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## VRAB Volume 6, Issue 4, 1979

### **Abstract**

This issue, correctly labeled Volume 6, Number 4, begins with conference updates and reports, followed by an "Equipment Top Ten" list for slide libraries of 30,000 slides. The "Ask the Photographer" column is followed by regional news, a profile on Brown University, and international news. The professional news includes positions vacant, positions filled, and positions upgraded as well as continued geographic, salary, and collection details for the profession.

### **Keywords**

slides, photographs, visual resources, Mid-America College art Association, Conferences

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# SLIDES AND PHOTOGRAPHS Winter NEWSLETTER 1979

Volume 6

Number 4

December, 1979

## Conferences to Come

### CAA

VISUAL RESOURCES ACTIVITIES, COLLEGE ART ASSOCIATION CONFERENCE, NEW ORLEANS, JAN. 30-FEB 2, 1980

The Visual Resources meeting will feature two speakers, followed by a business session. Edith Janike, Editorial Director for K.G. Saur Publishing in New York, will talk about the microfiche projects of K.G. Saur, both published and planned. Mr. Tom Niehaus of the Latin American Library at Tulane University will speak about their photograph collection, its care and cataloging. This meeting will take place at 5:15 p.m. Wednesday, January 30. The Standards Committee expects to have a separate meeting time for review of proposed standards for the profession. This meeting will welcome all Visual Resources people. Tours are planned to the Historic New Orleans Collection, the Photography Collection at the New Orleans Museum of Art, the slide collection of the Art Department at Newcomb College and the New Latin American Photograph Archive at Tulane University. ARLIS/NA will also conduct Visual Resources sessions at their conference preceding the CAA Conference. The College Art Association is the national professional organization for academically associated artists and art historians, including, of course, slide and photograph curators. The annual conference is a stimulating gathering. For further information on the conference and/or membership, write to the CAA, 16 E. 52nd Street, NY, NY 10021.

We expect also to have a separate session to review the first draft of the Professional Standards developed during the past year by the Committee headed by Gillian Scott. The time and place of the meeting will be announced at the VR table in the CAA registration area.

We expect to have a space in the registration area during CAA for Visual Resources. This will be used to post information regarding our activities during the conference and as a display table for our various publications. It will be necessary to staff that area with volunteers during certain hours (probably 9 a.m. - 5 p.m.). If you are planning to attend the conference and would be willing to volunteer some time to this cause, please use the form below to let me know. Your assistance is needed: any time you can volunteer will be greatly appreciated.

(See form on last page of Newsletter.)

## Conference Reports

### MACAA

The 43rd Annual Meeting of the Mid-America College Art Association was held at Arizona State University, Tempe, on October 24-27, 1979.

Evening activities included a reception at the Heard Museum, Phoenix; reception and dinner at the Scottsdale Center for the Arts, followed by an art walk of the Scottsdale area galleries; and a cowboy steak cookout in the desert at Rawhide, Arizona.

Visual Resources topics included: equipment and facility planning, preservation and care of photographic transparencies, introduction to computer application of slide collections, and slide promotion.

#### ASU SLIDE COLLECTIONS TOUR

The 8th Annual Visual Resources sessions opened with an informal tour of the ASU Slide and Photographic Collection. Susan Gunther, Curator, and Vicki Wright, Assistant Curator, hosted the tour. The collection serves the Art Department faculty as a teaching resource. Investigation into expanding the student use is in progress.

The collection now totals 200,000 slides. Annually 10,000-15,000 slides are added. This year acquisitions are almost equally divided between purchase and copy work slides. Records are kept of all acquisitions and the accession number notes in code whether a slide is purchased or copy work. Based on weekly refile statistics, the collection circulates about 4,000 slides per week.

The media color-coded slides are arranged in a chronological scheme, divided by the general divisions of Western, non-Western, and Primitive (Tribal). The entire collection is housed in Neumade cabinets. The emphasis in the collection development is in the area of Native American Art. Recently, Ms. Wright standardized a time division system for the early Southwest Indian cultures.

A photographic collection of 3,000 mounted images is also part of the collection. Presently this reproduction collection supports the slide collection in the areas of Chinese and Islamic art. In time it will support the entire collection.

The department is staffed by two full-time positions, a part-time photographer, a research assistant, and four college-work-study positions (20 hours per week each).

Continued p. 2

## MACAA Conference report continued:

The department contains an impressive collection of works by alumni. This is perpetuated by the graduating requirement of all MFA candidates to have slides of their work on file with the department. Current faculty must also have their work represented in the collection.

## COMPUTERIZATION

Zelda Richardson and Sheila Hannah, from the University of New Mexico, presented a concise, yet simple, introduction to the computerized retrieval systems that they titled, "Slaying the Jabberwock". Human factors, or needs, that lead to considering computerization involve attitude and perseverance. Four other factors which must be considered in changing to an automative system are budget, utilization, lecturers, and leadership. Each of these factors play an important part in the final decision of choosing a computerized system.

Justin McKellen, Systems Engineer, IBM, explained the three basic units of a computer: input device, data processor, and print out device. She also mentioned the working of each and the variation in print out forms.

Ms. Richardson and Ms. Hannah then outlined four basic information system types available for slide curators. Examples of these included GIPSY, SELGEM, KWIS, and SLIDEX. More detailed information of these systems and others will be included in the MACAA Guide on Computerization for Slide Collections that Ms. Richardson and Ms. Hannah are compiling.

## FACILITY PLANNING

Facility planning for a slide collection was the subject of the session headed by Nancy S. Schuller, Slide Curator, University of Texas, Austin. Using her experience from planning the slide department in the new fine arts building complex at the University of Texas, Ms. Schuller outlined the requirements for a well-planned facility. She pointed out that the planning of the physical space of the slide department will affect its ability to function effectively. She referred to the MACAA Guide on Management for Visual Resource Collections for tips on planning a department.

Step one is a statement of purpose in the plans for a slide facility. This includes the goals, primary function, present and projected size of the collection, present and projected staff size, and requirements such as being near the fine arts library, near art history lecture rooms, etc.

Step two is the activities analysis of special equipment, storage space, work areas, number of people required to work in each assigned area, special lighting, plumbing, etc.

Step three concerns the proximity and accessibility plan which may be set up on a flow chart. Step four is a summary of spacial needs. Suggested is a 150 square foot minimum requirement for all full-time staff persons and a 70 square floor area per activity station.

Step five is to defend your needs, to know the final floor plan, to insure that you will have your special equipment and furnishings.

Ms. Schuller showed slides of the Fine Arts Building in various stages of construction, and the development of the slide room facility from start to finish.

## CENTER FOR CREATIVE PHOTOGRAPHY

James Enyeart, Director of the Center for Creative Photography, University of Arizona, Tucson, gave a summary of the Center. Mr. Enyeart presented a slide "walk-through" of the Center which gave not only a view of the physical plant of the Center, but also a sample of the collections. The Center is somewhere between a library and a museum according to Mr. Enyeart. Its primary purpose is for the study of photography. But it is also a center for original photographic prints and negatives. SELGEM computer cataloguing system is used to catalogue and index the collections. Slides of the collections are available upon request. Send inquiries to: University of Arizona, Center for Creative Photography, 843 E. University, Tucson, Arizona, 85719, telephone (602) 884-4636.

## MA-CAA SLIDES AND PHOTOGRAPHS NEWSLETTER

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See subscription form at end of this issue.

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

Deadline for Spring issue: February 10

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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## SLIDE CONSERVATION

A comprehensive talk on Care and Preservation of Photographic Transparencies was presented by Mr. Jason Jones, Albuquerque, New Mexico. As Mr. Jones pointed out, the majority of problems faced by the slide curator are related to the practice of binding slides in glass. All circulating slide collections must be bound in some type of protective mount, usually containing glass, to protect the film from improper handling. The glass bindings increase the problems related to humidity and mold growth. They also cause what can be referred to the "bane of the slide curator, similar to the heartbreak of psoriasis" - Newton rings. In describing the causes and methods to control the problems of glass bound slides, Mr. Jones made it apparent that not only are the problems poorly understood but also there does not exist much knowledge on the subject. Information available from commercial sources is incomplete, and that from non-commercial sources is sparse and often contradictory.

Sample of correcting color shifts by using color filters were projected and explained. An article on slide duplication in the May 1979 issue of Modern Photography was referred to.

Mr. Jones is the staff photographer for the University of New Mexico slide collection, art museum, Tamarind Institute, as well as instructor of color photography for the University. He is a contributing author to the soon-to-be published MACAA Guide on Copy Photography for V-R Collections.

## AMERICAN INDIAN SLIDES

On Friday morning, Matt Middleton, President of the American Visual Communications Bank of Tucson presented a showing of their slides available explaining the purpose and goals of the Bank. AVCB, a majority Indian-owned company is devoted to promoting the history of native American Indian art on slides and tapes. Their largest offering is based on the 2,227 photographs taken by Edward Curtis. From 1898-1929, Curtis documented the Indian life. Time has proven that without the Curtis photographs, a record of native Indian life needed by scholars would have been lost. Mr. Middleton provided background information on Curtis, history of the original Curtis photographs, and future plans of the company. Intended projects include documentation of eastern tribes, northern Mexican tribes, contemporary Indian artists, and the Indian woman. Persons wishing to know more about the slides and tapes available from American Visual Communications should contact: American Visual Communications, P.O. Box 26392, Tucson, Arizona, 85726.



## EQUIPMENT UP-DATE SESSION

led by Gillian Scott, Slide Curator at the University of California, Santa Barbara, and editor of the Guide to Equipment for Slide Maintenance and Viewing, MACAA Guide, 1978.

The related topics of purchasing, budget and insurance were also included in the session.

The Purchase Office is the slide curator's ally. This office is responsible for finding the dealers with the most reasonable prices and reliable service for equipment. To insure that they can effectively and efficiently assist you, they need to know you, the function of the slide collection and its special needs. The slide curator should also find out about the different types of purchase plans used within the institution. It is essential for the curator to have complete control of the slide department budget and purchases, who alone knows the precise requirements of the collection. The slide curator should also keep his/her own files on supplies, delivery information, conditions on arrival, etc.

Insurance is often overlooked by the institution and even by the curator. The curator should make sure that the collection is insured against water damage, fire, theft, and natural disaster, such as earthquakes. Most institutions carry insurance that covers electrical equipment upon purchase, and they annually up-date the lists. All projectors, light tables, and other special equipment should be included on these lists. All equipments should be security coded against theft. A sample insurance evaluation of the U of C, Santa Barbara, was handed out.

The third part of the session on equipment could be subtitled "The Desert Island Collection". Everyone had to compile a list of ten articles that they would take to equip a slide department on a tropical island with temperature of 70° in a room of 44' x 34'. The collection contains 30,000 unbound slides. Budget has no limit and a projector, reprovit, full camera equipment, film, dark room and processing gear is supplied. A list of the top ten required items, both deluxe and economy versions, was supplied after all completed their lists. Following is the handout list with a bibliography on equipment references.

A dehumidifier is the most important item. The dehumidifier will help maintain the humidity to a maximum of 40%. Factors in selection of a dehumidifier include checking its ability to dehumidify the area of the collection, level of operating noise, and method of emptying (as it may require 24 hour operation). A hydrothermograph should also be included to check the humidity and temperature level on a constant 24 hour basis. Patrons should be informed of humidity damage and discouraged from leaving slides in areas without proper environmental controls.

Neumade cabinets were the top choice of the members attending because they hold many slides in minimum space. As they are metal, they do not absorb moisture as wooden ones do, and their interchangeable drawers allow for ease in expansion of the collection. It was suggested that

| <u>Equipment "Top Ten" For Slide Library of 30,000 Slides</u><br>(with notations by the Editor in parentheses)  |                       |   |   |
|---|-----------------------|---|---|
| <u>The Deluxe Library</u>   |                       |   | <u>The Economic Version</u>   |
| 1) <u>Dehumidifier</u><br>Sears: Kenmore D<br>Capacity: 40 Pints  | 194.95                | Same  | 194.95  |
| 2) <u>30 Neumade Slide Cabinets</u><br>Sf-5-S @ 129.50  | 3877.50               | Same  | 3877.50   |
| 3) <u>30,000 Perrocolor Aluminum</u><br><u>Slide Binders with Anti-</u><br><u>Newton Glass (NEWLO) PERHEW</u><br>19842 @ 40 for 100.00<br>Plus: 4 Stainless Steel PROLOC<br>Rapid Fasteners 19878 @ 16.50 | 12000.00              |   | 30,000 <u>Gepe Super Thin Slide</u><br><u>Binders with Plain Glass</u><br><u>#6003 (discount price on</u><br><u>Perrocolor is as low as 17c</u><br><u>per mount)</u><br>(No Additional Binding<br>Gadget) |
| 4) <u>30 Boxes Permanent Avery Labels</u><br>#5571 (or pre-cut #5557) @<br>13.18 per box of 1000 labels   | 395.40                | Same  | 395.40  |
| 5) <u>10 Kodak Camel Hair Brushes</u><br>Width: 1" @ 3.95 (or Static<br>Master brush @ about \$6.00)  | 39.50                 | Same  | 39.50   |
| 6) <u>8 Rolls Chartpak Pressure Sen-</u><br><u>sitive Graphic Black Tape</u>  | 12.00                 |   | 1 Roll <u>3M Black Polyester Tape</u><br>No. 850 3/8x72 yds @ 3.83  |
| 7) <u>1 Custom-Made Horizontal Slide</u><br><u>Sorter for Masking/Sorting</u><br>Slides Estimate: 450.00  | 450.00                | Same (but possibly more<br>economically made) | 450.00  |
| 8) <u>1 Olivetti Typewriter ET 221</u>  | 1750.00               |   | <u>Adler 131d Micro Elite</u><br>(or Olympia Manual @ \$460)  |
| 9) <u>2 Custom-Made Vertical Viewers</u><br>for Sorting Slides @ 550.00   | 1100.00               | Same (but possibly more<br>economically made) | 1100.00   |
| 10) <u>1 Macbeth Daylight Viewer</u><br>Prooflite V135 D-5000   | 595.00<br>(1977 cost) |   | <u>Kindermann Daylight Slide</u><br><u>Projector</u><br>173.00<br>(1977 cost)   |
|   | <u>20480.35</u>       |   | <u>\$ 11814.18</u>  |

For Distributors/Manufacturers' addresses and telephone numbers see MACAA Equipment Guide, 1978.

Discount on bulk orders, such as slide binders are not accounted for.

the precut slots in the group filing drawer models, which are preferred over the individual filing drawers, be placed at 1-1/2" intervals instead of 1" intervals.

#### Equipment References:

- 1) MACAA Guide for Equipment for Slide Maintenance and Viewing (see order blank on last page).
- 2) Audio Visual Market Place: A Multimedia Guide 1979  
N.Y., Bowker, 1979, paper copy, \$23.50, 439 pages, index and lists 4,500 firms.
- 3) KODAK Customer Service Pamphlets  
E-30 "Storage and Care of Colour Films" 25c  
S-11 "Custom Made Light Tables" Audio-Visual Planning Equipment, 35c. Available from:  
Eastman Kodak Company, Photo Information,  
Dept. 841, 343 State Street, Rochester, NY  
14650

#### THE BUSINESS MEETING

Chairperson Nancy S. Schuller opened the Business Meeting on October 26, at Arizona State University, Tempe.

The nominating committee for the position of Secretary, Gillian Scott, chairperson, presented their candidate, Gail Kana-Butrica. There were no nominations from the floor. Ms. Kana-Butrica was elected Secretary of the Visual Resources Group of MACAA.

Nancy DeLaurier, Treasurer and Editor of the MACAA Newsletter, presented the Treasurer's report. The current balance is \$373.49. Expenditures included \$427 for flyers on the MACAA Guides and \$1,164.58 on publishing the MACAA Newsletter. It appears that the financial problems of the last year may be over.

Reports from the standing committees: The position of Chairperson of Training has been discontinued. Concern was expressed over the lack of correspondence from the Chairperson of Consulting Services to the officers, as it has been two years since a report has been filed. Nancy Schuller reported that the Placement Service seems to be successful. Eileen Fry plans to have a directory of active members in the Visual Resources published in the Spring MACAA Newsletter.

Zelda Richardson, general editor and publisher of the MACAA Guides, reported that some of the Guides will be reprinted in 1980. Increases in postage and printing costs will necessarily increase the sale price of the Guides. The new Guides scheduled for publication in 1980 include Copy Photography, Computerization, and Architecture. The fourth edition of the Slide Buyers Guide will also be a 1980 MACAA publication.

Susan Gunther and Gillian Scott were appointed by Zelda Richardson to the Guide Editorial Board. Susan Gunther, 1979 Program Chairperson, suggested that a written program plan should be compiled. She also suggested that the Board should seek money from MACAA to pay for a main speaker.

Nancy DeLaurier, Editor, reported that at the International conference in Bologna, interest was expressed in the possibility of expanding the current MACAA Newsletter into an international bulletin. The CIHA Committee acknowledged the need for a communication tool. A suggested title for the expanded newsletter is The International Bulletin for the Documentation of the Visual Arts. Ian Charlton, Oxford, offered to print and mail the European editions from England. Gillian Scott moved to present to the MACAA Board the plan to expand the scope of the current Newsletter with appropriate title change. The motion was passed and Nancy DeLaurier offered to make the necessary inquiries. Due to the rising cost in printing and postage, it is necessary to raise the subscription rates in 1980 to \$4. Upon a suggestion from the floor, it was voted upon and passed that the subscription rate will be the same for everyone who receives the Newsletter.

A Committee composed of Nancy Schuller, Nancy DeLaurier, Gillian Scott, and Marie Light was formed to investigate establishing a formal visual resources affiliate association with MACAA, CAA, and SECAC to replace the existing informal groups.

After thanking Susan Gunther for her work in planning this year's program and announcing that next year the conference will be held at the University of Houston, the meeting was adjourned.

The conference ended with an all-day tour to Taliesin West and Arcosanti.

Next year's MACAA Conference will be in Houston, Texas. Barbara Honig, Slide Curator, will be the V-R program chairperson. Any suggestions on possible program topics may be sent to her in care of the Art Department, Room 348, Fine Arts Building, University of Houston, Houston, Texas 77004, telephone (713) 749-1793.

## SECAC

The Southeastern College Art Conference annual meeting held October 25-27 in Atlanta, Georgia was a success! The four Visual Resources sessions, organized by Christina Updike, slide curator of James Madison University, were well-attended, productive and stimulating. On Thursday afternoon the first VR session was held at the slide library of Georgia State University with twenty-four people attending. Mrs. Temme Barkin-Leeds, slide curator, gave a tour and presentation of the facility; then the meeting was turned over to chairperson Christina Updike. The topic for the meeting was "Professional Standards of Visual Resource Curators in the Southeast." Christina and Susan Tamulonis, slide curator of Northern Illinois University, gave a joint talk reflecting the research they had done on this topic. Christina presented the history of the professionalism struggle for the visual resource curator, the work being done right now, the professional attitude and the elements of professionalism in daily job duties. Susan presented all aspects of continuing education for visual resource curators. Much discussion followed with many curators sharing their problems and some successes with obtaining professional status. The meeting adjourned with a unanimous vote of the curators attending to form a Visual Resource Special Interest Group within SECAC and to always have sessions at the annual meeting. That evening many curators attended the reception for the special SECAC exhibition Avant Garde: Atlanta, the lecture by guest artist Aleksandra Kasuba and the presentation of the Kasuba installation.

The Friday VR sessions were tours of local visual resource facilities. The morning tour of the Georgia Institute of Technology Architecture Library was presented by Ms. Frances Drew, librarian, and Mrs. Elsie Harper, slide curator, followed by a presentation on the use of a computer in the slide library. Mr. Tom Brinks, computer specialist, spoke to the eighteen curators attending. After lunch at Colony Square in Atlanta, the group toured the beautiful Arts Alliance complex which includes the Atlanta College of Art. JoAnne Paschall, head librarian, and Jan Avgikos, slide curator, showed us their unique library facility with a growing videotape collection. The discussion stimulated by the "Professionalism" talk continued informally and more exchange of job descriptions and report forms took place while wine and cheese was served. It was a relaxing way to end a hectic day. The evening hours were spent discovering the night-life and good food of Atlanta.

Saturday morning at the SECAC breakfast business meeting, Christina Updike gave a report to the SECAC Board and membership of the Visual Resource sessions and the unanimous request of the curators to form a Visual Resource Special Interest Group in SECAC, to have a representative at the March Planning Meeting, and to hold sessions at the SECAC annual meeting. The request was greeted with approval by the Board and membership,



at which time, Christina introduced the Visual Resource representative for the Planning Meeting, Mrs. Antoinette Johnson, curator of the University of Alabama-Birmingham, since the SECAC annual meeting will be held there in 1980. Other curators not attending the general business meeting, toured the Emory University Department of Art History visual resource collection hosted by Christine Wenderoth, curator.

The Visual Resource Special Interest Group is now official within SECAC and the Atlanta sessions were rewarding and exciting meetings. Many curators attending planned to meet periodically during the year before the next annual meeting. Many new ideas for future sessions grew out of the Atlanta sessions. If you have an idea for a session or workshop for the 1980 conference send them to Mrs. Antoinette Johnson, Slide Curator, Department of Art, University of Alabama-Birmingham, University College, University Station, Birmingham, Alabama 35294. If you would like to be put on the mailing list for future news of the Visual Resource Group write to Christina Updike, Slide Curator, James Madison University, Harrisonburg, Virginia 22807.

#### SECAC OCTOBER, 1979. REPORT ON PROFESSIONALISM: CONTINUING EDUCATION

Beyond the MA in Art History, the MFA with a strong interest in Art History or the MLS preferably in Art Librarianship, continuing education for art slide/photo curatorial positions remains a necessity. These degrees are not inclusive of other diverse but necessary skills such as management, technical expertise in media and knowledge of media equipment, to say nothing of being a functioning member of a department or institution.

Library Science offers job openings in what they call "Media Specialist," "A-V Media Librarian," etc. What aspects of this curriculum could help us? Responses from Graduate Library Science schools (concentrated particularly in the south-east but considered nationally as well) proved interested and helpful. Florida State University and the University of North Carolina at Chapel Hill both offered genuine encouragement but both suggested that a separate degree in Visual Resources would not really evolve from a MLS. Nationally, Queens College, University of CA at Berkeley, Case Western Reserve, Syracuse University + Indiana University have people on their faculty who are aware and sympathetic to our needs. Neither an MLS degree in Art Librarianship nor an MA in History of Art alone will show us the end of the road. Media Specialist degree or Information Specialist degree is not the answer either, particularly because these do not deal specifically enough with the History of Art. In a way this investigation was predictably disappointing and yet the needs appear with consistency: course work in photography, management, basic library science, etc. After one has been on the job for several weeks, months or years, these needs make themselves stubbornly apparent.

Presently the alternative is Nancy DeLaurier's workshop at the University of Missouri-Kansas City and attendance of regional and national conferences (results seem to be mini-courses at times).

Because no one degree program can answer our needs, apprenticeships and not degrees seem to be the realistic answer to the multi-leveled demand of our careers. The problem with apprenticeships, especially within academic situations is that the effort does not result in a recognized degree. At present Nancy DeLaurier's workshop, the most accessible to Visual Resource Curators already on the job, involves a week's time. A summer or a semester's time are more logical alternatives and offer more meaningful results than the shorter period. The problem remains: how to involve oneself in the semester workshop when one finds herself/himself already involved with the position as Visual Resource Curator? (ARLIS/NA recommends "...a fifteen (15) hour internship." Both Nancy Schuller at the University of Texas at Austin and Nancy DeLaurier at the University of Missouri at Kansas City offer the semester course-work). Regardless of the lack of a degree, I believe this idea of apprenticeship, directed by an experienced and recognized person in Visual Resources, extended for a period of at least a month and presented with all aspects of Art Slide/Photo Curatorship constitutes the education development and awareness of skills for the work involved in Visual Resources. For those who are interested in Visual Resources and still in school, this seems the best encouragement.

--Susan Tamulonis  
Northern Illinois University

Editor's note: See Fall 1979 Newsletter, p. 10, for description of UMKC program: MA in Art History with Visual Resources, a 1-semester course with a 2 semester internship, total 9 credit hours of Professional Training. Any semester of the Professional Training may be taken (in sequence) by qualified people, apart from the MA program. The internship may be condensed to 4-1/2 weeks each @ 40 hours per week.



#### CANADA

A slides and photographs session is being included in the conference program for the UAC meetings in Ottawa in March. It is titled "Slides and Photographs of Canadian Art and Architecture", Nancy Kirkpatrick, Coordinator. Since the conference is scheduled to fit in with the 100th anniversary celebrations of the National Gallery, the problems and recent developments in the visual documentation of Canadian art seemed a fitting topic.

---Nancy Kirkpatrick  
York University, Toronto

# Bologna Report

INTERNATIONAL ART HISTORY CONGRESS  
Bologna, September 10-23, 1979

Here follows the Statement of Purpose and the Official Report of our 4-day meetings. The Statement was written during our meetings, first by Francois Garnier, then by the Organizational Committee and finally by the whole group, in both French and English, and presented to the CIHA Committee for their final meeting on Sunday, September 24. Behind the carefully worded statement must be told something of the hard work of 20 dedicated people from nine countries working in a new concept and in unfamiliar languages to come to one mind, not only in its purpose, but in the correct wording to express this purpose convincingly to the body who held the key to its future. The CIHA Committee was convinced as a result of our Statement. Professor Jacques Thuillier favorably included in his "Report on Enterprises which Concern CIHA" (after his report of the Thieme-Becker project) the following points: the CIHA 1) recognizes the existence of the Visual Resources "association", 2) thinks what we are doing is important, 3) wishes to remain in communication with us, and 4) will watch with interest our progress. He requested copies of our Report and of the Fall Newsletter to send to each CIHA Committee member; and will include our report in his total Congress report as CIHA Secretary. I will send a complimentary Newsletter subscription to each CIHA committee member, because they were impressed that such an organ of Visual Resources communication already exists, and because it will continue to include international news. Professor Thuillier complimented our Visual Resources group for organizing and for planning to meet again at the next Congress. For the above information on CIHA Committee proceedings, I have to thank Professors Thuillier and Schmid (Switzerland) and Professor Marilyn Stokstad (substituting for Professor Janson as U.S. representative on the Committee). Professor Thuillier also spoke of our meetings at the final plenary session of the Congress.

We were assigned by Professor Gnudi of Bologna to the large meeting room of the 14th century Palazzo dei Notai on the Piazza Maggiore, on the corner between the Palazzo Communale and the beautiful Church of San Petronio. Our great Gothic windows opened onto the square, the heart of Bologna. Besides the inspiring surroundings, we were provided excellent facilities, including the use of office equipment. And we must not fail to mention the corner sidewalk bar where we took our breaks for cappuccino, gelata, and fresh-squeezed grapefruit juice. It was dubbed the "Visual Resources Bar", and became our social center.

When we first met that Monday afternoon as strangers, no one could have predicted that we would bring our differing nationalities, languages, backgrounds and types of collections together into such a cohesive project in only four days. I have never seen a group of people work so hard, with so

much intelligence, reason, trust, respect, good will and humor. It was a rich experience, and we all became fast friends in that short time. I must make clear that my role that week was solely as a catalyst. I brought only a broad general agenda with broadly outlined goals. All the ideas and decisions that were incorporated into the report came from the group, where from time to time everyone contributed to the final achievements.

I must add a personal discovery from these meetings, to explain the European collections' increased emphasis on photographs above slides. I had wondered why I had not found many large academic slide collections, but realized that they were indeed smaller and less used than North American slide collections for the obvious reason that art history, as other subjects, is taught mainly on a seminar and tutorial format, rather than our large lecture classes. Survey courses are seldom taught at all, the students going immediately into specialization, using photographs heavily for research.

--Nancy DeLaurier

Excerpt from Nancy Kirkpatrick's report to Positive. (Miss Kirkpatrick was the Canadian representative to the Bologna meetings):

Our meetings were more successful and productive than could ever have been hoped for. The fact that such a number of people from diverse situations were able to meet, work cooperatively and accomplish so much is, in itself, a major achievement.

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## REPORT OF VISUAL RESOURCES MEETINGS CIHA BOLOGNA, SEPTEMBER 10-14, 1979

by Cynthia Clark (Princeton) with  
Assistance from Ian Charlton (Oxford)

Since 1969 American Visual Resources Curators have been active in a national association affiliated with the College Art Association, and since 1972 in the Mid-America Art Association. The annual conferences of these associations have led to greater communication on a professional level among Visual Resources Curators. A quarterly newsletter and publications such as the GUIDES listed below have been issued:

Collections Without Curators  
Management of Visual Resource Collections  
Photograph Collections  
Slide Buyers Guide  
Slide Maintenance and Equipment.

Canadian curators have also formed an active group under the auspices of the Canadian Universities Art Association and publish a newsletter. The improvement of professional standards is one of the primary aims of all of these associations.

In Bologna on September 10-14, 1979 an international group of individuals responsible for visual documentation met during the XXIV Congresso Internazionale di Storia dell'Arte. Not only were there representatives from nine different countries but also representatives of various types of collections including slide sales, academic, institutional, and lending collections. In spite of the disparity of types of collections, common problems and needs were established as follows:

1. Classification systems
2. Acquisitions
  - a. The problem of increasing sources, i.e., museums, special exhibitions, works in situ, private collections, architecture
  - b. Learning the requirements of users
  - c. Film Quality
  - d. Knowledge of other collections for research, and the possibility of exchange or sale of unique materials
  - e. Copyright and duplication
3. Conservation
4. Resources to meet developments as a result of financial cut-backs
5. Storage and equipment.

Primarily due to the strength of European holdings in photographs, a separate meeting was held for photograph curators. Although the basic problems were found to be essentially those of the slide curators, even stronger interests were expressed in problems of classification, copyright, and conservation, including that of negatives.

The following committees were formed:

Communications: June Stewart (Chairman)  
Priscilla Copeman Latham  
Bridget Kinally  
Anna Whitworth

Program: Marc Botlan (Chairman)  
Hans Pahn  
Antonietta Graf  
Bertie Maxwell

Organization: Nancy DeLaurier (Chairman)  
François Garnier  
Nancy Kirkpatrick  
Ian Charlton  
Cynthia Clark

These committees met separately and their reports were presented to the entire group.

#### COMMUNICATION

A copy of the report of the Bologna meetings is to be sent to each participant. The participant will in turn make copies of this report and, with a personal cover letter, will send the copies to personally known institutions and curators for photographic documentation.

The group determined that the single best means of communication would be an international newsletter. It was decided that it was best to use the existing MACAA Slides and Photographs Newsletter with added international news and distribution.

An original copy of each issue of the newsletter will be mailed by Nancy DeLaurier to Ian Charlton. From Oxford he will print and distribute the newsletter to European subscribers. Subscriptions and original payments will continue to be sent to Mrs. DeLaurier. Periodically she will send payments to Ian Charlton to compensate for printing and mailing costs.

The European coordinator for news will be Bridget Kinally, editing and forwarding all European news to Nancy DeLaurier for publication. Articles will be printed in the original language.

The newsletter should continue as quarterly, appearing in March, June, September and December. The deadlines for news are as follows:

- To Bridget Kinally - 15th of the second month prior to publication.
- To Nancy DeLaurier - 10th of the month prior to publication.

The fall Newsletter will be distributed free to and by known contacts of the participants in the Bologna meetings.

The contents of the newsletter should include the following items:

1. Visual resources market news
2. User needs - market requests
3. Comparative cataloguing and classification
4. Technical developments
5. Unique acquisitions - photographic programs
6. Current professional publications
7. Individual research project requirements
8. Museum facilities for photography
9. Equipment for storage, viewing, etc.
10. Professional status, education, etc.
11. Announcements of forthcoming conferences.

The new name proposed for the expanded international format of the newsletter, subject to approval by the MACAA Visual Resources group, is INTERNATIONAL BULLETIN FOR PHOTOGRAPHIC DOCUMENTATION OF THE VISUAL ARTS.

As increased content and circulation will cause corresponding increases in costs, it was suggested to raise the price of the subscription to the newsletter.

Participants agreed to locate other slide and photograph collections, both in their own countries and non-represented countries, whose curators might be interested in professional communication.

Also suggested and discussed was the publication of an international directory of Photographic Documentation, but it was decided to postpone work on the directory until more information is available.

#### PROGRAM

The next congress of the CIHA is expected to take place in four to five years, but as this seemed to be too distant a time, biannual meetings were agreed upon. These sessions should be coordinated with some cultural event which art historians are likely to attend.

The Program Committee will meet in the fall of 1980, preferably in Paris, to make the definite arrangements for the first conference.

Although classification and cataloguing were of great interest to all participants, it appeared to be too complex a topic for a beginning association such as this. Therefore, it was decided that acquisitions of Photographic Documentation should be the focus of the first conference, and that the following items should be included.

#### Sources

1. Complete coverage of commercial sources of each country should be established.
2. Acquisitions planning  
Object - to coordinate the commissioning of special photography among visual resources curators.

#### Quality

1. Invite as speakers one or several slide producers or photographic technical experts.  
Objectives: 1) Educational - to improve the ability of curators to evaluate quality, and  
2) To eventually influence the quality available in the market.  
Quality should imply not only that of the visual image but also that of the accompanying documentation.

#### Exchanges

1. Information on material available for exchange.
2. Tactical problems of exchange
3. Contracts for controlling use of exchanged slides or photographs.

The Program Committee requests help from all participants for the location and selection of speakers for the program as follows:

1. To determine what cultural events will take place in 1981 in Europe.
2. To gather all suitable information on the major parts of the program.
3. To look for possible speakers.
4. To contact associations in their respective countries for help.

#### ORGANIZATIONAL STRUCTURE

Marc Botlan was appointed European coordinator.

Nancy DeLaurier was unanimously requested to continue as chairman until the 1981 conference.

In order to establish recognition from and communication with the CIHA Committee, a statement was drawn up for distribution to the members of the committee and is included with this report. In addition, participants from each country are personally contacting their national representatives to the CIHA to explain the purposes of this group.

#### STATEMENT OF PURPOSE Visual Resources Group

On the initiative of the College Art Association of America a group responsible for visual documentation met daily on the 10th-14th September 1979.

This group is made up of representatives from nine countries, all of whom have different responsibilities for the acquisition, conservation, production and dissemination of visual documentation. The group has tried to define the numerous problems involved. Some of these are of a technical nature calling for specialised discussion. Others concern especially the art historian and the development of art historical research.

Among the objectives of international coordination should be the dissemination and pooling of information and visual resources, including visual records of works of art now destroyed, which would be advantageous for teaching and research as well as for the visual resource curators.

For this reason the pilot group meeting under the auspices of the 24th Congress of the C.I.H.A. wishes to establish itself as a continuing body and develop liaison with the C.I.H.A. committee.

#### ENONCE DE L'OBJET La Groupe pour le Documentation Visuelle

A l'initiative de l'association américaine "College of Art Association", une group de responsables scientifiques de documentation visuelle s'est réuni régulièrement. Composé de représentants appartenant à 9 nations et occupant des charges différentes dans la production, la conservation, l'exploitation et la diffusion de la documentation visuelle, il a circonscrit et défini de nombreux problèmes - les sens, d'ordre technique, doivent être résolus dans la cache d'échanges entre les spécialistes. D'autres intéressent directement la recherche scientifique et le développement de l'histoire de l'art - les programmes de production, les collections de photographies d'oeuvres aujourd'hui détruites, la diffusion de certaines sources privées, la communication de l'information devraient aujourd'hui faire l'objet d'une coordination internationale,

profitable aux chercheurs et aux professeurs autant qu'aux Institutions de production, de conservation et de diffusion.

C'est pourquoi la groupe d'étude qui e'est réuni sous les auspices du XXIV<sup>e</sup> Congrès international d'histoire de l'art souhaite se constituer dans une forme internationale stable et durable, et établir des liens avec le Comité International d'Histoire de l'Art.

Institutions represented at the Visual Resources Meetings, CIHA Congress

Australia: University of Melbourne, Victoria

\*Austria: Kunsthistorisches Institute, Universität Wien

Canada: York University

France: CNAC Georges Pompidou, Paris  
Centre Nationale de la Recherche Scientifique, Orleans

Architecture School, Strasbourg  
Institut de Recherche et d'Histoire, des Textes, Paris

\*West Germany: Bildarchiv Foto Marburg

Israel: Hebrew University, Jerusalem

Italy: Berenson Collection, Villa I Tatti,  
Biblioteca Hertziana, Rome

Mexico: Universidad Iberoamericana

Netherlands: Rijksmuseum, Amsterdam

Spain: Instituto de Estudios Riojanos, Logrono

Switzerland: Foundation Slide Collection Rahn,  
Zurich

United Kingdom: Victoria and Albert Museum,  
London

Photographic Survey, University  
of London, Courtauld Institute  
Design Council, London  
Oxford University

Witt Library, Courtauld Institute,  
University of London  
Courtauld Slide Scheme

United States: Princeton University

University of Missouri-Kansas  
City

\*unable to attend Bologna meeting, but considered active members of committee.



#### ERRATA

Were you confused by the Issue numbers for the Spring and Fall Newsletters? So was your editor, who can proffer no logical explanation. Please just quietly correct them to read: Spring: Vol. 6 No. 1; and Fall, Vol. 6, No. 3.

#### 1980 NEWSLETTER CHANGES

##### Name

Beginning with the Spring issue, the Newsletter will carry the newly-adopted name International Bulletin for Photographic Documentation of the Visual Arts, as suggested by the international committee meeting in Bologna in September. This name was accepted by the MACAA Visual Resources group and by the MACAA Board of Directors, both meeting in Tempe in October. The new name reflects the regularly added international news and the more professional character of the Newsletter (hereafter referred to as the "Bulletin"). However, because this new name is both long and formal, we seek a short one-word catch-title.

##### Contest

Readers are encouraged to submit suggested titles, to be published for voting in the Spring issue. "Avantà" has been suggested, but is already copyrighted. We have no funds for prizes, but appropriate recognition will be accorded the winner.

##### Costs

The 1980 subscription price will be raised to \$4.00, to pay for cost of printing more pages of news. The MACAA group decided to keep costs down by maintaining the more economical format of single pages stapled rather than off-set printing on folded pages at double the price. We hope our readers agree. 1979 subscriptions are enough to self-support the Newsletter (387 as of Nov. 29), and we expect 1980 subscriptions to come to the same level.

#### LET US HEAR FROM YOU!

The Newsletter-Bulletin is our communication line, not just between conferences, but with people whom we may never meet. However, communication to be effective is a 2-way operation. Just because something appears in print does not make it the last word or the final authority. Maybe you have a better answer to the problem presented, or additional questions. Then write it to the editor or to the author of the article. Your contribution may be helpful or enlightening, or may inspire some healthy controversy. We all discover some new or efficient method from time to time--so write it down and send it in to help someone else. Conversely, if you have a problem you haven't solved, send it in and ask for help. The greater value of the Newsletter in the last two years has resulted from increased contributions, and the new Bulletin will continue to increase in value in proportion to the number of contributions from its readers. Please be one of these contributors. --the Editor.

# Ask the Photographer

Patrick Young  
 Staff Photographer  
 History of Art Department  
 University of Michigan

## THE USE OF EKTACHROME 50 FILM

Many people using Ektachrome 50 for their copy photography have recently noticed distinct variations of speed and color balance from one roll to another.

As I have also found this to be true, I would recommend purchasing the film in large quantities of the same emulsion number and then testing it before shooting important copy or museum slides.

Determining the exact ASA rating of the film is a simple procedure. Your camera or hand-held meter should first be set at the recommended ASA of 50 with the proper exposure read from the light reflecting off a neutral gray card.

I would suggest you then shoot a Kodak 10 step gray chart exposed at the correct setting and then at 1/3 stop increments up to a full stop over and below the metered exposure reading.

When the film is returned from the processor, project your slides for comparison rather than rely on the possibly deceptive illumination of a light table. Having used the Kodak gray scale for the test slides, the best exposure will show all ten steps distinguishable from one another. Note the exposure setting of the best slide and adjust the ASA according to the chart below.

| Exposure                           | ASA |
|------------------------------------|-----|
| 1 stop under . . . . .             | 100 |
| 2/3 stop under . . . . .           | 80  |
| 1/3 stop under . . . . .           | 64  |
| correct, using gray card . . . . . | 50  |
| 1/3 stop over . . . . .            | 40  |
| 2/3 stop over. . . . .             | 32  |
| 1 stop over. . . . .               | 25  |

Proper color balance can be achieved by examining the best exposed slide from the 10 step gray scale test. The middle gray areas of the chart will show any obvious color shifts towards red, blue, or green. If the color appears to be out of balance, hold complementary color correction filters in front of your eye while viewing the slide. Use varying strengths of correcting filters until the proper neutral gray color is seen.\* This filter should then be used in front of the camera lens when shooting the same emulsion number of Ektachrome 50. Holders for color compensating filters are made by Voss, which is adjustable for any size lens, and KENKO which has a thread mount for a specific diameter of lens.

In order for this color test to be valid, make certain your lights are balanced for 3200°K. If you are using tungsten lights, be sure you do not exceed the recommended lifetime printed on the bulb or package. The light may continue to shine but your color will become progressively warm.

## \*Color Correction Chart

If your slide appears to be too--

|              |     |                    |
|--------------|-----|--------------------|
| <u>Blue</u>  | use | Yellow filtration  |
| <u>Red</u>   | use | Cyan filtration    |
| <u>Green</u> | use | Magenta filtration |

A color correction of 10 or more will require an exposure compensation which is automatic when using a behind-the-lens camera meter but must be calculated when using a hand-held meter. A general rule of 1/4 stop exposure increase for every #10 color correction may be used.

Readers are encouraged to write Mr. Young with their own questions on art slide photography. Your questions may inspire a column. At least it is likely to be a question that others will wish they had asked. Questions may be sent directly to Mr. Young at the Department of the History of Art, U. of Michigan, Ann Arbor 48104; or to the Editor.

# Regional News

ARLIS/New England convened for its first meeting of the 1979-80 academic year on September 21 in the Naumburg Room of the Fogg Art Museum. After socializing over refreshments, the 36 persons present joined in a discussion of goals and plans for the coming year. At the end of the group meeting, individuals dispersed into four special interest groups:

- Visual Resources
- Cataloging
- Reference/Acquisitions
- One-Person Library

The next ARLIS/NE meeting will take place on October 15 at M.I.T., featuring a program on collection development for the art library. Bonnie Hill of Boston University's Mugar Library will discuss buying art books for a college library. Sheppard Ferguson will describe his experience with Ars Libri, an antiquarian book dealer specializing in art books. Helene Roberts, curator of the Harvard University visual collections, will speak on the subject of purchasing slides and photographs. Each of the four special interest groups will hold an organizational meeting either before or after the program.

As of October 1, dues-paying members of ARLIS/NE numbered 50 individuals and three institutions. A large percentage of the membership is interested primarily in visual collections.

# Profile

BROWN UNIVERSITY  
Providence, Rhode Island

The Brown University art department's slide and photograph collections exist primarily as a resource for teaching by the seven art historians and six studio artists on the faculty. Undergraduate majors in studio art and art history are offered, as well as a graduate program (M.A. and Ph.D.) in art history. The art history curriculum deals exclusively with Western art.

Of last year's slide circulation, totaling 35,000 items, about 83% was attributable to art department faculty and art history graduate students. The remaining 17% of slides circulated were charged out to faculty from other departments, undergraduate students, faculty and curators from Rhode Island School of Design (with which institution we have reciprocal borrowing privileges), and occasional users from outside the university. We encourage use of our slides by other university departments as long as no conflicts arise over material needed for teaching art courses. Slides are permitted out of the art building only for the duration of a class meeting.

Art faculty and graduate students charge out slides by inserting a 2x2" card (color-coded by semester and stamped with name) in place of each slide pulled, behind the corresponding interfiled shelflist card. Other borrowers are required to list the slides they take in addition to using the charge card system.

Rapid growth of the visual collections began in 1966 with the hiring of a curator and part-time photographer. A decision was made to convert the existing collection of lantern slides to 2x2" format, a project which was concluded ca. 1970. Our lantern slides are in storage now--accessible, but rarely consulted and almost never used. The holdings of the present circulating slide collection are now all 2x2" and total approximately 142,000 items.

The administration of the visual collections during the 1970's has grown increasingly complex now requiring a full-time staff of four, 5500 hours of student service, and an expenditure in 1978-79 of \$91,000.00 for staff, acquisitions, equipment, and supplies.

A Curator, an Associate Curator, an Assistant Curator, and a Photographer now comprise the full-time staff. The two professional positions each require a Master's degree; both current occupants have an M.L.S. and undergraduate art history major. The Curator performs all major administrative duties in addition to sharing with the Associate Curator responsibility for selection, cataloging, and reference service. The ancient and medieval portions of the collections are serviced by the Curator, while the Associate Curator tends the modern section.

Responsibility for Renaissance through 18th century art is shared. Last year, two thirds of our slide acquisitions fell into categories from the 15th century to the present.

Supervision of routine procedures through student workers occupies the Assistant Curator, who also helps with classifying and labeling slides and photographs when information accompanying new images is complete and accurate, not requiring research. Students do most slide filing, binding, and label typing, although the Assistant Curator supplements their efforts when necessary.

Besides making slides and photographs for the visual collections, the photographer documents exhibitions in the department's Bell Gallery, provides photographic prints for publication in catalogs, makes negatives for thesis and dissertation illustrations, records exceptional work by students in studio art classes, and (time permitting) executes personal orders for the faculty. The Curator is responsible for coordinating all the photographer's activities and scheduling her assignments.

Acquisitions funds in 1978-79 (\$4,857.00) were allocated 77% to slides, 13% to photographs, and 10% to reference books. Because they are in demand for class use, slides have always been the portion of the visual collections which receives the most staff attention. In recent years, as faculty ordering has diminished, the professional staff has taken greater responsibility for collection development. Overall, 59% of last year's new slides were selected by the curators; of commercial slide orders, 90% were initiated by staff members.

Systematic campaigns to replace discolored, faded, or warped slides in specific areas of the collection have been undertaken by the professional staff. Weeding is accomplished as new slide orders are received which provide higher quality images of works already represented in the slide collection. Although we keep duplicates of heavily used items, a concerted effort is made to rid our collection of unnecessary duplicates of inferior quality. Storage space is limited in our present quarters, so that discarding slides postpones the inevitable day when structural alterations will be required to accommodate more cabinets. Furthermore, we believe that slide selection by users is facilitated by prior removal of deteriorated slides. Every effort is made to replace any poor quality but useful slide that comes to the attention of the staff. Priority can be given to the slides most in demand, thanks to a system initiated two years ago of marking the reverse of slides that circulate with a dot, color-coded by year.

Last year, 9725 new slides were filed into the collection. Taking into consideration discarded slides, the collection expanded by 7275 items. Forty-seven per cent of the slides acquired were made in-house. Our photographer

shoots and processes black and white direct positive slides once a week. Color slides shot by the photographer are processed by an excellent local laboratory. Commercial purchases accounted for 33% of slide acquisitions last year, while 1500 slides were obtained through faculty photography.

Brown's slide classification system is unique, its initial outlines having been established by a former curator in 1969. Most, but not all, of the slides in the collection now are labeled according to this system. The application of the system to the existing collection as of 1969 (50,000 slides?) had to be accomplished simultaneously with labeling of new acquisitions. Last year, for instance, 15,000 slides were classified--approximately two thirds new material, one third old. Each slide is first classified by chronological period, then by medium (architecture, painting, sculpture, minor arts). Like the Metropolitan Museum of Art, Brown uses no call numbers on slides; rather, words and abbreviations are organized in standard format on each label. Students and other occasional users of our collection are therefore able to read the identifying information for each slide without having to memorize a notation system, yet the standardization of label format facilitates refiling.

No card catalog to Brown's visual collections exists, although card indexes provide alternate routes of access to specific areas of the slide collection. Slides are filed in classified order to encourage browsing. Shelflist cards are interfiled with the slides, but no separate shelflist is kept. Order forms are kept on file in lieu of an accession book. Accession numbers are assigned to slides merely to provide each with a unique attribute as an aid to charging out and refiling slides.

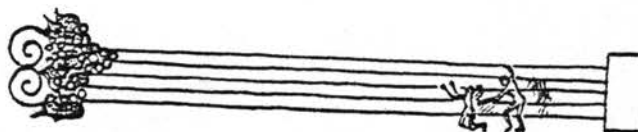
Brown's photograph collection is considerably smaller (27,000 items) than the slide collection, and is less in demand. Slides are usually displayed on lighted tables for students to peruse before exams, a practice which diminishes the need for posting photographs. Architecture of the medieval and modern periods is the strength of the photograph collection at present. Only 300 to 400 new photographs have been acquired annually in recent years. For photographs, an accession book is kept, but there is no shelf list or catalog. More than half the photographs are unmounted as yet, and only about 2000 have been labeled to correspond to the system used for slides.

Last year, a special grant from the Kress Foundation enabled Brown to purchase the Marburger Index as our first major acquisition in microfiche format. Two Bell & Howell SR-VIII viewers with projection capability were acquired, which now are set up in a small room devoted exclusively to microfiche study.

The Brown slide and photograph staff maintains extensive records and statistics to measure its own productivity. An annual report is compiled each August by the Curator for circulation among the faculty as well as for internal use in evaluation and planning. Three periodic reports, one on each semester and one on the summer, are issued during each year by the staff to inform the faculty in greater detail of new acquisitions.

Staff development through further education and professional activities is encouraged and supported by the art department and, ultimately, the university administration. The current staff has a combined total of thirteen years' work experience at Brown. Barring unexpected turnover in personnel, we expect to continue improving the quality of service offered to users of the Brown University visual collections.

--Norine Duncan Cashman, Curator



## International News

This section will carry brief descriptions of non-North American visual resource collections. These mini-profiles will help to acquaint us more quickly with types of collections and usages among our new international colleagues.

Bibliothèque Forney, Hôtel des Sens, 1, rue du Figuier, 75004 PARIS, Conservateur en Chef: Jacqueline Viaux

The Bibliothèque Forney houses a large collection of books, periodicals, posters and slides as well as organising permanent and temporary exhibitions in the areas of decorative arts and crafts.

The lending slide collection consists of some 19,500 transparencies, divided into three sections, some of which can be borrowed singly and others in booklet form. Catalogues des diapositives are available at a cost of 20F each. Subjects covered by the collection are diverse, and are not restricted solely to France. These range from Architecture, Painting and Ceramics to Geography, Photography and Paper-Making.

For 100F a year membership in La Société des Amis de la Bibliothèque Forney can be obtained. Members receive a bulletin 3 times a year, invitations to conferences etc., and can make full use of all the Library facilities.

--Nancy Kirkpatrick  
York University, Toronto



Slide Collection, Royal College of Art, Kensington Gore, LONDON SW7 2EU; Slide Librarian: Jan Murton

The collection consists of slides purchased from galleries and commercial outlets (the Librarian subscribes to both UCSS & Arts Log). The technician sometimes visits private galleries and facilities for slide-copying and slide-making which are available in the college. Subjects covered are Fine Arts, Applied Arts and Design and Architecture.

The slide collection is used primarily by students and staff, although occasional loans are also arranged externally with other London slide-collections and with ex-students and staff.

A recent innovation has been the joint coverage of design exhibitions with the Design Council Slide Library. The Record of Student Work, neglected in recent years due to the lack of staff time, has also been re-introduced and work produced by final year students for the annual degree show is now recorded on slides.

#### Classification:

Slides are classified under three main headings: Fine Arts (by artist) Applied Arts and Design (by subject) and Architecture (by location):

- 1) Fine Arts slides are filed by country, then A-Z by artist if pre-twentieth century. Twentieth century artists are filed separately, A-Z. Unlike some collections, slides are not filed by medium, although where known full details of the medium are given on the typed label.
- 2) Applied Arts and Design are filed by subject, and where necessary sections are sub-divided into country and period, e.g., Textiles.
- 3) Buildings and associated objects in situ or directly related to their original location. Also includes slides of distinctive local conditions, customs and landmarks. Arranged by country, period and location.

--Bridget Kinally  
Design Centre, London

The University of Vienna has sent information about their slide and photograph collection. The slide collection numbers 100,000 5x5 cm slides and 40,000 larger ones, with a growth rate of 5-7,000 per year: subjects: Medieval, Modern, Oriental, Asian and Byzantine. It is managed by Dr. Walter Krause, Senior Assistant and Lecturer, with a student assistant.

The Photograph collection numbers 180,000 in Medieval, Modern and Byzantine, growing at 2500-3000 per year, and is managed by Dr. Jörg Oberhaidacher.

## Positions Open

### LISTING OF CURRENT POSITIONS AVAILABLE IN THE FIELD OF VISUAL RESOURCES

Metropolitan Museum of Art, NY: Assistant Museum Librarian. M.A. degree in Art History, or equivalent; firm comprehensive knowledge of Art History with emphasis in at least two unrelated subject fields; reading knowledge of two foreign languages (preferably including German); 3-5 years related professional experience in Art History slide collections. Interest in photography of works of art. Responsibilities: to assist in the diverse functions and routines of the slide collection. To handle a broad spectrum of reference inquiries from staff, other scholars, university students and the general public; to assist in slide acquisitions and color photography of special exhibitions; to catalog slides in designed areas; to maintain the department's file of over 200 slide sales catalogs. To be informed on the museum's programs, exhibitions, publications, et. al. for the preparation and the offering of pertinent material. To arrange and implement a complex daily schedule for coverage of the circulation and reference areas. To coordinate the filing of slides returned; to be familiar with the binding and conservation of slide film. Contact: Margaret Nolan, Chief of Slide and Photograph Library, Metropolitan Museum of Art, NY 10028. 212-879-5500.

Trinity University, San Antonio, TX, Curator of Visual Resources. The Department of Art is seeking applicants to manage and develop a collection of about 60,000 slides. Will also be responsible for ordering, production, classification and circulation of slides; and planning and management of budget as well as supervising four part-time student workers. The department has a faculty of eight. Appointment begins immediately, is a 3/4-time position with full-time potential. Preferred qualifications: BA/MA or equivalent in art history; experience and training in working with slide collection; reading knowledge of French or German; typing; administrative and supervisory ability. Salary: \$750/month through May, 1980. Send resume with references to: Henry B. Graham, Chairman, Dept. of Art, 715 Stadium Drive, Trinity University, San Antonio, TX 78724.

University of Michigan, Asian Art Archives. Duties include cataloguing and maintenance of the Asian Art Archives and supervision of the Asian Art Photographic Distribution project. Qualifications: MA in Asian Studies, reading knowledge of Chinese, business and administrative experience in a slide and photograph collection desirable. Contact Marie Light, Curator of Slides and Photographs, History of Art, 107 Tappan Hall, Ann Arbor, MI 48104.

College of Architecture, University of Houston, Slide Curator to manage collection 37,000 slides, 50 or so lecture tapes, some films. Supervise two work-study assistants. Contact Dean William R. Jenkins, 4800 Calhoun, Houston, TX 77004.

Wayne State University, Detroit, MI: 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 open. MA in art history and full-time experience in slide curatorship required. AA. EOE. Lee Anne Miller, Chr., Dept. of Art and Art History, 48202

University of Delaware: Curator of Slides and Photographs, salary open, 6/30/80; over 120,000 slides and 5000 photos: order and supervise slide preparation, maintain and expand collection, supervise ass't. curator, photographer, several P/T student employees: prefer art history MA and library science training, or B.A. and equivalent experience: administrative experience, read two or more European languages: familiarity with photographic techniques and projection equipment: A/D Jan 20. AA. EOE. William I. Homer, Chr., Dept. Art History, Newark, DE 19711.

## Positions Filled

Southern Illinois University, Carbondale: Judy Rice

University of Arkansas, Little Rock: Susan Terry, replacing Jennifer Sparrow who moved with her family to San Francisco

Arizona State University, Fine Arts (Tempe): Susan Gunther, who had held the position about 5 years ago, and returned after completing her M.A. Hobart and William Smith Colleges, Geneva, NY: Kim Kopatz, who moved from the same position at the Cleveland Institute of Art.

New York University, Institute of Fine Arts: Suzanne Babineau-Simenauer, who moved from Bronx Community College, and had also curated slides at the Cloisters, City College and Manhattan Community College.

Texas A & M University, Architecture College, College Station: Marguerite Lester

Wake Forest University, Winston-Salem, North Carolina: Melissa Murray, moving from Virginia Commonwealth University; trained at the UMKC Slide Curators' Workshop.

University of Virginia, Charlottesville: Kathy Dobbins.

Memphis State University: name not known.

University of California, Berkeley, Architecture: name not known.

University of Iowa, Iowa City: Janet Miller (came in June 1979)

George Washington University, Washington, D.C.: Debrah Block, their first full-time slide curator.

Utah State University, name not known.

Rosenthal Art Slides: name not known.

Wright State University, Dayton, Ohio: Kimberley Sugrue, a Wright State Art History graduate

University of Victoria, British Columbia: June Pritchard, replacing Christine Stevenson who is on scholarship at the University of Helsinki for nine months.

University of California, Los Angeles: Sandra Garber, who has been Toni Graebers' long-time assistant.

## Upgrading

Colorado College: Kathy Snyder's position has been moved up to non-teaching faculty on par with research librarian's.

U. Texas, Dallas: Karen Watson's position has moved from clerical to professional, with salary equivalent to a professional librarian in cataloging or reference.

Boston College: Eileen Gallagher, from clerical in 1977 to Administrative.

SW Missouri State U., Springfield: Phyllis Quick promoted from Clerk II to Clerk III, now working toward professional status.

Oakland U., Rochester, Michigan: Lynn Cameron (who did not move to Wayne State as was erroneously stated in the fall Newsletter) was re-classified as an Administrative Professional under the College, with a salary increase at the level of "Administrative Associate".

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Slide Libraries: A Guide for Academic Institutions, Museums, and Special Collections. 2nd edition. By Betty Jo Irvine, with the assistance of P. Eileen Fry, publication date: October 18, 1979. From the publisher:

Irvine's pioneering work, Slide Libraries, out of print and unavailable to slide curators, art librarians, and media professionals for several years, is now in a fully revised and enlarged edition. Among the expanded topics are automation applications for slide collections, the development of standardized cataloging and classification applications, and sophisticated indexing techniques utilizing both manual and machine systems. A new section has been devoted to a subject that was only mentioned in the first edition (1974)--environmental controls and preservation measures for slides.

Slide Libraries presents a comprehensive overview of the establishment and management of slide libraries: Administration and Staffing, Classification and Cataloging, Use of Standard Library, Techniques and Tools, Equipment and Supplies, Storage and Access Systems, Planning for Physical Facilities, Projection Systems, Acquisition, Production Methods, and Equipment. The text is supplemented by a 35 page classified bibliography, a directory of distributors and manufacturers of equipment and supplies, and a directory of slide sources. Fifty figures, 29 diagrams, and 19 photographs illustrate the text.

Betty Jo Irvine is Fine Arts Librarian, Indiana University, Bloomington. 1979. 321p. bibliog. index. \$19.50 U.S. & Canada; \$23 elsewhere. Copies of this publication may be ordered from Libraries Unlimited, Inc., P.O. Box 263, Littleton, Colorado 80160.

Editor's Note: We expect to review this book in the Spring issue.

# Salaries

## PROFESSIONAL STANDARDS

Good response came from the information blank in the Fall Newsletter. These are additions to the table published in that issue. As expected, salaries are not completely consistent with the demands of the job or the qualifications of the curator.

Note: All appointments listed are for 12 months, except 2, one for 10 and one for 11 months. All Curators' degrees are in Art History unless noted.

Gillian Scott, Chairman of the CAA Visual Resources Professional Standards Committee, reports that she has received reports from Kim Kppatz for the Art Schools section and Nancy Schuller for the Academic section. When the report has been received from the Museum section then work can continue on to the next step.

A meeting is planned to review these reports as the first draft of professional standards. This meeting will be held during the CAA Conference in New Orleans, January 31 to February 2.

| Location | Type  | Curator's Salary   | Degree level of program | Art History classes per term | Slide collection size | Slides added per year | Curators highest degree | Years of experience |
|----------|-------|--------------------|-------------------------|------------------------------|-----------------------|-----------------------|-------------------------|---------------------|
| West     | State | \$19,872           | Ph.D.                   | 20                           | 190,000               | 12,700                |                         |                     |
| South    | State | 14,500             | B.A.                    | 6-10                         | 80,000                | 6,000                 | MA                      | 5                   |
| East     | Pvt   | 14,500             | Ph.D.                   | 30-35                        | 280,000               | 10,000                | MA                      | 6                   |
| South    | State | 14,500             | Ph.D.                   | 12                           | 40,000                | 12,000                | MA                      | 5                   |
| MW       | State | 14,100             | Ph.D.                   | 29                           | 165,000               | 15,000                | MA                      | 1-1/2               |
| East     | State | 14,000             | Ph.D.                   | 46                           | 200,000               | 5,000                 | MA                      | 3                   |
| SW       | State | 13,554             |                         |                              |                       |                       | MA                      | 1/4                 |
| MW       | State | 13,500             | Ph.D.                   | 16                           | 207,000               | 20,600                | MA                      | 5                   |
| West     | State | 12,800             | MA                      | 40-50                        | 150,000               | 9,000                 | MA                      | 1/3                 |
| MW       | Pvt   | 12,100             | MA                      | 15                           | 250,000               | 4,000                 | BFA                     | 2-1/2               |
| Canada   | City  | 12,000             | BA                      | 3-4                          | 110,000               | 10,000                | MLS/BA                  | 1/4                 |
| SW       | Pvt   | 11,700             | BA                      | 12-15                        | 100,000               | 10,000                | BA                      | 3-1/2               |
|          |       |                    |                         |                              |                       |                       | • BFA, Art History      | 5                   |
| East     | Pvt   | 11,500             | BA                      | 16                           | 69,000                |                       | MA                      | 2                   |
| MW       | Pvt   | 11,250             | BA                      | 12                           | 45,000                | 8,000                 | MA                      | 2                   |
| East     | Pvt   | 11,000             | BFA                     | 22                           | 65,000                | 4,000                 | BFA                     | 11                  |
| South    | Pvt   | 11,000 (10 months) |                         |                              |                       |                       | MA                      | 1                   |
| SW       | Pvt   | 10,500             | MA                      | 15                           | 110,000               | 10,000                | MA                      | 1-3/4               |
| East     | Pvt   | 10,400             | Ph.D.                   |                              |                       |                       | BA                      | 0                   |
| SW       | State | 10,334             | Ph.D.                   | 16                           | 65,000                | 5,000                 | MS Ed                   | 2-1/2               |
| East     | State | 9,100              | M.A.                    | 15                           | 70,000                | 6,000                 | BA                      | 4                   |
| East     | Pvt   | 9,000              | B.A.                    | 11                           | 65,000                | 2,500                 | BA                      | 10                  |
| MW       | State | 6,744              | B.A.                    | 8                            | 65,000                | 5,000                 | MA                      | 0                   |

### FIFTH ANNUAL WORKSHOP IN BASIC TRAINING FOR ART SLIDE CURATORS

This year's workshop will be twice as valuable because it will be team-taught by Nancy Schuller, U. Texas-Austin and Nancy DeLaurier, U. MO-KC. With two teachers, the class size limit can be extended to 30, and the potential for flexibility will be increased. This course is a one-week intensive workshop covering all aspects of managing an art slide collection. Topics include administration, acquisition, classification and cataloging, circulation and conservation as well as the production and processing of slides. Sessions will be held all day, every day for the week. Preference will be given to those with a B.A. or M.A. in art history. The course is designed for those beginning in a position as slide curator in an educational institution, museum, etc. A Chancellor's Certificate will be awarded upon successful completion of the course.

Ms Schuller will add to the curriculum her special expertise in management, facilities planning, and computerization.

Time: June 15-21

Place: Dept. of Art and Art History

University of Missouri-Kansas City

For further information write: A & S Continuing Education, 407 HHA, UMKC, Kansas City, MO 64110.

### WORKSHOP AT UNIVERSITY OF TEXAS-AUSTIN

On December 8, Susan Hoover and Nancy Schuller will conduct a one-day workshop for "Development, Administration and Maintenance" of Visual Resources collections, at the University of Texas at Austin. The workshop will be geared primarily to the particular needs of architecture slide collections. Ms. Hoover is director of the Reference Center in the School of Architecture, and Ms Schuller is Visual Arts Curator, Art Department.

## MORE ON CLIMATE CONTROL FOR SLIDE ROOMS

An error was made in the Fall Newsletter: humidity does not necessarily increase with higher temperature. However, the effect on slides is the same. The fact is that higher temperature increases the capacity of air to contain water, resulting in condensation in the slides when cooled. The real problem is any change in temperature, causing moisture to increase and condense. Slides should be maintained in a constantly even temperature, preferably cool for film health and to discourage mold growth. The relative humidity inside is clearly more influenced by outside humidity than by temperature.

Exemption from the federal temperature control is possible for any area where photographic materials are stored. Application forms are normally available in an institution's physical plant office.

The following was submitted by Norine Cashman, who pointed out the above error:

The federal guidelines requiring that thermostats in air-conditioned public buildings be set no lower than 78° F. does not indicate, as reported in the last newsletter, that those environments will experience an increase in relative humidity. In fact, the opposite is true.

Despite the fact that the 78° F. temperature limitation may slightly lower the relative humidity in our slide storage areas, the additional heat is undesirable for other reasons: it accelerates chemical deterioration and promotes mold growth. I have been assured by the physical plant workers who service our department that a legitimate need for climate control exempts a building or section of a building from the federal guidelines on air-conditioning.

My own experience has taught me that the most dangerous situations which threaten slide collections with immediate damage are those in which wide fluctuations in temperature and relative humidity occur within a short period of time. In June, 1975, and again in June, 1976, our collection was extensively damaged when moisture spots formed under just such conditions. Fortunately, no subsequent problem with mold or fungus developed.

Nevertheless, restoration of the collection has been expensive and time-consuming. As of last July 1, we had rebound 27,200 slides at a cost of \$32,000.00 (about 2/3 labor and 1/3 supplies). An estimated 23,000 slides await rebinding. Slides which warped due to the moisture are gradually being replaced.

To prevent further damage, portable dehumidifying equipment runs constantly in our slide room from late April to early October. It does not drain automatically, so tending by staff is necessary twice daily. A request for automated climate control is included in a pending proposal for structural alterations to the slide/photo area of our art building.

--Norine Cashman  
Brown University

ANOTHER WRINKLE IN THE WALLPAPER --  
A Slide Conservation Problem

Help! I need some advice.

Recently, we have noticed a strange cloudy substance on the interior of a small percentage of our glass-mounted slides. This substance which may cover all or part of the 24x36mm film area has been found only on the interior of the glass which abuts the base side of the film. So far we have been able to detect the problem only in Ektachrome and Agfachrome (our precious SASKIA transparencies!) slides. Kodachrome seems to be spared this affliction as are slides produced on black and white film.

The problem occurs irregardless of the type of mount or masking material used. It is equally evident in our Gepe (breathable) mounts as in the old (airtight) double-glass-over-silver-foil-masks-bound-in-silver (or black)-tape-mounts. Age doesn't seem to be a factor either. The condition occurs on old slides as well as new ones after being projected.

Opening the mount reveals the substance to be of a greasy nature. At first it appears to be moisture condensation, but when it is put to the finger test, it shows itself to be oily. Actually, no moisture seems to be involved since the substance remains intact even after dessication. In every case studied, none of the greasy residue has been found on the film itself.

I have contacted a chemist on campus in our Analytical Chemistry Department and have located a researcher in the Kodak laboratories in Rochester who are attempting to analyze the problem for us.

In the meantime, has anyone ever run into such a condition in their dealings with slides? If you have, what caused it? What were the remedies? Any ideas? I am anxious for information. Thanks for your help.

---Christine L. Sundt, Slide Curator  
Department of Art History  
University of Wisconsin-Madison

## PROJECTOR HEAT DAMAGE

The Light Impressions Corporation's recent catalog included a section on "The Care of Slides". The vulnerability of black and white slides as well as color slides to heat has not received much attention. They say: "A slide should never, under any circumstances, be projected for longer than one minute. (Normal projection time is 15 to 30 seconds.) This is one area where the archivally processed b&w slide is more vulnerable than color slides: the greater density of the silver (as opposed to dye) image causes it to absorb more heat from the projector lamp. This can produce physical damage to the slide." The nature of the "physical damage" was not described, but we will follow up on this and report later. Light Impressions Corporation is the official distributor of slides from the International Museum of Photography at George Eastman House, Rochester, N.Y., and distributor of fine photographic equipment.

## 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.

### UNITED STATES

Geological Education Aids has sent another mailing of slide sets available. As noted before in the Newsletter, these are tourist-photographed, produced on Eastmancolor film, with documentation so poor that much time must be spent in correction. They are no bargain.

John Haeseler reports excellent results from his photography at Ravenna, where he used Kodachrome 25 film and available light with filters, treating the amber window light as tungsten. Mr. Haeseler attended briefly Visual Resources sections at both the Bologna and Tempe Conferences.

Joseph P. Messana has just put out a special four page listing of new slides and sets now available. The full listing of Frank Lloyd Wright Architecture, along with works of Bruce Goff, Herb Green, Alden Dow, H.H. Richardson and some Lloyd Wright and John Lautner from California; also a special listing of new works from Michigan, Washington, D.C., Chicago, and others...A new supplement will be coming out in 1980. He is using only Kodachrome 25 and 64 which gives the best resolution. In past years some slides were done on Ektachrome which tended to be on the blue slide. "I have retaken all slides; ... I find that the newer methods of reproduction and slide duplication are better and give much better pictures of late, not a heavy or dark coloration in the shadows."

N. Photos: Duplicates slides personally photographed in Greece, Yugoslavia and Iran. Well recommended. Shoots and duplicates on Kodachrome 64 film. Prices \$3, with quantity discounts. Norma S. Becker, 36 Oldfield Lane, Lake Success, NY 11020.

Pictures of Record, 119 Kettle Creek Road, Weston, Conn. 06883. Pre-Columbian and N. American archaeological slides, photographed on Kodachrome 64 film and documented by an archaeologist, good slides and excellent documentation. First slides are printed on Eastmancolor #5383 (the old fading film), but changed, and all recent slides printed on the new #5387, beginning with the Palenque set; will replace old stock free when it fades. Sets only, prices @ \$1.10 to \$1.73 per slide in sets of 54-100 slides.

Rosenthal Art Slides has at last been able to distribute their list of 100 Metropolitan Museum slides, + 50 Cincinnati Museum, 100 Walters Gallery, and 10 Stanford U. Museum slides. The Met list includes about half decorative arts, but also a goodly number of important paintings not before available in slides. New listings when ready will be available from the L.A. County Museum, the Albright-Knox (Buffalo), the Phillips Gallery and the NCPA (Washington, D.C.) and other museums.

Visual Education, Inc., Mr. Herbert Budek tells us that his slides are on Gevaert film, which he says is more stable than Eastmancolor #5381, but plans to switch to the new Eastmancolor #5387, at a higher price.

Visual Resources has a new listing of Contemporary Art slide sets with over 300 artists, and another listing of Contemporary Photography slide sets. Discount prices before Jan. 1980. These slides have been carefully screened for quality by a former slide curator, now photographer. New address: 141 Wooster St., Suite 6D, NY 10012, their processing center.

Pasadena, The Norton Simon Foundation has just issued a new expanded slide list, with more information: dates, media and dimensions. No info on film. Price now 75c each.

### U.S. INSTITUTIONS

American Committee for South Asian Art plans to release 5 new slide sets, 100 slides each, of 1) Early Buddhist Art of India and Afghanistan, 2) Hindu Iconography, 3) Sultanate Architecture II (Delhi), 4) Mughal Miniature Paintings, and 5) Rajput Miniature Paintings. In the latter two sets over 1/2 the slides will be originals for as long as they last. Prepublication prices, \$100 for one set, with quantity discounts to 5 sets for \$360, for orders received by December 20, 1979. Slides available from 1974-1979 issues with quantity discounts. New Address: Professor I. Job Thomas, Chairman, South Asian Studies, Davidson College, Davidson, North Carolina 28036.

Asian Art Photographic Distribution, U. of Michigan, offers 2 slidessets of Chinese paintings in the Nelson Gallery (K.C.MO) @ \$1.10 per slide as follows: Complete set, Sec. I, Pre-Sung through Yuan, 36 entries, 293 slides, \$322; Sec. II, Ming through Ch'ing, 60 entries, 426 slides, \$468, total (719 slides) \$790. The general set includes a complete representation of the above with fewer details and only partial representation of albums and longer handscrolls: Sec. I Pre-Sung through Yuan, 36 entries, 121 slides, \$133; Sec. II, Ming through Ch'ing, 60 entries, 200 slides, \$220, total (321 slides) \$353. In conjunction with the Nelson-Atkins materials, slide sets of Chinese paintings in the Cleveland Museum of Art are in the process of selection. Because of the limited staff at the Asian Art Photographic Distribution, cannot project a distribution date, but hope to have these materials compiled by spring or summer, 1980. Other photographic materials on hand: Traces of the Brush, Calligraphy exhibition, 1977, Yale and Berkeley, 320 slides, \$352. Paintings from Collections of the People's Republic of China, Yuan through Ch'ing - 380 slides, \$418. Chinese painting of the Sung and Yuan, Ming and Ch'ing Periods, \$418. Chinese painting of the Sung and Yuan, Ming and Ch'ing Periods, Tokyo National Museum exhibitions, 1961 and 1963, 515 b/w photographs, \$800; (A limited number of selected sets are also available. Write for information.) Chinese Art Treasures, National Palace Museum Exhibition, 1961-2, 500

slides, \$550; 534 b/w photographs, \$534. Paintings of the Ming and Ch'ing Periods, exhibition, 1970, Hong Kong, 278 b/w photographs, \$278. John M. Crawford, Jr. Collection, 375 b/w photographs, \$375. Restless Landscape: Chinese Painting of the Late Ming Period, exhibition, 1971-2, Berkeley, Fogg, 370 slides, \$370, 290 b/w photographs, \$290. Chinese Calligraphy, exhibition, 1971-2, Philadelphia, Nelson Gallery, Metropolitan, 200 slides, \$200. Selections from the Fogg Art Museum, bronzes, jade, stone and wood largely from the Winthrop Collection, 233 slides, \$233. Shinenkan, Paintings from a private collection of Japanese Art, 239 slides, \$235.

The Dunlap Society is offering a special set of 70 slides of paintings and drawings by Elihu Vedder from his recent show at the NCF, Washington, D.C. and the Brooklyn Museum. This is a limited edition, at \$35 (+ \$3. handling) with preference given to sustaining subscribers of the Dunlap Society visual archive. The slides are on their usual excellent Kodak #5071 duplicating film. They are also offering 4 additional slide sets of related material selected from the Washington, D.C. material but not included in the 2 sets of 100 key slides. Orders for these 4 sets will be received only until December 21, 1979: City Planning, 100 slides for \$135; Decorative Arts, 100 slides for \$135; Architectural Details and Decorative Sculpture, 50 slides for \$65; 19th c. Architectural Drawings, 50 slides for \$65. (Prices @ \$108 and \$52 to sustaining subscribers).

The two key sets of 100 slides each of the Architecture of Washington, D.C. are available separately from the microfiche @ \$150 each. These cover 26 major buildings, both archival and visual material, exteriors and interiors. The microfiche contain 3600 visual documents.

#### SPECIAL SETS:

Daniel Chester French, a set of 58 slides for \$36.60 + \$2.00 p & h; excellent slides, including studies and models of sculpture and architecture for his works (U.S. Customs House and Lincoln Memorial). Accompanied by a booklet with excellent documentation. Send to Preservation Shops, National Trust for Historic Preservation, 1600 H Street, N.W., Washington, D.C. 20006.

Image of the Buddha, 80 slides for \$30 from traveling photographic exhibit, from Osaka University. Sculpture and some painting from India, Afghanistan and SE Asia. Color and b/w. Includes list with dates and basic info. Suji film, produced in Japan, slides good. Distributed in the U.S. by the San Francisco Art Institute.

#### CANADA

Artscanada has published its first list of slides: 40 slides of Northwest Coast Indians and 45 slides of other Indian and Eskimo work, mostly in Canada; also slides of Emily Carr and David Milne paintings.

Canada Art Council offers a set of 100 slides of Contemporary Canadian sculpture, set only, \$100. Sets of Contemporary Canadian Paintings are still available for \$75. Address: Canada Art Council Bank, P.O. Box 1047, Ottawa K1P 5V8.

Hartill Art Associates announce the following changes in the "Terms of Business" effective as of January 1, 1980: 1) Originals will only be available in limited quantity in limited editions. Once supply of original items, singly or sets, is exhausted, the item will only be available in the duplicate format. All originals continue to be Kodachrome film stock. 2) Due to demand, any item in the Catalogue will be available as a duplicate at the slide curator's choice. 3) Apart from certain special sets, the slide curator will have complete freedom of choice to 'mix & match' on a duplicate basis only. (i.e. Sets can be 'broken'). 4) "Overviews" in various subject areas will be provided for the smaller collections. These will be available in Special Sets such as Architecture-Gothic, Mosaics-Byzantine, etc. in duplicate slides. A new Supplement for subscribers to the Catalogue will be mailed out this January. The constantly up-dated Catalogue has been much expanded since 1978 and a copy can be obtained for \$5 (plus postage) upon request. New additions: Architecture from Ravenna, Rimini, Forli, Florence, Prato, Riola (Aalto), Bologna, Milan, Tournus, Zurich, Lucerne, and Prague. (Includes 20th Century as well as Gothic, Romanesque, Baroque, Renaissance, Art Nouveau, and Modern.) Stained Glass: Zurich, Prague, (Modern), Mosaics, Ravenna. Sculpture: All above areas. Canada: Architectural subjects in Kingston and Ottawa, including the Parliament complex in detail.

J. Edward Martin has new slides available from Switzerland: Lausanne Cathedral, exteriors, interior and sculpture, 12 @ \$18.95; Swiss Chateaux, 24 @ \$36; Swiss architecture general @ \$1.50 each; also slides of Pacific Northwest architecture in sets with new notes. General catalog for \$2.

#### AUSTRALIA

National Gallery of Victoria, Melbourne, has issued a new catalog of about 1500 single slides, @ \$1.00 (Australian). Mostly Australian works, many British, and some Western European and North American.

#### BRITAIN

Miniature Gallery recently distributed to regular customers another "Art-Slide News-sheet" with current offerings: A specially-compiled set "Painting in Britain in the 18th c." including works heretofore unavailable in slides, such as the Hogarths in the Soane Museum, 153 slides for \$193.50 (\$ price re-adjusted but higher than usual due to extra costs of photographing and obtaining rights for this set); the "Second Empire" exhibition, photographed in Paris (for a fee of \$900 plus two trips to Paris with living expenses and other photographic expenses!); the

long out-of-print "David to Delacroix" set will be re-issued along with the "2nd Empire"; the "Neue Sachlichkeit" set, 124 slides of Dix, Grosz and many lesser known German painters of the 1920's for \$124; a set of about 150 slides photographed in the Kunsthistorisches Museum in Vienna (very good slides according to some advance samples); now photographing the important "Post-Impressionism" exhibition at the Royal Academy,

with permission to shoot 356 out of the 428 paintings, so even with selection, it should be a large set; Giotto's Bardi and Peruzzi Chapel frescoes in Sta. Croce, to be printed by Scala on the new film which they should receive in December; also two important re-issues recently announced. Mr. Carver explains that he omits the suppliers' names from his dealership lists because he does not give them exclusive rights, preferring to select only the best quality slides from each supplier and listing a catalog often more informative than the original supplier's catalog.

#### FRANCE

La Reunion des Musees Nationaux are offering through Chadwyck-Healey Ltd., and their U.S. Agency, Somerset House, 417 Maitland Ave., Teaneck, New Jersey 07666, four sets of 10 slides each, with text, of works in the Jeu de Paume by Monet, Renoir, van Gogh and Gauguin, for \$15 per set (price subject to change from currency rates). They plan to expand their offering, and we hope to include more information in the next issue.

#### ITALY

Scala: in the course of a good visit in Florence, found that they have ordered the new film and will start printing on it when it arrives, expected sometime in December. New series will of course be printed on it and replacements as stock depletes. As it is more expensive, prices will probably increase by about 20%. Orders may specify "slides on new stock only" and either take what is available, or prepare to wait until all slides ordered are printed, which may be a long time. A set on Palladio is in production, and will probably be the first printed on the new film. New York and Florence prices are now the same, so N. American orders should be sent to the N.Y. office for more efficient handling.

An idea: Scala has about 60,000 color art negatives in their archives, with only about 15% printed for sale and listed in their catalog. They will duplicate these on special order, but at a price too high for most of us. They would be willing to make a minimum of 10 of any slide @ \$2 each. A catalog of their negatives is in preparation but will be a long time coming. However, 75% of their material is in Italy. Shall we try it? Here's how it could work: 1) Send me artist, title and location (or city and name of building for architecture) of works in Italy you would like in slides @ \$2 each, 2) I will send the list to Scala to see what they have; 3) I will publish the list of available slides in the next Newsletter, 4) Check the ones you want to order and send list to me; 5) I will order from Scala any that are wanted by 10 or more people, 6) Scala will make the slides when they can work it in, and bill each institution for their number of slides. It will be a slow process, but we will be able to get items otherwise unavailable. Let's give it a try and see what happens.

Ferrara, Civic Art Museums, has available 368 slides of works in situ and in the Biblioteca. Most significant are 167 slides of the frescoes in the Salone dei Mesi. The slides are not very good, and the frescoes are only partially restored, the most complete restorations being March, April and September. Also Roman tombs. Price 1000 lire (about \$1.20). Address: Comune di Ferrara, Direzione Civici Musei D'Arte Antica, Fototeca, Via Scandiana 23, 44100 Ferrara.

#### OTHER ANNOUNCEMENTS:

The Foundation Slide Collection Rahn has the following available: 1) Catalog of Keywords in alphabetical order in English or German @ \$20; 2) Catalog of Keywords, iconographic categories, in German @ \$20; 3) List of artists, locations and keywords with respective number of slides in collection, \$20; 4) Catalog of artists, \$10; catalog of locations, \$10; Address: Haringstrasse 20, CH-8001 Zurich.

The 1976 Slide Buyers Guide has been out of print since September.

Lantern (3x4) slides wanted (especially architecture), also projectors and cabinets for them. Contact: Jethro Hurt, Education Coordinator, Chicago Architectural Foundation, 1800 S. Prairie Avenue, (Glessner House), Chicago, Illinois 60616.

#### PINK FILM SCOREBOARD

Here are listed the major slide companies which have used the Eastmancolor Motion Picture Print Film #5381, which turns pink in 4-5 years. We will indicate what change, if any, they have made, especially in view of the present availability of Kodak's new Eastmancolor #5387, the same film type with emulsion lab-tested to last 50 years.

1. Changed  
Miniature Gallery, which formerly had their Special Issues produced by Scala; since 1976 has duplicated their own special Issues on Ektachrome E6 film. Dealership slides from Italy and Spain still on #5381, but kept fresh.  
Sandak changed in 1977 to Kodak Slide Film #5028, with a guaranteed life of 10 years, and longer expectancy.  
Kai Dib, just changed to the new Eastmancolor #5387 with their most recent set.

2. Committed to change  
Woodmansterne ordered the #5387 and should be using it now for new slides.  
Scala ordered #5387 for December delivery, and should start printing its new and re-stocked slides on it soon.  
P.F.A.H., Paris, said they would change, but have no word since the #5387 became available.

3. No decision  
Budek is still experimenting, and will probably make a gradual changeover.  
Sans Vega had not heard about it.  
Diafrance (Veronese), no reply.

## SLIDE TAPES FOR IN-DEPTH INSTRUCTION

Last May I attended a 3-day workshop on sound slide show production, given by the SMSU Media Productions Department. The fruit of this experience has been the production of the first of a series of slide-and-tape programs, by one of our art history faculty, for use by her students in an upper division art history class as a supplement to lectures, an opportunity for the instructor to present an in-depth analysis of a particular work of art not allowed by the time available in lecture. The student is able to go at his or her convenience to the Individual Instruction Lab, where equipment is available for individual use. Other departments have been very pleased with the results. However, it seems like quite a departure from traditional art history teaching methods! We're eager to see how the students respond. Work has begun on a series of programs for first and second semester art history survey students who have little or no studio background; the purpose of these will be to try to acquaint them with basic concepts of form and with a vocabulary, again to try to free lecture time for the real "meat" rather than definitions, etc.

For the initial set of programs, slides were made from book plates (partly because of the specialized nature of the materials) in black and white, and mounted in cardboard to keep expenses down. These slides are to be kept separate from our main collection. They are not removed from the carousel during their period of use, and sets will be stored as units, in boxes. We did not put classification numbers on any but the most essential identification info (artist and title) on the mounts; what we did put on was handwritten. A source file has been maintained, to which each slide is keyed, so we can go back for complete information if we need to. We are avoiding duplication of slides already in our collection, obviously, for copyright reasons. For the series on form and vocabulary, we will be preparing much of our own material for shooting--graphics, acetate overlays on book plates, etc. One interesting problem arose because in the lab a student can use only one projector at a time, so we had to produce two images on one slide for comparisons--this was accomplished by shooting half frames and taping them together.

I would be very interested to know if anyone else has been involved in this sort of project, and if so, what their experiences have been. I would be glad to provide further information, technical or otherwise, if anyone is interested, though we're still going through a lot of experimentation.

--Phyllis Quick  
Southwest Missouri State U.

Back issues of the 1978 Newsletter have been re-printed and a few are still available for \$3.00, or 75c each. Also Winter 1977 (add 75c). Use 1979 order blank and adjust.

## EQUIPMENT

Gillian Scott, editor of the Equipment Guide brought current information on micro-type typewriters to her Tempe session: With many typewriters being discontinued the choice is now minimal: (See Guide, p. 63) 1) Olympia SGE 65 - 15 pitch, fabric ribbon only (SGE 50 discontinued); 2) Adler 21d - most available of all - 17 pitch (Now 131d micro elite); 3) Olivetti Lexicon 94C (which replaces the Editor 4): - Pitch is variable, 9, 12, 16. Discontinued - Facit, Hermes, IBM Executive, Olivetti Editor 4, Olympia SGE 50, Remington, Royal 970, and Smith Corona.

After the Standards Committee work is completed, Ms. Scott may be persuaded to write a regular column on Equipment up-dating.

## USE OF THE SLIDE QUALITY STANDARDS STATEMENT

The "Statement on Slide Quality Standards" by Carol Terry, and her ARLIS/NA VRSIG Committee on Slide Quality has been mailed by her to 395 slide suppliers in North America and overseas.

Now, when you run into a problem such as cropped slides, or insufficient identification, you may wish to send a copy of the "Statement" to the supplier in question; perhaps underlining the applicable standards.

The "Statement" has been printed in the slide curators' newsletters. A slide curator may use it in toto, or may quote from it when complaining to a particular company about a certain defect. I think that when suppliers receive this type of complaint it will be more effective than our previous isolated individual pleas. It will also point out to suppliers, in a way the general statement cannot, the particular manner in which their own slides are not up to snuff, and make it easier for them to correct their own problems.

I would appreciate a copy of these complaints so I can start a file.

A Xerox of the printed "Statement" is available from me if anyone should need one.

--Linda Bien  
Committee on Slide Quality Standards  
Slide Buyers Guide Committee  
Concordia University, Montreal

## NEWSLETTER INDEX NEEDED

The Newsletter has completed its fifth year of publication, and especially in the latter two or three years, has contained numerous articles to which we want to refer. But how to remember which issue a particular article was in? Would someone volunteer to index the Newsletter? This might be a good project for a library science student. The Index will then be published, with full acknowledgement, as a supplement to the next issue. We should then continue an annual index supplement.



# 1980 Subscriptions Due!!

This is the last issue of the Newsletter for 1979. Subscriptions are due for 1980 by January 31, for the Spring issue due out in March. You will not be sent a 1980 Newsletter (Bulletin) until your subscription is received with payment. Do not delay. Do not forget. Failure to include payment only causes delay and extra postage to request payment. We have no invoices. No Newsletters are sent before payment is received. There are no exceptions. Foreign subscriptions must be paid in U.S. currency.

Please note that the subscription rate has risen to \$4.00 and will be the same for everyone. All issues will be sent bulk rate in the U.S. except the Fall (MACAA Conference) issue which will be sent first class to all domestic subscribers. Surface postage outside U.S.A. (except Europe) is 80c extra. Air mail is \$3.00 extra overseas. European Bulletins will be distributed from Oxford with no extra postal charges.

We apologize for being so unbending on these regulations, but find this to be the only efficient way to operate. There is no special business staff for the Newsletter; all business is handled by the editor and a student assistant, which takes time from their work with slides, so we try to keep the operation to a minimum.

**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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Order Form for MACAA GUIDES

Guide to Management of Visual Resources Collections, Edited by Nancy Schuller \$6.00

Guide to Photograph Collections, edited by Susan Tamulonis, \$2.50

Guide to Equipment for Slide Maintenance and Viewing, edited by Gillian Scott. \$8.00

Guide for Collections without Curators, edited by Eleanor Collins, \$1.

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Yes, I will be available to help staff the Visual Resources table at the CAA annual conference, Jan. 30-Feb 2. Name: \_\_\_\_\_

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Please mail to: Nancy S. Schuller, Curator of Visual Arts, Dept. of Art, University of Texas at Austin, Austin, TX 78712.



Donald Beetham  
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