques and quality and intensity of slide  
projection equipment.

\*Zone V Inc., Box 811, Brookline, MA 02147



## Slide Market News

As the 1980 Slide Buyers Guide is now being compiled, this column will be limited for the next 2 or 3 issues to particularly timely information not normally included in the SBG.

Hartill Art Associates, London, Ontario, has issued an extensive supplement to their catalog. New and updated material, especially architecture and sculpture in Switzerland, Italy, Czechoslovakia, India and SE Asia, US and Canada; also glass and mosaics. They have increased the price of their originals to \$3.25, as of June 15, 1980.

Rosenthal Art Slides: In addition to the list in the Spring Bulletin of museums now having slides made by Rosenthal, add the Hirshhorn with 150 slides. Also 800 new slides of English Gothic architecture and contemporary pedestrian malls in Europe.

Dunlap Society, Essex, NY: Now publishing slides of American paintings and drawings from recent exhibitions. These are excellent slides at relatively low cost from grant support. The Art of Elihu Vedder, 70 slides @ \$35; American Light: the Luminist Movement 1850-75, 100 slides for \$85; American Impressionism, 70 slides; and The Drawings of Thomas Walter, Architect, 40 slides; as well as their standard 2 sets of Washington, D.C. architecture: 100 slides each @ \$150. All sets have \$3 mailing charge.

Saskia: Unprecedented Photographic Documentation in St. Peter's, Rome: 1980 is a "Bernini year," the tercentenary of the death of Gian Lorenzo Bernini. In conjunction with the anniversary, an international commission organized by Professor Chandler Kirwin (Smith College) is currently studying Bernini's Baldacchino and papal tombs in St. Peter's in greater detail than ever before. Other members of the team include Professor Manfredo Tafuri (University of Venice), Architect Pierluigi Silvan (Reverenda Fabbrica della Basilica), Professor Philipp Fehl (University of Illinois), and Professor Ron Wiedenhoef (Colorado School of Mines and SASKIA Ltd.).

In addition to photogrammetric analysis of the Baldacchino by a team from the University of Venice, unprecedented photographic documentation of the monuments in St. Peter's is being prepared by Ron and Renate Wiedenhoef, who spent several weeks in the basilica in January and will continue there in the summer of 1980. Initial photographic results in the form of slides are already available from SASKIA Cultural Documentation, with more amazing detailed views revealing hidden aspects of the monuments to become available after publication. An exhibition of the results of the commission's work is planned to be mounted in the Braccio di Carlo Magno at the Vatican (left of the entrance to the basilica), and a travelling exhibition of photographs in North America is a distinct possibility.

New York, The Museum of Modern Art is doing a slide set of Picasso with Sandak. Probably around 125 slides, including items from the Musée Picasso, the heirs, and others. Selection of works and photography should begin in September. This represents a monumental accomplishment in getting reproduction rights from the heirs and the French government, and other owners. This will be an important slide set, available probably from both the Museum and Sandak.

Haeseler Slides is producing a new illustrated catalog, and is now using the Kodak Duplicating Film #5071.

Scala is now producing slides by the set on the new color-stable film (Eastman Color LFSP #5379). Now available: Churches: San Nicola in Bari, San Miniato in Florence, and the Cathedral in Milan; Paintings: Michelangelo, Titian, 16th c. in Brescia, Duccio, International Gothic, Piero Della Francesca, 15th c. in Central Italy, Mantegna, Tintoretto, 17th c. in Emilia I, School of Caravaggio (3 sets), 17th c. in Rome (2 sets), 17th c. in Naples, 17th c. in Lombardy, Bernardo Bellotto.

The following sets will be available later this year: Giotto, Ambrogio Lorenzetto, Vitale Da Bologna; 17th c. in Naples (II), Bergamo, Genoa, Florence (2 sets), The Veneto. Prices available from Scala/EPA in New York.

To concentrate on these reprints of sets on the new film, Scala is temporarily shelving the special duplicating project announced in the Winter 1979 Newsletter.

Miniature Gallery: The important "Post Impressionism" set is available and announcements have been sent; will soon photograph the Dali exhibition at the Tate: has sold out and reprinted almost all recent offerings.

### ENDORSEMENTS: BEWARE

Some slide companies in their catalogs or brochures list institutions that have been their customers, implying endorsement of their slides. Some of these listed institutions have not purchased from those companies for 20 years, or have ordered slides but then returned the entire order of slides as being sub-standard.

Also, some slide companies have quoted me praising their product. The quotes are accurate, but some are without my permission and completely out of context. Two of them have been an initial kind sentence in a letter before launching into a tirade of criticism of their product.

If you plan to place a large order to one of these companies based on their endorsements, it would be wise to first write or call some of the "endorsers" for verification.

--Nancy DeLaurier

## POOR QUALITY SLIDES

What do you do when you receive an order of poor quality slides? In the conviction that slide suppliers should not be encouraged by our acceptance of sub-standard slides, the following letter is re-printed, almost in its entirety. It is an excellent example, by an experienced slide curator, of an attempt to educate a slide supplier in the conduct of his own business. By coincidence, the editor had returned about 120 slides the same week to the same supplier, listing the specific faults of each slide, again attempting to point out his problems, and explaining how they could be solved. In the following letter, the editor has deleted specifics to obscure the identity of the supplier.

Dear \_\_\_\_\_:

In response to your letter concerning our return of nine slides I will say first of all that your defense of their quality is absurd, their faults ranging from extremely high contrast to over exposure, color shift, poor focus and poor framing. If the slides were "very carefully processed to match the originals" you should give serious consideration to raising your standards of quality for the masters which you use.

You say that you have no control over the originals since they are supplied and approved by . . . . . but have you no selection process by which you eliminate substandard slides . . . . ., or are you content merely to sell what the market will bear?

Commercial slide companies have a responsibility to their buying public to provide good slides and prompt service at reasonable prices if they wish to maintain a good reputation among slide buyers. While I have no complaint about the cost of the slides, your price being about average in today's market, I take issue with the appalling quality of the slides we received, as well as the unreasonable amount of time required for their receipt. We waited a full four months for one set of nine slides and were forced to write a letter reminding you of our order. The quality of the slides we received was inexcusably poor and the arguments you put forth defending such quality are debatable.

Regardless of whether you personally would prefer to teach with any slides available rather than attempt to describe a work without any aids, our standards and the standards of our faculty would not allow the use of such poor slides. We all have a responsibility to present to students as accurate a representation of an artist's work as is possible. At the risk of sounding unreasonably idealistic our faculty agree that it is better to omit coverage of some works of art than to use slides which give a false or misleading representation of the color, lighting, media and scale, not to mention the effect which continual viewing of inferior slides has on the interest

level of students in both studio and art history courses.

We do not, and will not, accept such quality in the name of economy. It would not be impossible for [you] to "have a photographer make masters of each work of modern art" to your specifications. Other slide companies do it every day. It would merely be impossible to do this and reap the high profits one can get from a hasty, poorly controlled duplicating operation which relies on the reluctance of many buyers to go to the trouble of returning an inferior order to the company, expressing their dissatisfaction. A remarkable number of buyers are reluctant, for whatever reason, to make their complaints known to the manufacturer, and unfortunately this attitude enables the survival of companies with less than scrupulous business standards and practices. A review of slides produced by any number of museums, as well as slides produced by Rosenthal Art Slides, Saskia, Art Now, Miniature Gallery, Sandak and others will show you that professional photography, whether by the company itself or by freelance photographers under contract to the company, coupled with careful selection and duplication processes makes it possible to sell superior slides at reasonable prices - in several cases substantially lower than the per slide price of your company's slides.

"The truism that no duplicate can be better than its original" is not a truism at all, but a convenient cliché taken seriously only by purchasers with little or no knowledge of photography. While it is true that some poor slides cannot be improved by duplication it is most incorrect and misleading to say that no slide can be improved by duplication. Duplicating may increase contrast and it cannot focus a poorly focused original. It can, however, correct many problems if the original slide has no major flaws such as poor focus, extremely high contrast, poor frame and/or dirty film, all of which were problems with the nine slides we received from you. In the case of otherwise acceptable duplicates, color and contrast can be appreciably improved over that of the original, with proper filtration and flashing. I enclose two statements made by John Rosenthal and by Derek Carver of Miniature Gallery to document the fact that a slide company wishing to improve images through duplication can do so if they are truly committed to a high quality product.

Sheila Embury, Brown University



*Sheila Embury*

SLIDE LIBRARIES, 2nd Edition  
an additional review

It is a pleasure to have Betty Jo Irvine's Slide Libraries available again. Whatever one's personal feelings on its perfection or lack thereof, it is still the only available single volume on slide collections--on any slide collections, although primarily dealing with the academically-oriented art and art history collections which form the largest group and are most frequently encountered by readers of this newsletter.

Without doing a page-by-page comparison it is obvious that the revised edition has been entirely re-set, expanded by nearly 100 pages, and includes many additional references, much larger bibliographies, and updated lists of sources for slides and equipment. Out-of-date material has been largely eliminated. Much more of relevance has been published since the 1974 edition; decisions on what was to be included and what omitted could not have been easy.

I think, however, neither the new edition nor the old should be considered a quick how-to book for someone suddenly faced with a slide collection for the first time. For detailed, illustrated workshop information the MACAA guides seem to me simpler and clearer, designed to exchange information and demonstrate in detail tested methods and systems, preventing duplication of effort among collections geographically scattered. Slide Libraries, on the other hand, assembles a great deal of information into a more general reference work which can be used as a text for library science courses, a guide for slide librarians, or a source for those who need facts about, but may never have to cope with, day-to-day operations of collections of slides. If I have one general criticism it might be that the book does not deal as much as one could wish with the variant new forms of fiche, disc, tape, holograph and ...? although it does briefly discuss slides in relation to them throughout all of the added material. Given the book's stated scope, this cannot be more than a wishful comment: Irvine and Fry do not intend to cover more than slides and it is doubtful that any publication could do so yet. But slides are becoming only one facet of visual resources and one wonders uneasily if in fact the slide library as we know it now and as discussed here may be a point in time that has already been passed.

As a compendium of necessary information easy to reach for quickly Slide Libraries is of particular value to the administrator--not only the administrative head of the slide library itself but also the heads of larger units of which the slide library may be a part. It outlines all the basic practical aspects one should be aware of and sensibly offers not the solution but all (or certainly nearly all) the possible solutions. And, most important, it covers the points which must be taken into account in selecting the best solution

for any single slide library, each one of which may be unique. It also provides in black and white impartially gathered facts which can often be a slide librarian's heavy artillery when dealing with a recalcitrant administration, reluctant budgetary officers, or egocentric faculty. Nothing is so helpful as being able to prove that your proposals are not mere personal crochets.

Some sections show expansion, some revision, some remain the same; some I wish could show more expansion or perhaps more solutions. (Circulation is still a problem and I find no solution ideal.) The noticeable expansion in the chapter on "Use of Standard Library Techniques and Tools," where present and future possibilities of indexing visual material are taken up, is for me the most interesting (but also the least practical or perhaps the most theoretical) part of the book. Since this section presupposes familiarity with the library tools it discusses, including, now, computer indexing systems, machine-readable cataloging, and on-line networks, it may be beyond the needs or the interest of the average working slide librarian. It does, however, raise the important questions of how much access, of what kind, to what sort of information, is necessary or desirable for a slide library: how much one can afford to have, how much one can afford not to have; and not least what sort of access library methods designed originally for words and books can give when applied to a collection of images.

Subject indexing of visual resources is just beginning to be studied and codified. On review, as here, traditional library methods seem likely to strangle a visual collection rather than enhance it, especially if too strictly applied. Answers may come from other directions. The subject breakdown of Iconclass may prove useful: the computer indexing for photographs at the National Gallery of Art and the Yale British Art Center may provide answers: the capacities of the RLIN system (now becoming the principle museum library network) may be adaptable to visual material. And the huge microfiche photograph archives now being published give a new dimension to the indexing problem.

Slide Libraries sensibly only touches on the visual resource problem of the future: these will demand another book. Most slide libraries are firmly set in the present; computers and catalogs are remote if an errant projector has just burned up the items you wish to index. Irvine's book steers a nice course between library theory, future developments, and present practical advice, remaining especially valuable for its overview and its comprehensive coverage of all important points in a remarkably portable format.

---Helen Chillman  
Yale University

A 1950 CATALOG OF VR COLLECTIONS

MORE ON THE NEW SLIDE MASKING TAPE

It has been difficult unravelling the 3M network to track down specifics on this product, which seems to answer almost all slide masking problems. Meanwhile, Lois Thornhill, assistant slide curator at Stanford, provided all the needed information:

The tape: 3M #65 Aluminized Sensing Tape (100 ft. or 250 ft. rolls x 7/32" wide) originally manufactured for the splicing of magnetic 8-track audio cassette tapes.

The Source: Call your nearest 3M office and ask for the Magnetic Audio-Video Products Division sales representative, or call 3M in St. Paul: (612) 733-5454 and ask for Diane to get your area 3M representative.

We understand that the minimum order is two-case lots (total 48 rolls) for \$33.00, which comes to less than 69¢ for one 100' roll (compare this to \$2.00 for 27' of my current tape!) It took Stanford four months to get this initial order, so be prepared to wait. As for the quantity, we are checking with other divisions of the University (users of sound tapes as well as slides) to make use of the two-case order.

Besides its low cost, the tape has the virtue of being completely opaque, thin and easy to use, so is worth the trouble of ordering it. Like any self-adhesive tape it should be kept in a plastic envelope to avoid picking up dust and lint on the edges, as it does not fit any standard dispenser.

--Nancy DeLaurier

Recommended by June Stewart, University of Melbourne, the Repertoire International des Archives Photographique d'Oeuvres d'Art, published by UNESCO in 1950, was brought to UMKC on Interlibrary loan. As collections rarely vanish, it is still valid as a list, merely 30 years behind in collection growth, and in later established collections.

It lists collections of photographs, negatives, lantern slides (2x2's were not yet firmly established) and microfilms, in museums, college-level institutions, private and commercial collections, and public libraries. It lists their availability, and price if for sale. It tells how they are identified and organized. There are separate indexes for art history, archaeology, architecture, painting, sculpture, decorative and graphic arts, and arms and armor. Under those main headings are chronological period sub-heads. The country index gives the number of collections in each country.

It is nice to know this exists: it would be nicer to have a copy available at fingertip: and nicer yet to have an updated version.

Subscription 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 the year.

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 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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