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VRAB Volume 7, Issue 1, 1980

Abstract

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Keywords

College Art Association, slides, photographs, visual resources

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INTERNATIONAL BULLETIN for PHOTOGRAPHIC DOCUMENTATION of the VISUAL ARTS (Formerly MA-CAA SLIDES and PHOTOGRAPH NEWSLETTER) SPRING 1980

Volume 7

Number 1

March, 1980

CAA

COLLEGE ART ASSOCIATION
NEW ORLEANS, JANUARY 30-FEBRUARY 2, 1980

PROGRAM

Visual Resources Business Meeting

Nancy Schuller, chairman of the Visual Resources group, chaired this session which consisted of reports from the chairmen of the various Visual Resources Subcommittees.

Carol Terry, chairman for the joint committee on Slide Quality Standards, reported that their work is complete. Copies of the statement, which were published after last year's meetings, can be obtained through Nancy DeLaurier, MA-CAA/VR Newsletter editor.

Janice Sorkow, chairman for the Copyright Committee reported that their work is still underway. It is their intention to produce for distribution a packet that would contain information of practices and procedures and an annotated bibliography.

Current status of the CAA-ARLIS/NA "ad hoc" committee on Standards for Staffing Visual Resource Collections was reported by Gillian Scott, its chairman. Plans for completing the final draft were outlined at a meeting of this committee during the CAA Conference. The document will be ready for presentation to the boards of CAA and ARLIS/NA in 1981.

Nancy DeLaurier reported briefly on the Visual Resource activities that took place in connection with the International Art History Conference, Bologna, in September 1979.

It was decided that for the 1981 CAA Conference in San Francisco, most Visual Resource activities will be organized through ARLIS/NA and Carol Terry. As a Special Interest Group with CAA, we will request a short "ad hoc" meeting time for the conducting of business. This should allow curators sufficient time to hear and perhaps participate in Art History sessions. The group will delay seeking affiliate status with CAA for the present.

The topic of a central archive for lantern slides was brought up by Nancy DeLaurier. General consensus was that this would be a major storage and management problem for one institution to assume and that individual institutions should be responsible for designating lantern slides "worthy of saving" and should offer such to some appropriate historical collection.

Patricia Walsh, managing editor for the new quarterly publication, Visual Resources, read a statement outlining the goals and purposes of this journal. We will look forward to the first issue due out in May. Certainly this is a most worthwhile project and potential asset to our profession.

Edith M. Jaenike, Editorial Director of K.G. Saur Publishing in New York, spoke on "The Marburger Index and Other K.G. Saur Microfiche Projects." While demonstrating the projection of images from The Marburger Index, she detailed aspects of it as well as The American Academy of Rome's Photographic Archive of Ancient Roman Topography and Architecture, their other current microfiche publication and the soon to be published Photographic Index of Art in France. She announced that 3,000 fiche of the proposed 5,000 for the Marburger Index have been published to date. The classification scheme will be available in English in the Spring of 1980. It is arranged topically and then within four major divisions within each town: 1) general aspects of the town, 2) sacred architecture, 3) secular architecture, 4) collections of art in the town. The photographs for the fiche date 1850-1976 and thus document many monuments no longer in existence.

Dr. Tom Niehaus, Librarian of Tulane University's Latin American Library was the other speaker. His topic was "Acquisition and Cataloging of Historical Photographs on Latin American Art and Architecture." The purpose of this archive is to document the architecture of Latin America, much of which is being destroyed. Professors Umberto Rodriguez and Donald Robinson have been instrumental in establishing and developing the archive. They are also interested in preserving any documentary photographs that the local Latin American governments are not trying to preserve. The collection currently consists of approximately 15,000 photos of Hispanic art and architecture.

The cataloging system has not yet been settled on. L.C. subject headings are being utilized for Ethnographic photos. The cards currently prepared for the photographs provide sufficient information so that it can be transferred to the computer when they automate.

The photos are stored in mylar sleeves with identification included on a separate acid-free paper note slipped into the sleeve.

FIELD TRIPS

The various visits/tours for Visual Resource Curators were planned with management of images and/or art objects in mind. The visit to the Tulane University Latin American Photo Archive supplemented the information Tom Niehaus gave in his formal lecture. TULAPA is an extensive archive of several collections of photographs to support research for the Center for Latin American Studies and the Middle American Research Institute.

INTERNATIONAL BULLETIN for PHOTOGRAPHIC DOCUMENTATION of the VISUAL ARTS

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REPORT ON THE ARLIS SESSION ON ARCHITECTURE SLIDE CLASSIFICATION

Participants: Marika Simms, Architecture Slide Librarian, Fiske Kimball Fine Arts Library, University of Virginia, Charlottesville, VA.

Alyce Morgan, Audio-Visual Librarian, American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C.

Luchi Aveleyra, Slide Curator, College of Architecture, University of North Carolina, Charlotte, North Carolina

Moderator: Elizabeth D. Alley, Curator of Slides and Visual Aids, School of Architecture University of Maryland, College Park, Maryland.

Marika Simms gave a description of their well-established Architecture Collection of 100,000 slides to which 10,000 are added annually. Access to the collection is by card catalogue. It has an extensive cross-referencing system. Classification with a call number is arranged by country-century-architect-accession number. A separate shelf list by classification number describes each individual slide. A dictionary catalogue with about 80 subject headings is also kept. Marika indicated that their complex classification has the drawback of being rigid and time consuming, but it is outweighed by the advantage of providing an automatic inventory and the ease of refiling by number.

The second speaker was Luchi Aveleyra from the University of North Carolina at Charlotte. She has recently assumed responsibility for a collection of approximately 30,000 slides which have been kept largely by lecture as arranged by the architectural history faculty member who taught the courses. Luchi described her system for gradual reorganization. She is clustering the slides temporarily for immediate access by city, building type and architect. Classification and labeling will take place gradually. Ancient subjects have already been done. Her system is derived and adapted from the one in use at the University of Maryland School of Architecture. She stated that there are still decisions to be made and that staffing and time will determine the complexity of further developments.

Alyce Morgan, Visual Aids Librarian with AIA was the final speaker. Her non-university collection is used primarily by mail requests from AIA Chapter members. Alyce, therefore, is the primary user herself, since she draws the slides requested by members. Her classification is arranged by country-city-building name. It also has been based on the University of Maryland system. She stated that the collection is very small but has excellent growth potential if her organization chooses to expand the scope with adequate funding.

Elizabeth Alley, in both her introduction and summation emphasized the need of building classification systems which are responsive to the curriculum in question. The choice of a system into which slides must be forced is unrealistic. Knowledge of subject matter is

essential to the curator and extensive discussion with faculty is necessary to create a scheme which will fit the needs of the user. Selection of a vocabulary to fit the subject, gradual elimination of redundancy, and refinement into a tight group of subject headings is necessary for the creation of classification in Urban Planning, Landscape, Environmental Studies, Science and Technology, Architectural Types, Construction, etc. Simplicity of both classification and slide room procedure are desirable for both faculty users and student assistants who do the refiling, especially when the collection is heavily used despite minimal permanent staffing.

ARCHITECTURE SLIDE PROBLEMS AND NOTES

A query has come from Luchi Aveleyra, Slide Curator, College of Architecture, University of North Carolina at Charlotte. Can someone help her with these classification problems?

She has a group of slides (about 50) on River Walk, San Antonio, Texas and has no identification for them. I believe it is an AIA set, as is ours, but we have no identifying information, nor has Alyce Morgan at AIA. Luchi would also like to know how others have classified them. We have ours filed as a group under Urban Planning: Water, Environmental Use of, and thereby avoid more specific identification.

Luchi also questions how other curators have catalogued the various Environmental Communications sets: Adhocism, Archigram, Human Territoriality, Environment in North Africa, and Shelter.

Please respond either to me or directly to Luchi, but I would like to have the response published in a future column. Her address is: Ms. Luchi Aveleyra, Slide Curator, College of Architecture, UNCC Station, Charlotte, North Carolina.

At the recent Arlis-CAA Visual Resources meetings, I mentioned a drawing device which is in heavy use in our school. Several people requested information about it. It was made by our shop supervisor from specifications published by Media Research and Development, Arizona State University, Tempe, Arizona 85281. The device is designed to be used with a Kodak Carousel projector. It is simple to build and is invaluable for student rendering of sites, called "Drawing with a Carousel Projector".

Can anyone suggest a good sturdy opaque projector which enlarges 1-1/2 times and larger. Seerite has a very small aperture and is not sufficiently durable for our heavy use.

Can anyone report on experience with the right angle, mirrored lenses for rear projection? I would like to hear comments on Buhl and Navitar lenses of this type.

--Elizabeth D. Alley
Curator of Slides and Visual Aids
School of Architecture
University of Maryland
College Park, Maryland 20742

A day conference was organised in November '78 by the University of London Library Resources Co-ordinating Committee - under the title of 'Exchange of Experience on the Management of Slide Collections'.

Soon after this, a number of slide librarians expressed the need for a forum or workshop of Slide Librarians in the U.K. on a rather more regular basis.

It was agreed - particularly by the Slide Librarians at the Architectural Association, Design Council, Royal College of Art and the Victoria & Albert Museum, that an approach be made to ARLIS with this in mind. In answer to my letter, I was invited to appear before their Council to discuss my proposal that perhaps they could act as a sort of 'Umbrella' for visual resources people to gather under.

As a result, Council decided to test the strength of opinion in the matter, and asked me to draft a questionnaire to be sent out to their membership. This questionnaire suggested that the time could be ripe to set up an ARLIS - sponsored group to voice and represent the needs of Art Slide Librarians and Curators of historical photograph, and visual resources collections in the U.K. in rather the same way as is done in the U.S.A. and Canada by ARLIS/NA and the College Art Association.

This questionnaire brought in the biggest response that ARLIS had ever had to a questionnaire. As a result I have been elected a member of Council and invited to be Chairman of a new ARLIS Standing Committee on Visual Resources with the following brief:- "To promote the provision, exploitation and conservation, in art libraries and art contexts, of visual resources, other than books and journals, to liaise with other interested bodies".

This is a very promising start, and indeed by means of the ARLIS Newsletter alone, we should be able to disseminate ideas and experience and reach colleagues in the visual resources area, who obviously at the moment feel rather alone and somewhat out on a limb.

Bertie Maxwell
Librarian, National Art Slide Library
VICTORIA & ALBERT MUSEUM, LONDON

Publication of visual archives in microform was the topic of the general meeting of ARLIS/NE which convened at Boston College's Newton Campus on November 30. Norine Cashman reported briefly on the Fifth Annual Microforms Conference held in Boston November 1 - 2, which included a session on "Microforms in the Art Library."

Edith M. Jaenike, editorial director at K. G. Saur Publishing, described the currently available and forthcoming visual archives produced by the company she represents. Her presentation focused upon the Marburger Index, consisting of 500,000 images of art and architecture in Germany reproduced on 5000 fiche. Ms. Jaenike revealed that separate fiche sets of French and Belgian material in the Bildarchiv Foto Marburg will soon be available. Also, a supplement of German art and architecture--photographs acquired by the Bildarchiv Foto Marburg since 1976--is projected for publication in 1980, and in 1982 a set of images from other regional archives in Germany will be offered. The indexes to the Marburger Index are expected to be completed by 1982 as well.

Stanley Winston of ITI (Information Technologies, Inc.) demonstrated a microfiche projector, the NMI PRO, manufactured by Northwest Microfilm, Inc. He recommended this equipment highly for its ease of maintenance.

Preceding the general meeting, a group of 25 persons gathered for an informal exchange of information related to cataloging of visual resources.

On January 11, at the Boston Athenaeum, the next scheduled program of ARLIS/NE will take place. Moderated by Karen Harvey of Smith College, it will be a discussion of problems inherent in circulation of art library collections, including visual materials. A February meeting is planned as a follow-up session to the national conference in New Orleans.

ARLIS/NE now has 79 personal members and 4 institutional members.

Pamela Krupanski has replaced Patricia Rogers Pelnar as Slide Curator at Tufts University.

Norine Cashman, Brown University.

PROGRESS OF THE PROFESSIONAL STANDARDS COMMITTEE

Following the January 30 general meeting on Standards during the New Orleans Conference, the individual section, Academic, Museums, and Art Schools, met separately to work over their own drafts. Gillian Scott, chairman, has now re-printed these second drafts and has distributed them to all members of the committee for review, to be returned by March 10.



Guides

MACAA GUIDE NEWS

A March 15 publication date is projected for the long-awaited Guide to Copy Photography for Visual Resource Collections, compiled and edited by Rosemary Kuehn (University of Nebraska) and Zelda Richardson (University of New Mexico). Although technical information is included, the guide is not intended to function as a photographer's handbook, but mainly to serve as an aid to the visual resources director who has to deal with the supervision of photographic services. Film, cameras, copystands and other darkroom equipment are discussed and evaluated. There are in addition sections devoted to the non-technical aspects of in-house slide production systems: darkroom specifications and needs: slide film preservation and conservation: gallery photography, and the rudiments of copy-stand photography are some of the features included. The 100+ page guide will be sold for \$6.00. Ordering information can be found on the last page of this Newsletter.

The Guide to Computerization of Visual Resource Collections, edited by Zelda Richardson and Sheila Hannah, has a tentative publication date of July 1, 1980. More definite information will be included in the MACAA Summer Newsletter.

Price Increases

Due to increasing production costs, prices have been increased on the Equipment, Photograph Collection and Collections without Curators guides, and mailing charges have been added. See order form on last page for new rates.

The MACAA editorial board is currently undertaking the revision of the 1978 edition of Guide for Photograph Collections. The present guide needs expansion and updating in several areas. Suggestions concerning the contents of the new revised guide will be most welcome. Please send comments and recommendations to Zelda Richardson, Fine Arts Center, University of New Mexico, Albuquerque, New Mexico 87131.

The 1980 Slide Buyers Guide is now underway with questionnaires being mailed to all suppliers: commercial, museums and institutions. These questionnaires are quite detailed, intending to provide more information for a now much more sophisticated market. Slide sources, film types, and production methods will be included.

The SBC Committee, Nancy DeLaurier of UMKC, Carol Terry of Stanford, Norine Cashman of Brown, and Linda Bien of Concordia in Montreal, have met at recent conferences to work on the questionnaires, discuss evaluation policies, and compilation methods. Each of the four will compile information from suppliers on separate topics of the questionnaire: 1) Sources, 2) Production, 3) Information and Business Practices, and 4) Subjects. The Guide will again include a Subject Index.

Evaluation will be done on a 1 to 4 basis, (using the Slide Quality Standards Statement as criteria), with factual reasons for any supplier not recommended. Bulletin readers are welcome to send evaluations, both positive and negative, to Nancy DeLaurier, co-ordinating editor. Evaluations must be factual and specific. Generalized critiques, such as "poor color" or "superb quality" will be disregarded. Sample slides to illustrate poor quality would be appreciated. Information on smaller, less known, suppliers will be especially welcome. Names of contributors or institutions will not be cited in the evaluations.

Readers are also asked to send names and addresses of suppliers not listed in the 1976 SBC, the 1978 Addenda, or "Slide Market News" columns in 1978 or 1979 Newsletters. We are especially interested if you have purchased slides from these suppliers and know them to be viable sources.

The more help the Committee receives from knowledgeable slide buyers, the more useful the 1980 SBC will be. Please send new supplier names immediately for a March mailing. Evaluations should be sent by June 1.

MISSOURI-KANSAS VISUAL RESOURCES MEETING April 17-18, 1980 Columbia, Missouri

The 4th Annual Missouri-Kansas Slide Curator's Conference will be held April 17th & 18th on the campuses of Univ. of Mo. and Stephens College in Columbia, Mo.

An exciting program has been planned. One that offers new subjects as well as sharing our experiences, ideas, problems and solutions.

There is the possibility of working out a slide exchange within our group with unique collections of slides which cannot be purchased but would be available to share. Participants are asked to bring information and samples for viewing. (Examples might be: old, restored or new architecture in your own area, outdoor sculpture, and slides from faculty or your own travels; led by Nancy Follis.

UMKC, Report on Recent Conferences; Report on the Standards Committee; Cheryl Vogler, St. Louis Art Mus.; Dorothea Botz, Slide Curator, Lindenwood; panel. Unique Situations: Problems and Solutions; Deborah Tinsley, Slide Curator, K.C. Art Institute, Management Problems: Open Discussion; Selection of Program Committee, Date and Location of 1981 Mo-Kan Slide Curators Conference, Deborah Tinsley, Moderator.

A room-mate service will be handled by Nancy Follis. A special mailing will be sent in Missouri and Kansas, but residents of neighboring states are also welcome. For further information, please contact Nancy Follis, 8001 Natural Bridge, St. Louis, Mo. 63121 phone: (314) 553-5975

Profiles

Faculty of Fine Arts Slide Library
YORK UNIVERSITY
Downsview, Ontario, Canada

"This slide library is the bane of Art History". Originally made as a tongue-in-cheek comment by a former faculty member, this motto now hangs proudly on our door. It jokingly reminds us of how far our collection has come in the past ten years.

Begun in a corner of the main library in 1969, the slide collection is now housed in large quarters in a new Fine Arts building. This facility also houses a periodical reading room of over forty current art, architecture, design and photography titles, a reserve reading service, staff offices, the Anderson/Alinari collection of photographs and an equipment circulation service.

Our main goal is the provision of high quality slides and service to art history and studio members of the Visual Arts Department. Our collection of 35mm transparencies numbers 135,000. Its range of subjects is extensive; the fact that it has large sections of African, Asian and Oceanic material in addition to its holdings of Western art, makes it unique in Canada.

The early, rapid expansion of York's slide collection, a phenomenon which accompanied the growth of many Canadian slide collections in the heady days of the 60's and early 70's when money and students were plentiful, has been intentionally curtailed of late. Whereas in my first year as supervisor (1976) we added over 12,000 items to the collection, in the past year our total increased by only 6,500 slides. Inflation and a shrinking budget have necessitated somewhat of a slowdown in slide acquisition practices, but the increased maturity of the Art History program no longer necessitates the processing of new material at earlier rates when new courses were continually being established.

This reduction in the processing of new slides has allowed our full-time staff of three to tackle other projects. These have included a major expansion and reorganization of the physical layout of our area to accommodate the establishment of student services such as the periodical room and reserve reading facilities.

We are also happy to have the time to turn our attention to long-neglected areas of collection reorganization and reclassification.

Over the past four years our annual slide acquisitions have consisted of 50-70% material from commercial sources and 30-50% copy-produced

slides. (My personal bias is in favour of purchasing as many commercial slides as possible, however difficult-to-acquire material and the lack of advance planning on the part of some faculty members makes the acquisition of copy slides a necessity.)

Incidentally, we do not have an onstaff photographer and prefer instead to use the excellent services of a local professional copy photographer who produces our material on a free-lance basis. (His turn-around time is one week and he returns the material masked and mounted according to our specifications.)

Readers may be interested to know some of our collection's "vital statistics":

Slide Collection Size: 135,000 slides
Annual Circulation: over 40,000 items
Regular art history faculty users: 8
Regular studio faculty users: 4 (out of a total of 15 studio faculty)
Other Regular Users (including teaching assistants and outside faculty): 12
Casual Users: all university faculty and students are permitted to use the collection for legitimate educational purposes
Degrees offered: BA, BEd, BFA, MFA, MA (in the planning stages)
Staff: Full-time: Curator (BA and MA in Art History) Assistant Curator (BA in Art History)
Clerk

Part-time: 4 undergraduate Visual Arts student assistants

The major workload, apart from slide refiling which is handled by the student assistants, is shared among the three permanent staff members. As supervisor I am responsible for all aspects of the collection's operation including administration, acquisitions, classification and so on. The assistant curator classifies and processes slides in selected areas of the collection as well as undertaking reorganization projects. The clerk/secretary oversees the records of our periodical collection, aids in slide circulation, binds slides and types labels.

We encourage a great deal of student and faculty use of our facility. As a result space is often at a premium at both our bank of light tables and in the periodical/study room. Yet, while we may not be the neatest or most quiet slide library in Canada, I am sure that the degree of user satisfaction generated by this comfortable and congenial atmosphere is high.

Nancy Kirkpatrick, Curator

FOTOTECA UNIONE, AMERICAN ACADEMY IN ROME

The Photographic Archive of Ancient Roman Architecture and Topography - presently Fototeca Unione at the American Academy in Rome - was opened in 1956 with a two-fold purpose: to create a specialized photographic-bibliographic archive on Roman architecture, and to serve internationally as a center for research and procurement of photographs in the fields of archaeology and Italian art history. The need to create photographic archives on Italian art and archaeology became pressing during the 1950's when research, study and excavation was resumed after the interruption of the war. The International Union of Institutes of Architecture, History and History of Art in Rome therefore decided in 1956 to support two "Fototecae": one specialized in medieval and modern art history at the Bibliotheca Hertziana, and one on Roman architecture at the American Academy in Rome.

The first Director of the Fototeca was Ernest Nash, an archaeologist, who in the 1930's had begun to systematically photograph and study the history of the classical monuments in the city of Rome. The nucleus of the present collection consists of a donation of his 3,125 photographs and negatives, subsequently published in part in A Pictorial Dictionary of Ancient Rome, New York-London 1962 (1968⁴).

Today, the archive, in continuous expansion, contains 24,000 negatives, with mounted black and white photographs covering the major sites and monuments of Roman architecture in Italy and the Roman Empire. Each photograph is mounted and labelled with topographical and bibliographical information and arranged alphabetically, according to location, in metal file cabinets. The photographs are also entered in a cross-reference card catalog according to subject matter and location, and the bibliography is kept up to date in a separate catalog in order to allow them to be assembled in a supplementary microfiche reproduction of the archive. The continuous work of cataloguing is carried out by a team of archaeologists.

The archive is an open reference collection and provides prints upon request. Since its inception the Fototeca has provided universities, publishers, and individual scholars all over the world with material for study, teaching and publication, both from its own collection and from other archives in Italy.

In order to make the entire contents of the archive available internationally, an initial 14,000 images have been reproduced on Microfiche cards. The microfiche reproduction is distributed under the title: Ancient Roman Architecture, by K.G. Saur Publishing in New York. Within the coming year a supplementary edition of approximately 10,000 images is foreseen that will complement

and integrate the initial Microfiche Set with recent acquisitions, particularly dealing with the Roman provinces in Asia Minor and North Africa.

A number of historically valuable 19th century collections of prints and negatives also belong to the Academy. These are now being catalogued while particular attention is paid to problems concerning conservation and restoration. Selected photographs from these collections were exhibited at the American Academy in Rome in February-March 1979. The exhibition catalog: Archaeological Photography 1865-1914, may be obtained directly from the Fototeca: Fototeca Unione, c/o American Academy in Rome, Via Angelo Masina 5, 00153 Rome, Italy.

Rome, 25/10/79

Karin Einaudi, Director

INTERNATIONAL CONFERENCE 1981

There is a possibility that the Visual Resources group may meet in Leipzig with the IFLA Conference at the end of August. The program will be centered on acquisitions, as described in the Winter 1979 Newsletter, and will be a great experience wherever it is. Start making plans, and saving up. We hope to have wide representation and a strong American contingent for this conference.



A SHORT NAME FOR THE "INTERNATIONAL BULLETIN FOR PHOTOGRAPHIC DOCUMENTATION OF THE VISUAL ARTS"

We could just continue with "The Bulletin", but then there are other bulletins. Livelier suggestions have come in. From Latin as a universal language:

Oculus (eye)

Visus (appearance)

Tabulae (pictures or records and documents)

An acronym is pronounceable only from our title as translated into French, so BIDPAV is another offering, albeit short on pizzazz.

Then there is the obvious Visi-Bull, with a negative context to avoid. It is more palatable but also more obscure as Visible.

Some of us still like Avanti best, and legal counsel has advised that it is safe to use a product trade mark for a periodical, as there is no competition involved.

We welcome votes on any of the above, or new suggestions. Until any landslide opinion develops, "The Bulletin" will remain.

A NATIONAL LANTERN SLIDE ARCHIVE

One of the most frequently-asked questions is "What can we do with our old lantern slides?" These 3"x4" slides illustrated art history lectures from sometime in the 19th century until the 1950's, when they began to be replaced by the newly-developed 2"x2" (35mm) slides. They are either on fine-grained film or on the glass itself, many superior in quality to the smaller slides, but so bulky to store and use that most institutions have converted entirely to the more efficient small slides.

Yet these old slides are archivally important, either for their superior quality, for preserving images of works no longer extant, or for their intrinsic artistic value. No one wants to destroy them, yet there they rest, taking up valuable space in our rapidly-growing 2"x2" collections. Frequently someone declares that we should have a national lantern slide archive, but it has never happened. Now it might.

Anne von Rebhan, Slide Librarian at the National Gallery of Art in Washington, is considering the feasibility of establishing there such an archive. The National Gallery is climate-controlled, so the slides would be protected from environmental deterioration. They would be kept in order for reference, or any use that might subsequently be determined.

In order to give Ms. van Rebhan some conception of the extent of her proposed undertaking, Bulletin subscribers are asked to fill out the following information and send it to her. Please feel free to add more information, suggestions, or questions.

Approximately how many lantern slides do you have?

Do you use them? _____

Would you be interested in depositing them in a Lantern Slide Archive in the National Gallery?

If so, would you also send the cabinets in which they are housed? _____

Would you be able to finance the shipping? _____

Mail to: Anne von Rebhan
Slide Library
National Gallery of Art
Washington, D.C. 20565

Name & address: _____

COMPUTERIZATION OF SLIDE COLLECTIONS

Gillian Scott, formerly Slide Curator,
Carleton University, Ottawa.

In October 1978 Computing Services at Carleton University in Ottawa was asked to study the possibility of computerizing the Art History Slide Collection of 160,000. The following is excerpted from the Senior Programmer/Analyst's report:

"[We have] analyzed your problem of cataloguing new additions to the Art History Slide collection and have arrived at the following conclusions:

1. Computerization will not help to alleviate the cataloguing problem. To the contrary, the introduction of a computerized system would further aggravate the current situation.
2. A computerized system would not be cost-effective.

Our conclusions are based on the following information:

1. A new slide classification and keyword system would have to be developed and each slide in the current collection of 160,000 slides would have to be examined to obtain the necessary information for coding.
2. It would take approximately 2.3 person/years to enter the current collection into the data base and another 2 person/years to verify that the stored information is correct.
3. The computer costs of entering and verifying the current collection would be approximately \$16,000.00 which does not include the costs of development and salaries.
4. Once the system is successfully running the computer costs for storage, entry and retrieval would be \$1,000 - \$1,500 per month, depending on use.
5. The system would be a retrieval system to produce listings and catalogues of the slides in the collection. As the current users of the collection are art historians or students of art history, they are already quite familiar with the collection and would probably not benefit greatly from these listings.
6. The time involved in entering the current collection and updating the data base would take time away from the physical cataloguing of new additions, which still would have to be done manually.
7. The minimum hardware requirements would be: one (1) CRT and one (1) hardcopy terminal with a total cost of approximately \$5000.

In conclusion, we feel that a quicker, less expensive, and more effective solution would be to hire more staff."

--Reprinted from Positive with thanks to, and by permission of, Brenda MacEachern, editor, Vol. III, No. 3.



QUESTIONNAIRE FOR PROSPECTIVE STAFF

Brenda MacEachern, U. Western Ontario, published an excellent questionnaire in the July 1979 Positive, and the answers in the following November issue. Except for the Canadian references, it could be a standard questionnaire. Each country could substitute questions on its own artists or architecture for the Canadian ones. Brenda introduced her questionnaire: "The part-time position of Slide Library Assistant at U.W.O. requires a B.A. in Art History, yet many applicants for the recently vacated post professed a personal interest in art without academic training. To establish the extent of their knowledge and clarify the scope of the collection this test was given to each applicant. The results were enlightening on both sides and facilitated selection considerably." Too long to publish in our Bulletin, copies of the questionnaire and answers (though we shouldn't need them) are available from Brenda for \$1.00. We thank her for allowing us to publish the above excerpt and for availability of the material to non-Positive subscribers.

Address: Brenda MacEachern
Slide Curator
Visual Arts Department
University of Western Ontario
London, Ontario
Canada N6A 5B7

ART WORKS NO LONGER EXTANT

Edith Zuckerman of Temple N. Philadelphia, writes that she has found a rich source of photographic documentation of lost or destroyed art in both old lantern slides and old postcards. She is duplicating the former and copy-photographing the latter. This could prove to be a valuable usage for the proposed national lantern slide archive described elsewhere in this Bulletin issue. One of the stated goals of the International group is to locate this type of photographic documentation for teaching and research, and to make it available to scholars and visual resource collections.

SLIDE LIBRARIES, 2ND EDITION

Publication Announced in the Winter 1979 issue, the revised and expanded book by Betty Jo Irvine, Fine Arts Librarian, assisted by Eileen Fry, Slide Librarian, at Indiana U., will be reviewed and some corrections made in the Summer Bulletin. The book is available from Libraries Unlimited, Littleton, Colorado, 80160 for \$19.50.

NEWSLETTER INDEX

The Index is being started by Luz Marie Aveleyra, U. North Carolina Architecture School, who generously volunteered to at least get it going. To do it thoroughly and accurately will be a long and tedious project, for which a small grant has been requested. We hope this will provide Luchi some help, and that it's availability can be announced in the Summer Bulletin.

DIRECTORY OF PERSONS

The long-awaited directory of people active in visual resources is now being compiled by Eileen Fry, and will be published as an appendix to the Summer Bulletin. Eileen is compiling it from lists of attendants at business meetings of Visual Resources sessions for the last 5 years at Conferences of CAA, MACAA, SECAC, UAAC, CIHA & ARLIS/NA. It will be updated by the Bulletin subscription files.

OUR ROLE

Fascinating and absolutely required reading for visual resources people is Wolfgang Freitag's article in the Winter 1979-80 Art Journal, "Early Uses of Photography in the History of Art." It is an edited version of the paper he read at the 1979 CAA Conference, reported in the Newsletter last spring. Mr. Freitag, Fine Arts Librarian, Fogg Art Museum, Harvard, both established the essential value of photographic materials for teaching art history and warns of the potential dangers of photographic misinterpretation of art. We need to be fully aware of the use of visual materials from depicting the "soul" of the art work, to its use merely as reference or a "map" of the work.

If you don't receive the Art Journal as a CAA member, find it in your library or borrow it from a teacher - but read it. It puts us in perspective and defines our role.

HELP THE ARMY

The US Army is trying to compile a comprehensive list of those photographic/pictorial collectors who are using automation. Since this group includes museums, libraries, archives and a wide variety of other groups and institutions, there is no central place to locate this information. They will appreciate our help. Anyone involved in automating photographic or pictorial collections, please send your name, address and phone number to:

Arlene Farber Sirkin
Chief, Still Photo Library
U.S. Army Audiovisual Center
Pentagon, Rm. 5A518
Washington, D.C. 20310
(202) 697-5601

SLIDES IN UNIVERSITY LIBRARIES: A CASE STUDY

by Virginia Kerr with Marcia Duncan

In the '60's and early '70's, academic librarians were encouraged to consider integrating printed media with a broad spectrum of audiovisual resources, including slides. They were told that if they didn't get on the media bandwagon, other campus facilities, such as learning resource centers, would monopolize funds set aside for non-book materials.¹ More altruistically, it was argued that libraries should serve as increasing emphasis on media instruction.² Slides were acknowledged to be particularly suited for art education.³

Another argument was that main libraries, with their large technical services staffs and organizational expertise, could help untangle departmental media collections which had been started in haste with minimal staffing.⁴ "It would be a matter for regret if the skills and experience which librarians have acquired in dealing with books should not be available for the new materials, or if the technical differences of format were considered to demand distinctive treatment," wrote B.J. Enright.

However, there was also a suggestion that the efforts of libraries to acquire and catalog slides would not be welcomed by all groups on campus. A. E. Trebble, in a survey of audiovisual administration in American and British universities, stated, "The point is that no institution of education is ever able to achieve complete centralisation of its media resources... There will always be pressure from departments which believe their interests are best served by their own 'satellite' services."⁶

With the current economic situation demanding accountability for all collections, some libraries may be re-evaluating their commitment to slide collections. Recently a situation came to my attention which serves as a case study for the problems which university libraries can encounter in trying to service slide collections. Marcia Duncan, formerly Humanities Bibliographer at the Atkins Library, University of North Carolina at Charlotte, worked on several proposals for reorganizing dispersed campus slide collections within the main library.⁷

"The university library has felt its greatest growth as a research facility since 1965. It presently houses a collection of 300,000 volumes and serves a student body of 8700."

"Growing in what might be considered a community college atmosphere at first, the library viewed itself as the 'learning center' of the campus. With ample funding, the library opened its arms to all formats of library materials, especially media."

"As UNCC came into its own as a university, the direction of library growth had to be reevaluated. In 1977, a Collection Development Policy was created which stated that audiovisual materials which are most effectively used in the classroom or in close proximity to laboratory situations would no longer be acquired as library materials."

However, numerous slide sets had already been purchased with library funds prior to the 1977 reevaluation. This was because of the relative autonomy with which academic departments selected library materials, using funds allocated to each department.

"Slides had received various treatments in the library. Slide sets were cataloged in groups and assigned accession numbers in lieu of being classified. Cards for sets were filed in the public card catalog, as well as in an audiovisual catalog in the Reserve Reading Room, where all filmstrips, slide-tape sets and cassettes were housed. No attempt was made to catalog or classify slides individually."

"Because there was no means to adequately house and circulate the slides, and because faculty considered them instructional materials, they checked slides out for a semester and renewed them *ad infinitum*. One department had the bulk of the slides kept in a locked room, with one elusive faculty member owning a key, no circulation system devised, and the slides in disarray. Other faculty would see the sets cataloged in the card catalog, try to obtain the slides, and become extremely frustrated."

The library, recognizing the need to better house, catalog and store slides purchased with its own funds, authorized Marcia Duncan and Jill Leech, Audiovisual Cataloger, to study the situation. Their first proposal was a general policy statement endorsing the library's capability and suitability to organize the now dispersed slides. When this was presented to a committee of representatives from several departments, the response was apathetic or even antagonistic.

"We therefore developed a second, more complete proposal for the treatment of library held slides, covering staffing, equipment, cataloging/classification, development of files, and policies. Although we had cut new costs to a minimum, the proposal did demand an outlay of money for equipment, supplies, and additional clerical support. The university funding situation was uncertain, and our appeal for funds was denied."

"In the meantime, the College of Architecture requested funds for a full-time slide curator. The University granted money to hire a professional with an MLS and a master's degree in art history."

"This caused the library to rethink its efforts. Our extensive talks with slide curators and faculty had persuaded us that slides are classroom materials. We therefore proposed that departments be allowed to 'buy back' slides from the library."

Marcia writes, "I think a university library slide collection could work. We were aiming at the same level of service found in any department's slide collection, only with access by all. Unfortunately, the faculty did not share our concern for campus-wide access."

UNCC library's revised proposal showed innovative suggestions for utilizing existing staffing. The Audiovisual Cataloger would supervise classification and processing of the slides, while a Library Technical Assistant would provide circulation and general reference service. Specialized subject access to the slides was given a high priority, since ultimate jurisdiction of the collection would fall with the Reference Unit Head.

The library proposed using the Santa Cruz slide classification system, in order to generate computerized indexes. Ultimately, they hoped to apply this system to slides in the sciences and social sciences as well as in art and architecture. Circulation policies would have been more liberal than in many departmental collections; the general circulation period of one week could be expanded to a semester reserve for faculty, with recalls possible. Although faculty were given priority, it was anticipated that students and even off-campus users might borrow slides.

Equal access to a campus-wide slide collection, a concept consistent with centralized library services in general, could contribute to a wider use of slides in instruction. Individualized instruction, integrating a variety of media within the main library, would also certainly be enhanced. A centralized library can also offer the staffing needed to meet demands for increased circulation and longer slide library hours which would arise from centralization.

Other advantages to keeping slides under library jurisdiction include the flexibility of many library budgets. Commercial slide sets might not seem so expensive to a bibliographer faced with end of the year spending quotas. Also, libraries which have made a commitment to automated systems could have the in-house staffing available to develop computerized slide indexing.

At the same time, few library administrators can realize the minute attention each individual slide demands. Many of the labor intensive costs in slide libraries are absorbed by student workers instead of full-time clerical help. These individual costs would multiply as use of the collection increased. More slides would need to be replaced or repaired. Also, slide cataloging involves original decisions in every instance, since there is no centralized "bibliographic" authority for slides.

Ultimately, however, the problem comes back to faculty resistance. Professors whose lectures depend on visual materials, such as those in art history, seem loathe to "lose control" over the organization and circulation of essential instructional resources.

I would like to know of situations where centralization under main library jurisdiction has proven to be an advantage. Please write:

Virginia Kerr
Resource Center
College of Architecture, Art and Urban
Sciences
Box 4348, University of Illinois at Chicago
Chicago, Illinois 60680

Notes

¹B.J. Enright, New Media and the Library in Education (Hamden, Conn.: Shoe String Press, 1979), p. 90. (Originally published in England by Clive Bingley, Ltd.)

²Enright, op.cit., pp. 87, 89; Wolfgang Freitag, "Slides for Individual Use in the College Library," Library Trends, issue on "Music and Fine Arts in the General Library" 23 (January 1975): 495 ff.; Juan Freudenthal, "The Slide as a Communication Tool," in Expanding Media, ed. Deidre Boyle (Phoenix, Arizona: Oryx Press, 1977), p. 99.

³Freitag, op.cit.; Warren B. Hicks and Alma M. Tillin, Developing Multi-Media Libraries (N.Y.: R.R. Bowker & Co., 1970), pp. 18-19.

⁴Betty Jo Irvine, Slide Libraries, a Guide for Academic Institutions and Museums, 1st ed. (Littleton, Colo.: Libraries Unlimited, Inc., 1974), pp. 15-17; Enright, op.cit., pp. 87-88.

⁵Enright, op.cit., p. 86.

⁶A.E. Trebble, The Impact of New Media on Libraries, a Survey of Present Practice (Sussex: University of Sussex Library, 1973), pp. 19-20.

⁷Marcia Duncan and Jill Leech, "A Proposal for Handling the Slide Collection in the J. Murrey Atkins Library" (Charlotte, North Carolina: University of North Carolina at Charlotte, 1977). Revised and expanded version of "A Proposal for the Study of the Slide Collection of the J. Murrey Atkins Library" (Charlotte, 1977).

Editor's note: "Slide Collections Under Library Jurisdiction" is a controversial subject, and in recent fund-pinched years has come up more frequently for consideration. Ms. Kerr or the editor would welcome contributions from slide curators who can speak from experience of the pros and cons of functioning within a library system.



Positions Open

U. Connecticut, Storrs, Art Dept.:

Acting Slide Curator. Salary negotiable. Assume responsibilities of the operation of the slide collection. Basic duties such as slide filing, rebinding, etc. Ability to identify and solve problems in labeling. Assist faculty whenever possible. BA in Art History with extensive experience working with a slide collection. Reply by March 1, 1980 to Richard Thornton, U-99, University of Connecticut, Storrs, Ct 06268 or phone (203) 468-3931.

Source: Chronical of Higher Education
Feb. 4, 1980

Dumbarton Oaks, Washington, D.C.: Photoarchivist

Acquires, processes and maintains files of material pertinent to Byzantine research at Dumbarton Oaks, assists scholars in the use of the photo collections, supervises and schedules the work of assistants, and does related work under the scholarly supervision of the Associate Curator of the Byzantine Collection.

B.A. in Art History, with specialization in Byzantine or Medieval preferable; thorough knowledge of photographic processes and cataloging procedures; at least three years experience in photo collection in museum, research library, or art history department; and some knowledge of French and German required.

Send a letter of application with curriculum vitae and the names and addresses of two references to: The Director, Dumbarton Oaks, Washington, D.C. 20007 by April 1. EOE/AA

Stanford University: Department of Art, Slide Curator. Position Description: Care and development of collection of 160,000 slides, classification and cataloguing, training and supervision of personnel, faculty liaison, and circulation control. Qualifications: M.L.S. from an accredited library school with strong knowledge and/or graduate training in art history, knowledge of major foreign languages, experience in slide collection management. Salary: \$15,000 to \$17,000 (plus benefits), Dependent on qualifications and experience. Starting date: July 15, 1980, application deadline: May 1, 1980, Applications: Please send resume/application to:

Administrative Assistant
Department of Art
Stanford University
Stanford, CA 94305
EOE/AA

U. Rochester, Slide Curator for collection of 72,000 slides; salary \$12,000-\$15,000 depending on qualifications. Prefers experienced curator. Contact Archie Miller, Fine Arts, University of Rochester, N.Y. 14627

The Art Institute of Chicago: Head of Slide Library; Open August 1, 1980. Responsible for administering a large slide collection (330,000+) serving curatorial, education departments and school faculty. Duties to include: supervision and training of personnel (five full-time), collection development and maintenance, and revision of cataloging system.

Qualifications: M.A. in art history and M.L.S. (preferred); 4 years administrative experience in visual resource collection; reading knowledge of foreign languages. AA. EOE. Send resume, including three references, to Daphne C. Roloff, Director of Libraries, The Art Institute of Chicago, Michigan at Adams Street, Chicago, Illinois 60603.

Positions Filled

Memphis State University: Mary Alice Martin
U. Michigan, Archives of Asian Art: Wendy Holden, who as graduate student had been interim curator
U. Houston, Architecture School: Maggie Sanford
Rosenthal Art Slides: Natalie Kenvin
Metropolitan Museum
Trinity U., San Antonio: Jane Preddy

SALARIES

Add one more line to the Salary Chart in the Winter issue:

East/state/\$13500/Ph.D./89/150,000/11,000/MA&MLS/4



DECORATIVE ARTS OF INDIA

Delia Schalansky, slide curator, California State University, Sacramento, will spend the summer in India on a Fulbright-Hayes grant to develop a complete program of study, including slides and other visual resources, on the decorative arts of India. It will include a speakers bureau, handbook, an educational exhibit, and the organization of a clearing-house of information to encourage further study.

BASIC TRAINING FOR ART SLIDE CURATORS

Registration is in progress for the Fifth Annual Seminar-Workshop in Basic Training for Art Slide Curators, to be held June 15-21 in Kansas City. The one-week intensive course covers all aspects of managing an art slide collection, including administration, acquisition, classification and cataloging, circulation, conservation and storage as well as production and technical processing of slides. The format is lecture, demonstration and practice.

Nancy DeLaurier, instructor, has trained almost 100 working slide curators through these workshops and her Visual Resources Management program in the UMKC Department of Art and Art History. This year she will be joined by Nancy Schuller, University of Texas at Austin, who conducts her own Visual Resources Management course at U.T. Ms. Schuller enriches the course with her, added areas of expertise in management, facilities planning and computerization, as well as experience in a large art department. The team-teaching arrangement will also allow greater flexibility and a class limit size extendable from 20 to 30.

The course is designed for those already in a position as art slide curator, with a BA or MA in art history. Others may be admitted with special permission of the instructor. A Chancellor's Certificate will be awarded upon successful completion of the course.

For further information write: Arts and Sciences Continuing Education, 407 HHA, University of Missouri-Kansas City, Kansas City, MO 64110; or phone (816) 276-2739.

MORE MICROFICHE

Christie's widely advertised Pictorial Archive of over 70,000 items on microfiche of items sold by them for more than 70 years is another valuable addition to the world of visual resources. It is published by Mindata, 32 The Mall, London 3TW, United Kingdom.

Microfiche is certainly the direction of the future in visual resources, and already well in use for research, reference and study. Whether it can replace the individually-selected slide in classroom teaching remains to be seen.

We need a regular Bulletin column on microfiche, to cover uses, equipment, management (circulation, storage, etc.) and the microfiche market. Would someone with interests and resources in this area volunteer to begin such a column? Please write the editor.

PRESERVATION AND RESTORATION OF PHOTOGRAPHIC IMAGES

On March 3-5 and August 25-27 will again be held the valuable seminar to provide instruction in the preparation, processing, storage, and restoration of photographs of archival interest; conducted in the College of Graphic Arts and Photography at Rochester Institute of Technology.

RIT and Industry speakers will cover each topic using visual aids, examples, and demonstrations. Participants will receive resource material including an extensive list of references for more extensive study. There is added now a two-day workshop in "Copying the Archival Image" following the seminar. For information:

Val Johnson, Seminar Coordinator
College of Graphic Arts and Photography
Rochester Institute of Technology
One Lomb Memorial Drive
Rochester, New York 14623.

The Photographic Conservation Bibliography contains abstracted articles that cover the preservation and restoration of photographic images from January 1975 to December 1978. It includes general references on restoration techniques for both contemporary and older processes, copying, cataloging and filing enclosures.

Each abstract is accompanied by appropriate reference information. Photocopies of all articles listed in the bibliography are available. This bibliography, No. B9119, is available at \$10.00 postpaid. Mail to: Catalog Orders, Graphic Arts Research Center, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, New York 14623.

The Foundation Slide Collection Rahn is a non-profit institution, patronised and supervised by the government of the Kanton (state) of Zurich. Consisting of some 16,000 colour slides, this lending library covers the period c. 1400-1830, with plans to expand to the 20th century.

The collection's classification system is especially interesting, consisting of approximately 800 painters, 920 locations and 1500 iconographic key words, a system which has only been made possible by close collaboration with the computer centre of the University of Zurich. Computer-listings (by painters, location and key words) are published at suitable intervals and special extracts are obtainable from the computer centre for a small charge.

Mr. Hans Rahn would welcome contact with similar institutions for information-exchange, slides, listing, computer programmes, etc., and can be contacted at the following address: Foundation Slide Collection Rahn, CH-8001 Zürich, Häringstrasse 20. Tel: 01 69 40 13.

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

The "strange greasy substance" found on the interior of some of our glass-mounted slides as reported in the Winter 1979 issue of this Newsletter, has been identified by Raymond C. Hicks, Administrative Division, Research Laboratories of Eastman Kodak Company in Rochester, N.Y., as the plasticizer from the film base which had been "driven out because of the high temperature that the slide was subjected to." The condensate was positively identified as the plasticizer by the use of mass spectrometry in the Kodak Labs. The high temperature, conjectured to be near the point of boiling, obviously was to be found in our projection equipment. And so the search began.

At the outset we attempted to locate an instrument for measuring the radiant heat generated by our projectors which, incidentally, were manufactured by the Standard Projector Company, Models 750C and 750RR2. I was anxious to know at what temperatures our equipment was operating and if it was a temperature constant throughout the normal term of operation (about 50 minutes). Using a pyrometer, I was able to take readings of the radiant heat at 10 minute intervals on the surface of the glass-mounted slide and also on the body of the projector near the hot air vent above or below the lamp, depending on the model. (The latter measurement was taken so as to determine if a correlation could be established between the two readings). Each projector was tested for a total of 30 minutes. The results were astonishing. Ten projectors out of twenty seven were isolated as registering temperatures above 175°F. either on the slide surface or at the hot air vent. Some, in fact, were as high as 190°; one reached 212°F. The rest of the equipment was found to be functioning within a range of 140° to 160°F. -- temperatures which to me seemed acceptable. High temperature readings could be obtained within the first 10 minutes of operation. Thereafter the increases were proportionally slight.

I contacted Ray Hicks again in order to obtain more data on heat tolerance and slide film. To be sure this information was difficult to pinpoint. In the first place, Kodak at no time condones projecting slides for long periods of time which we in the Arts are accustomed to do. Secondly, radiant heat is difficult to measure accurately because of the difference in infra-red concentration from one image to another. Add to this variety in mounting methods and masking techniques and the problem is further compounded. Mr. Hicks talked about the early Kodak Master Model projectors and an at-gate temperature of between 145° and 175°F. as within Kodak's range of acceptability. On this basis, we have set our at-gate radiant heat limit at 175°F.

Since our initial testing project, we have discovered another measuring device, a product called "Tempilabel" available from Omega Engineering Inc. in Stamford, Connecticut. The "Tempilabel" is a self-adhesive temperature monitor

with one or more heat sensitive indicators which turn black at the temperature rating shown on the label. It is commonly used in testing small appliances. I will be happy to provide more information about this product upon request.

I have also written to Mr. Alan G. Tull, author of many excellent articles on slide conservation (two of these are reprinted in the "Guide to Equipment for Slide Maintenance and Viewing," edited by Gillian Scott). Mr. Tull suggested using the "Malik" temperature-indicating slide (Does anyone know of a local source for this product?), for measuring both radiant heat and light energy absorbed as heat. Using the "Malik" indicator in the projectors, Mr. Tull obtained readings of 65°-70°C. (149°-158°F.). Film enclosed in glass in the kind of mounts used in our collection over the years would probably produce higher ratings, according to Mr. Tull.

Mr. Tull also stated that "Kodak Motion Picture literature refers to long-term stability of the base at 100°C. (212°F.) and similarly for the gelatin coating if dry...The plasticizer often used in tri-acetate film base is triphenyl phosphate and this has a melting point around 50°C. (122°F.)" It would appear to me that in combination with the base, the plasticizer should be able to tolerate temperatures higher than 122°F. Just what the maximum is, is still an unanswered question for me. It is at times like these that I wish I had had a more solid background in the sciences.

The point I wish to emphasize in the space remaining is this: be aware of how your projection equipment is functioning in order to insure the safety of your film. Fortunately, many of the newer models of projectors employ lamps with less wattage and undoubtedly will be physically less damaging to your slides. (Another problem which should be considered at some time is how different types of light can also affect slides.) As a safety measure, we plan to conduct routine tests on our equipment in order to ascertain if our projectors are still within the range of temperature acceptability. With this method we hope to maintain an edge on this very serious problem.

Finally, I wish to thank Mrs. Carol W. Campbell of Bryn Mawr College who wrote to me describing what seemed to be a very similar condition in some of the slides in their collection. Mrs. Campbell has recently sent me several samples of slides showing the clouding effect, but this seems to be a different condition from the one we have been discussing. In the meantime, I have isolated yet another deposit on the interior glass of some of our older slides bound in double glass with silver tape. It appears to be a residue of evaporated moisture, but what concerns me is a trace of a powdery substance which sometimes outlines the dried moisture spot. I have called on Mr. Hicks again who I hope will be able to comment on both of these new specimens before the next newsletter.

If you have anything to add to this, write or call me at (608) 263-2288.

Christine L. Sundt
Slide Curator, Dept. of Art History
University of Wisconsin-Madison
23 February 1980

PROJECTOR EFFECT ON B/W SLIDES

The item published in the Winter 1979 issue excerpted from the Light Impressions Catalog requires further explication. Guenther Cartwright of Focal Point, who writes the "Care of Slides" section for the Light Impressions catalog, sends the following:

The section that deals with heat damage will be rewritten in our next catalog. Let there be no question about it, heat radiation does affect the life of a slide. When a slide is projected there is no way to avoid heat. But it can be minimized by keeping the projection time as short as possible and making sure that the projector's ventilation system is not blocked and that the heat absorbing glass is in the projector. When we were writing this section we asked Kodak for any information they had regarding heat damage. They suggested that we might include the warning about B&W slides. This information is based upon data that is very old and with old slide projectors in mind. They did not cool as well as the new ones do (when I say old, I mean 20 years ago). Technically speaking B&W slides contain more silver than color slides, thereby B&W slides could become warmer and hold heat longer than color slides. The damage that could result would be physical, blister, warp, etc., there will not be any density loss as there is in color slides. Well to make a long story short this in our experience has never happened. I also asked the folks at Kodak if this ever happened to them- NO was the reply. So to avoid confusion, and unwarranted fear we will be deleting the mention of B&W slides in this context.

I hope that this clears things up and I do apologize for any problem that this "over-information" may have caused.

NEW KODAK INFORMATION AVAILABLE:

Understanding Graininess & Granularity F-20, @ \$2.00; The Eleventh Here's How AE-111 @ \$4.25, includes an article on improving existing slides with copying techniques such as the use of filters, selective cropping, sandwiches, correction of overexposure, underexposure.

Address: Dept. 454

A complimentary copy of Index to Kodak Information (L-5) can be obtained from Dept. 412-2, Eastman Kodak Company, 343 State St., Rochester, New York 14650.

COLOR XEROXING SLIDES FOR STUDENT REVIEW

The UMKC slide room experimented last semester with this new availability in our library, and found it successful. It allows the slides to be refiled as usual. At 75¢ per sheet, we asked professors to select only the significant slides to be placed in clear plastic envelopes for Xeroxing, usually one or two pages per lecture. The images are adequate for reference, which is all that is required. The labels are also recorded, giving both student and teacher a record of slides used. For stability, the Xeroxed papers are dry-mounted on scrap boards left over from our photograph collection mount boards, dated, and put in the study bins along with selected photographs to study for each course.

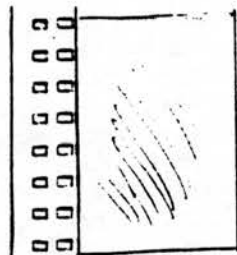
We established a simple filing system by course number to keep Xeroxed pages for future use in each course.

PROJECTING CONDITIONS CAUSE VARIABLES IN COLOR

A valuable article in Popular Photography was sent in by Isabel Lowry, describing differences in color caused by projection lamps, voltage differences, lenses, reflections, projection screens and surrounding lights. We've asked permission to re-print all or part in the Summer issue. Meanwhile, check out Photo Electronics by Ed Farber "Why a color slide I project in my home looks different when you project it in your home." The date of the issue was not given.

There is a lot of information in photographic publications which is pertinent to our needs. Would someone volunteer to join the Bulletin staff by going through these publications monthly and reporting on useful items? This would be a most valuable contribution.

KODAK DUPLICATES OFF-CENTER



Carol Terry alerts us that Kodak labs are now processing duplicates so that the film sprockets are on one side only, thus placing the image off-center, making remounting extremely difficult. The Rochester lab is the only one now that centers duplicates, so we are advised to send

our duplicate work there only, and to check commercial duplicates (unless they do their own processing) for this problem. For safety, address orders to John Ryan, Duplicating Room Foreman, Eastman Kodak, Rochester, N.Y. 14650, and ask for "double-sprocket duplicates".

Slide Market News

Addresses given for new suppliers only. See the 1976 Slide Buyers Guide, its Addenda, or 1978 or 1979 Newsletters for other addresses.

U.S. COMMERCIAL

Wayne Andrews offers a new 1980 series: 36 of both slides and photographs, primarily in the Midwest, with some in the East and South: American Architecture "Featuring the Alarming Youth of Cass Gilbert."

Art in America on Slides has increased subscription prices for one year, 10 issues of Art in America and approximately 750 slides, to \$495.

Art Now has issued a complete catalog of their 1979-80 offerings, including an index of artists. New sets: Abstract Expressionism, Figure in the Landscape (outdoor sculpture), New Art from the Soviet Union, Contemporary Art Series I, and 1980 Recent Additions from their "Continuing Color Slide Series". Prices in sets average \$1.25 per slide.

Neil Hart (Slides World Wide) displayed his slides at the ARLIS and CAA Conferences with high approval from viewers. His 7000 architectural and ethnographic slides feature 1) Iran and Islamic civilization, and also include, 2) Asia-Orient, 3) Mediterranean-Asia Minor, and 4) Latin America. Duplicate slides, Prices \$2.50 each in quantity discounts. Fully described and documented, the 4 geographical catalogs are \$1.50 each.

Mary Paige Huey (new) offers 8 sets of architectural slides from California, New Mexico and Mexico, from Pre-Columbian through Modern. Sample slides were quite good. Lists available. Documentation is provided. Price \$1.00 (duplicates). Address: 4203 Farhills Drive, Austin, Texas 78731.

Landslides has issued a 1980 catalog, computerized so listings are accessible by different categories. Slide labels may also be produced in any format. Alex Maclean also displayed his unique slides at the ARLIS and CAA Conferences. As pilot and photographer, his aerial views are valuable in several fields.

Rosenthal Art Slides distributed at the CAA Conference his new lists of slides from the several museums for which he is now producing; these include: The Metropolitan Museum, NCFCA Washington, D.C., Cincinnati, Walters, Stanford University, L.A. County, Albright-Knox, and New Orleans. Prices are less for total museum sets, and remain the same individually until July 1, 1980, after which they will increase 20%. The Phillips Gallery (Washington) has given Mr. Rosenthal their entire old stock of original slides to sell until it is depleted, so orders may be placed with Rosenthal for Phillips originals until replaced by his color-corrected duplicates. He has dropped another 50 sub-standard slides from Vol. I. (Phillips and New Orleans lists were not yet available at the time of the Conference).

Saskia's newest group of slides features old war-horses (by request) from the Uffizi, and Rembrandt's in Berlin, as well as some early modern paintings from Stuttgart. A recently completed photographic project of Bernini in the Vatican should be available sometime in 1980. Prices increased to \$3.30 per original and \$1.65 per duplicate for orders received after June 1.

Scala/EPA announces 150 assorted slides now available on the new film, the 50-year-tested Eastmancolor film described in previous issues of the Newsletter. A list of 113 paintings include major and representative works in Italy, Spain, Holland, France and Belgium from old masters to Impressionists. Another list of 37 European architecture slides are mostly medieval, some ancient, and 8 of the Redentore in Venice. Prices are \$1.20 per slide, both in Florence and New York. To be safe and sure, note on orders: "slides on new film only". Requests for lists and orders should be sent to the New York office: Editorial Photocolor Archives, Inc., 342 Madison Avenue, N.Y., N.Y. 10017.

Francis D. Weeks, Highland Park, Ill. (new): a reader has sent info on his slides from the Picasso Museum in Barcelona, that the paintings are distorted and shot with daylight film so have a yellow cast.

U.S. MUSEUMS

Boston, MFA: during Oriental wing renovation will photograph more of their important Japanese collection, including ceramics, sculpture and 40 screens. Slides should be available this spring of the Washington Allston Exhibition. They photographed the great Chardin exhibition, but must await permissions from owners before selling the slides.

Denver Art Museum has now 57 slides available from their collection, which features Pre-Columbian, American Indian, and Spanish Colonial; 50¢ each, request list from mail order Dept.; 100 W. 14th Avenue Parkway, Denver, Colorado 80204.

Washington, D.C., Smithsonian Institution (20560) offers 4 slide sets, including 1) the Daniel Chester French sculpture set (59 slides) announced in the Winter Newsletter; others: 2) George Catlin, American Indian paintings (60 slides), 3) Charles Bird King paintings (24 slides) and 4) Portraits of the Presidents (37 slides), @ under \$1.00 average per slide. Excellent slides and a thoroughly documented reference booklet accompanies each set.

CANADA

Toronto, Art Gallery of Ontario has a limited number of original slides of drawings, prints, and sculpture from their large and important Henry Moore collection, @ \$1.00 per slide. List available. Also, almost 100 new slides were added to their catalog. Address to Photographic Services.

BRITAIN

Chadwyck-Healey (Somerset House in US): a confusion has developed concerning their offering of 7 slide sets from the National Museums of France. The Editors de la Réunion des Musées Nationaux knew nothing of any such arrangements with Chadwyck-Healey, and advised that orders can be placed directly with them (address in SBG). However, the Miniature Gallery informs us that they are negotiating with this French-Museum Service to issue quality-selected sets to accompany their slides of the Post-Impressionist exhibition in London. The mysterious listing in the Chadwyck-Healey ad of "Granville" and "Donation" sets, following Monet, Renoir, Van Gogh, Gauguin and Cezanne, turns out to be assorted slides from the Granville Donation of Modern Art to the Musée des Beaux-Arts of Dijon.

Miniature Gallery: Their major slide set of the Post-Impressionist Exhibition in London is now ready for distribution. The basic set is 250 slides with printed labels @ \$258.; and a supplementary set of 125 slides @ \$138. identified but without labels, and with the exhibition catalog included for complete information. Only a limited number of supplementary sets will be made, and it will be withdrawn in about 3 months. These slides are priced very reasonably, especially considering their high quality, according to samples reviewed, and their art historical importance.

The "2nd Empire" set lists have been distributed (52 slides for \$61.), along with announcement of re-issuing the complementary David to Delacroix set (60 slides for \$61).

Other sets sold-out, but now being re-issued: Millet, Courbet, British 18th c., Ghirlandaio, and Great Victorian Pictures.

The Post-Impressionist exhibition (and slides) include both French Salon and Impressionist works, British, and Post-Impressionists in Scandinavia, Germany, Switzerland, Italy, Belgium and Holland as well as the great French masters, into Fauvism. The exhibition catalog should be purchased along with the slide set.

James Austin Photograph Library, Cambridge, England, has issued a new list of architecture from The Buildings of England by Sir Nikolaus Pevsner.

FINLAND: Christine Stevenson of Victoria, B.C., on leave of absence, sends the following information:

SUOMEN RAKENNUSTAITEEN MUSEO (Museum of Finnish Architecture). Curator: Mäijä Haiva, Assistentti. The best bet for slides of Finnish architecture. About 10,000 original (some dups., few) colour slides of 20th c., Finnish architecture, either photographed for the museum by professionals or supplied by the architects. Also b/w prints of: the slides above, 18th-20th c., designs and projects or photos of 18th & 19th c. architecture. Colour duplicates of slides, by

request: 10 Finnmarks each. B&W slide duplicates of photos or drawings, by request: 6 Fm ea.; B&W prints of photos or drawings, by request: 30 Fm each. U.S. dollar - 3.80 Fm (Jan. 1980). No list, but Maija is very willing to receive letters outlining special needs. The original slides I saw are excellent, the few duplicates somewhat bluish in tone, but well-photographed.

SUOMEN TAIDEAKATEMIA (Finnish Art Academy), Curator: Anna-Liisa Armberg, M.A., set of 150 slides of Finnish painting, some sculpture, early 19th c. - 1940s. List (only available in Finnish). Slides also available individually: either way, 5 Fm ea. They look excellent, and are sold in Gepe glass mounts, masked and labelled. The history of Finnish painting is notable for the women artists: Thesleff and Schjerfbeck (indicated on the list) are truly major figures.

the ART MUSEUM OF THE ATENEUM (Kaivokatu 2-4, Helsinki), the country's major collection, sells rather poor slides. The Art Academy's collection includes their major Finnish works. The non-Finnish collection is negligible. Check-list available in English, about 10 Fm. Plans for a Finnish Central Slide Archive are underway, to store originals and distribute duplicates.

GERMANY

Hirmer Verlag has informed Carol Terry that they no longer produce slides of Greek vases and sculpture, only b/w glossy prints.

ITALY

Scala: See Scala/EPA (U.S.) for new film news. Lists sent in for special duplicating project (See Winter 1979 Newsletter) from Scala archives will be checked and availability announced in the Summer Bulletin.

NETHERLANDS

Amsterdam, the Rijksmuseum has issued a new 1979 catalog of reproductions, including over 100 slides. These are made by Scala, priced @ fl 1.50

SLIDE ORDERS - - - BE SPECIFIC

One of our colleagues suggests a warning: she ordered two slides from a European museum, expecting to have the order filled from a sales shop stock @ about \$1.00 each. The slides arrived with an invoice for \$40.00 for special photography, and she is stuck with it. She did not know if the slides were in their stock offering and did not state a price. Some purchasing departments help to avoid such problems by stating a maximum amount on orders.

In ordering from any but your regular commercial suppliers, be specific about prices and conditions of sale, especially to museums, who do not know how urgent is your request, how well-funded is your institution, and whose staff is too short-handed to engage in correspondence for a small order.

A NEW TAPE FOR SLIDE MASKING

Eileen Fry sent a sample and information on a new 3-M Products tape, which she describes as ideal for slide masking. It is metallic (to reflect heat), opaque, thin and clean, easy to use, and inexpensive--about \$3.00 for 100 feet.

Description: Professional high performance splicing/sensing tape, 0.219" wide, 1 mil thick (more than silver mylar but much less than chart-pac), and comes in rolls of 100 or 250'. According to the specification sheet, it is an aluminum foil polyester laminate with a high performance synthetic adhesive.

It is a new product in the electronics division of 3-M. We'd like to hear if others have located it, and how they like it. It has been used and approved by: Eileen Fry, Slide Librarian, Fine Arts 415, Indiana University, Bloomington, Ind. 47401 and Lois Thornhill, Assistant Slide Curator, Art Department, Stanford University, Stanford, California 94305.

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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1979 back-issues of the Newsletter are available for \$3.00 (75¢ each). Others can be copied on request @ 10¢ per page.

<https://online.vraweb.org/vrab/vol07/iss1/1>

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

Guide to Photograph Collections, edited by Susan Tamulonis \$3

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

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PREPAYMENT IS REQUIRED FOR ALL GUIDE ORDERS.

Make check payable to: University of New Mexico

Send to: Zelda Richardson, Slide Librarian

Fine Arts Slide Library, FAC 2010

University of New Mexico

Albuquerque, NM 87131

BETTER AND CHEAPER B/W SLIDE DEVELOPING

An alternative to the Kodak Direct Positive Developing Kit, @ about \$10 each for 8 rolls of film, is the Direct Positive Kit distributed by Zone V, Inc. (Box 811, Brookline, MA 02147). About \$27, the kit processes 20 times the Kodak kit, a difference of \$1.25 to 17¢ per roll, and is refillable with identified chemicals for continued saving. For instance, Dektol can be used instead of the kit second developer.

In addition to the cost saving, UMKC has found the slide quality greatly improved over the Kodak kits.

A catalog of photochemicals is available from Zone V, Inc.