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VRAB Volume 6, Issue 3, 1979

Abstract

This issue, mis-labeled as Volume 6, Number 4, begins with a summary of upcoming conferences, a note from MA-CAA Visual Resources Chair, Nancy Schuller, an update on guides and Patrick Young's recurring column, "Ask the Photographer". This issue's profile covers the Art Institute of Chicago's slide department. The, "Types of Collections" column precedes a Professional News section that covers not only vacant positions, but also some regionally-specific breakdowns of university type, salary, degree level of program, number of regular users, and collection size. The issue ends with Slide Market News and some subscription information.

Keywords

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

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SLIDES AND PHOTOGRAPHS NEWSLETTER

Fall
1979

Volume 6

Number 4

September 1979

Conferences to Come

MACAA

ANNUAL MEETING MA-CAA/VISUAL RESOURCES

OCTOBER 24-27

TEMPE, ARIZONA, ARIZONA STATE UNIVERSITY

The eighth annual meeting of the Visual Resources section of the Mid-America College Art Association will be held in conjunction with the annual MA-CAA Conference, October 24-27 in Tempe, Arizona. There will be four major sessions planned especially for Visual Resource Curators along with several tours that will be conference-wide.

Registration begins Wednesday, October 24. There will be a Visual Resources Executive Committee Meeting that afternoon from 2-4. Zelda Richardson will be conducting a session on Computerization of Visual Resource Collections; James Enyeart, Director of the Center for Creative Photography will speak to the Visual Resources Curators on Friday, October 26 at the afternoon session. The annual business meeting for V-R will immediately follow his talk. Due to popular demand, Gillian Scott has been invited to do a session on equipment--a type of up-date, concentrating especially on typewriters and the problems of humidity and slide collections. The fourth session is pending and will be announced when the pre-registration material is sent out.

In addition to the sessions specifically for us, there will be a tour of the Heard Museum, a social event at the Scottsdale Center for the Arts, a reception at the ASU Art Gallery, a BBQ dinner at Rawhide and tours to Arcosanti and Taliesin West. The latter two will be on Saturday, October 27.

There will be a Visual Resources Hospitality Suite. Be sure to check at registration on Wednesday, October 24, for times and location.

A special mailing of Conference materials will be sent from MACAA headquarters in Tempe to Newsletter subscribers the second week in September. This will include MACAA Membership and Conference registration forms, hotel accommodation forms and special tour information. The registration fee at the Conference is \$25; pre-registration by October 15 only \$20. For any other pre-registration data, please write: Leonard Lehrer, Chairman, Department of Art, Arizona State University, Tempe, AZ 85281.

SECAC

1979: October 25-27

--Christina Updike

As the time draws near for the Southeastern College Art Conference (SECAC) annual meeting hosted at Georgia State University in Atlanta, Georgia, a few final words need to be said about the Visual Resources sessions schedule.

The main Visual Resource session will be on Thursday, October 25 from 2:00-4:00 p.m. After a tour of the facilities, Christina Updike, curator, James Madison University and Susan Tamulonis, curator, Northern Illinois University, will chair a discussion of "Professional Standards of Visual Resource Persons in the Southeast." The main headings of the discussion will be the Concept of Professionalism, the Elements of Professionalism, Personal Professionalism, and the organization of a Professional Visual Resource Group in SECAC.

Tours will be held Friday and Saturday of Visual Resource facilities in Atlanta. The Friday morning tour will be through the Georgia Institute of Technology School of Architecture Library by Ms. Frances Drew. Friday afternoon, a tour of the Atlanta College of Art Library and the Art Alliance Complex will be conducted by Ms. Jo Anne Paschall. On Saturday morning, a trip to the Emory University Department of Art History Library will be directed by Ms. Christine Wenderoth.

There are numerous other special features planned for this conference such as art history and studio sessions, exhibitions and lectures, openings, and the Atlanta nightlife.

Registration forms and other conference materials will be sent out by mid September. If you would like to receive this material, please write to me: Christina Updike, Art Department, James Madison University, Harrisonburg, Virginia 22807. If you are having transportation problems and/or would like to know of other visual resource persons coming to the conference from your state or surrounding states, just write to me and I will send you the information.

If you are planning to attend, please bring to the first session a copy of your job description that was given to you by your hiring institution and any other reports you prepare in connection with your job. These will be helpful during the "Professional Standards" discussion. Thank you for your cooperation in this matter. I look forward to meeting you in Atlanta.

CAA

VISUAL RESOURCES ACTIVITIES AT THE CAA ANNUAL MEETING, NEW ORLEANS, 1980

I have just returned from a trip to New Orleans where I met with Celia Maddox (Slide Curator, School of Architecture, Tulane University) to begin planning for Visual Resource activities for the upcoming CAA annual meeting. She has helped me locate some interesting collections for us to visit.

As you know, we are not an "official" affiliated group within CAA, but rather a special interest group which can be provided with a time-slot for a meeting/speaker. We will be hoping to schedule a two-hour meeting on the first day of the CAA conference which will consist of a brief business meeting and a speaker or two. We have invited Tom Niehaus of the Latin American Library at Tulane University to talk to us about their photograph collection, its care and cataloging. In addition, tours are being arranged for 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.

Edith Jaenike, Editorial Director for K.G. Saur Publishing in New York will give a short talk about the microfiche projects of K.G. Saur - published and planned. At this point these will be the Marburger Index, Ancient Roman Architecture, L'Index Photographique de l'Art en France, and Museums of the Vatican.

Hopefully these events coupled with the ARLIS/NA Visual Resource sessions which will immediately precede CAA and the fabulous ambience of New Orleans will attract many of you to New Orleans in January of 1980.

-- Nancy Schuller
CAA-VR Coordinator



SLIDE LIBRARIES, Second Edition

Eileen Fry, Slide Librarian at Indiana University has been assisting Betty Jo Irvine in compiling information for the Second Edition of Slide Libraries. The work is now completed. Publication information will be announced in a forthcoming Newsletter.

Ms. Fry is now turning attention to the Directory project. This directory of visual resources curators who have attended professional meetings will be low-cost, updated, and published through MACAA. It will help us keep in touch with each other. Publication information will be announced in a later Newsletter.

MA-CAA SLIDES AND PHOTOGRAPHS NEWSLETTER

Editor: Nancy DeLaurier, U.Mo.-K.C.
Assistant Editor: Nancy Follis, U.Mo.-St. Louis
Assistant to the Editor: Deborah Tinsley, K.C. Art Institute

Regional Reporters:

Southwest: Carol Terry, Stanford
Southeast: Christina Updike, James Madison U.
Northeast: Norine Cashman, Brown U.
Northwest: Mildred Thorsen, U. Washington
East Central: Edith Zuckerman, Temple U.
Canada: Brenda Messer MacEachern, Western Ontario U.

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Subscription rate for non-MACAA members: \$3 per year: the subscription period being March through December.

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 Winter issue: November 7

The MA-CAA Visual Resources group functions within the Mid-America College Art Association. Its officers are:

Chairman: Nancy Schuller, U. Texas, Austin
Chairman-elect: Zelda Richardson, U. New Mexico, Albuquerque
Recording Secretary: Rosann Auchstetter, Chicago Art Institute
Corresponding Secretary and Treasurer: Nancy DeLaurier, UMKC

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CLEVELAND MEETING ON MUSEUM SLIDES

On June 5, sixteen people concerned with slide production in art museums met during the American Association of Museums Conference in a classroom at the Cleveland Museum of Art. Included were representatives of the Columbus (Ohio) Museum of Art, the Philbrook Art Center in Tulsa, the Art Gallery of Ontario in Toronto, the Milwaukee Art Center, the Cleveland Museum of Art, and the Metropolitan Museum of Art, New York.

The meeting was conducted by Nancy DeLaurier who illustrated with slides various problems in photography of art objects, and compared slides resulting from various methods of production. Information was generally exchanged among the participants. Stanley Hess, Slide and Photograph Librarian, provided excellent facilities, refreshments and general hosting.

From the Chair

It's time to promote our annual conference again. I hope you will make every effort to come for the program specifically designed for our professional interests and development, as well as for the conference-wide programs and tours. The sessions will be diverse and there should be something there for everyone! In addition, there will be time set aside for informal gatherings of visual resource curators for that all-important exchange of ideas and information that we have come to regard as an integral part of each year's gathering.

I will be mailing announcements to our Executive Committee, Committee Chairpersons, and Guide Editors of the Executive Committee meeting to be held in Tempe. This will take place at 2 pm on October 24 (Wednesday). If you know this applies to you (if you received notice of this for the meeting last year, you will again!), please try to make travel plans to permit you to arrive in time for this meeting. As before, all committee reports will be reviewed and discussed and the formulation of the agenda for the Annual Business Meeting (on Friday afternoon) will take place at this meeting.

--Nancy Schuller
Chairperson, MA-CAA
Visual Resources

4th ANNUAL WORKSHOP IN BASIC TRAINING FOR ART SLIDE CURATORS

At UMKC the 3rd week in June 23 people again gathered to learn the trade, solve problems, or develop confidence as caretakers of slides. There were 12 slide curators, 6 art history professors, 2 librarians, 2 graduate students who worked in slide rooms, and 1 museum education coordinator, all bringing varying levels and types of experience and problems with them. Geographically, there were 12 from the South, 7 from Midwest, 2 Canadians, and 1 each from the East and West coast.

After the intensive week of lectures, demonstrations, discussions and practice, they met in self-determined groups to work out ways to approach solutions to common problems. One group worked on "how to change classification/cataloging systems methodically"; another on "architecture classification"; another on "writing grant requests"; and a happy if small group of three from well-established collections met to discover they had comparatively few problems.

Chancellor's certificates were presented Friday evening at a relaxed "banquet" at Kansas City's University Club.

Guides

PROGRESS REPORT

The best news yet is that we now have an editor for the long-awaited Classification and Cataloguing GUIDE: Sara Jane Pearman, slide curator at the Cleveland Art Museum has accepted the difficult assignment. Ms. Pearman is formulating a plan for a general guide to various systems, with an explanation of procedures and methods. The Museum will give her some time off in the Fall to work on it, so it may be available in the not-too distant future.

PLEASE NOTE: The second printing of the Management Guide includes Collections without Curators as an added chapter, so don't order both unless you want the Collections without Curators available separately. Those who have ordered both have been given the option of return with refund.

The new (1980?) SLIDE BUYERS GUIDE is underway, with a committee of four: Nancy DeLaurier as chairman, with Carol Terry (Stanford), Linda Bien (Concordia, Montreal) and Norine Cashman (Brown). They are now reviewing a detailed questionnaire to be sent to slide suppliers, and working out divisions of responsibility for compilation.

The COPY-PHOTOGRAPHY Guide is being edited and we hope its publication can be announced in the Winter Newsletter.

Progress continues on the compilation of the ARCHITECTURE GUIDE and the COMPUTERIZATION GUIDE.

The large mailing (about 4000) of flyers to publicize the GUIDES and the NEWSLETTER has been effective. Some of you may get 2 or 3, as we used three mailing lists, but we hope duplicates get passed on to other departments or institutions. We knew people would want our publications once they knew about them, and people do. From the first flyer mailing we have had so far 68 orders for a total of 162 Guides. The second mailing (CAA institutional) is just beginning to produce orders, and the third mailings (ALA institutional) has just recently gone out. The GUIDES run close in popularity: Photograph Collections, 35; Management, 32; Equipment, 42; and Collections without Curators, 48.

PINYIN ROMANIZATION

Carol Terry, Stanford, discussed the situation with Professor Michael Sullivan who feels that a complete change-over to Pinyin will have to be made at some time: "in light of that we have decided, 'the sooner the better' and we'll begin to recatalog this summer. We have approximately 15,000 Chinese slides. We will use both Romanizations of names on the guide cards and will keep an artist authority file with cross-references."

Ask the Photographer

Patrick Young
Staff Photographer
History of Art Department
University of Michigan

COLOR FILM SELECTION

An objective test of grain structure, edge sharpness, image resolution and color rendition would ideally answer the question of what film to use for copy photography. Life should be so simple.

Such tests have shown that Kodachrome 25 (daylight balanced), Kodachrome 40 and Ektachrome 50 all have similar characteristics of extremely fine grain, excellent sharpness and high resolution. The Kodachromes rate measurably but not significantly higher in all respects.

Judgment of color rendition is far more subjective and based on personal preference rather than on objective measurements. None of the above mentioned films---nor any manufactured today, for that matter---will reproduce all colors with perfect accuracy.

The film tests I have conducted using a Macbeth Color Checker have shown Kodachrome 25 used with electronic flash to be the least accurate in color rendition.

Several test rolls of Kodachrome 40 provided examples ranging from very good to very poor color quality and balance. Kodachrome's dye couplers are added to the film during the processing, thus making development complicated and extremely critical work. A number of test rolls were submitted for Kodak processing at different times during the week with the returned film showing noticeable color and exposure shifts.

Ektachrome 50 film has its own peculiarities, but these can be controlled by the photographer rather than left to the processor. The color couplers are added to Ektachrome in the manufacturing of the film, thus leaving the developing to be a relatively simple procedure. Variations in color and film speed do occur from one film emulsion batch to another. Consequently I always purchase Ektachrome film in large quantities, all with the same emulsion number. The film is then tested for its exposure value and color balance. I have found the film speed to vary from as fast as ASA 80 to as slow as ASA 32, while color balance for only one emulsion number required a 5 cyan correction.

Processing of our Ektachrome is generally handled by Kodak unless four hour service is required in which case the film is sent to one of our local processors. A note of caution here---local processors may not be so consistent and careful as Kodak.

Another important quality to consider in the selection of a film is the film's expected longevity and resistance to color fading. There is no question that the Kodachromes have the distinct edge in terms of dark storage. Kodak states that no perceptible fading may be expected for 50 years or longer with Kodachrome, while Ektachromes may experience color fading after 10 to 20 years. Unfortunately not all slide collections meet Kodak's recommended storage conditions of 70° and 15% relative humidity.

A more important consideration in any event is the fact that projection of the slide contributes far more to image fading than length of time in dark storage. Keeping this in mind, Ektachrome dyes have been shown to last longer than Kodachrome's when subjected to repeated and prolonged projection.*

*Photomethods December, 1977

CONSERVATION

For those of you interested in conservation of photographic images, there is a new publication by the Graphic Arts Research Center at Rochester Institute of Technology that you should know about. Photographic conservation began publication in March of 1979, and will come-out four times per year. Subscription information can be obtained from the Rochester Institute of Technology, College of Graphic Arts & Photography, Graphic Arts Research Center, One Lomb Memorial Drive, Rochester, New York 14623.

Also on the subject of conservation, with the recent Federal Government's ruling regarding temperature settings for all public buildings, we need to call attention to our administrators the maintenance needs of slide and photograph collections. The need for special storage conditions for books and motion picture film is generally recognized by building maintenance personnel; however, they may not automatically apply this information to slides and photographs which also need protection.

Long-term storage conditions have a cumulative effect on the life of images on either film (i.e., slides) or photographic paper. The ideal level for all photographic material is about 30 percent relative humidity and a temperature of no more than 70 degrees Fahrenheit.

It is important to make an official recommendation to the building maintenance personnel who are responsible for the building or area where our collections are housed of the desired temperature and relative humidity levels for optimum storage and use, and to require that these stable conditions be maintained on a twenty-four hour basis.

It doesn't take much calculation to see that money saved on utilities is false economy when an entire collection is endangered.

--Nancy Schuller

Profile

ART INSTITUTE OF CHICAGO

In 1904 a small slide collection was formed within the Library of the Art Institute of Chicago. Today the collection exists as a department of the Ryerson and Burnham Libraries. The collection contains 200,000 35 mm. slides and 34,000 lantern slides. Prior to 1976, a mounted photograph and post card collection was also maintained in conjunction to the slide collection.

The slide department staff is composed of five full-time employees: Slide Librarian, Assistant Slide Librarian and Slide Cataloguer, Slide Cataloguer, Slide Circulation Manager, and Photographer. There is also one part-time employee (15 hours per week), who assists the Slide Circulation Manager in filing slides. Four to seven college-work-study staff members are responsible for the binding and typing of the slide labels (each works 15 hours per week - number of positions depends on the semester and time of year). Also there are four volunteers who assist the staff in a variety of tasks (each works from 4 to 7 hours per week). All the full-time staff members hold an advance degree in art and know a minimum of one foreign language. In addition to the Dutch, French, Greek, German, Italian, Russian, and Spanish known by the staff, support in translating Chinese is available from the staff in the main libraries.

The collection is a closed-in-house collection serving the Art Institute of Chicago complex: the Museum of the Art Institute and the School of the Art Institute. The patrons are mainly from the museum curators, museum lecturers, and School faculty. Prior to 1976, the collection was open to the general public with a rental fee charged.

During the recent 1978-1979 fiscal year, 32,000 slides were added to the collection. Also a gift of 87,000 original slides of art was bequested to the collection. This gift, the personal collection of a former instructor of the School of the Art Institute of Chicago, has not yet been added to the collection.

During the same time period, almost 95,000 slides were circulated (based on slides charged out, not on the number filed). The slide labels are xeroxed for circulation records and control.

The staff is working on simplifying the classification scheme and on rebinding the glass bound slides into perrotcolor binders. Special emphasis is placed on the various museum exhibits and related lectures in the slide acquisitions. Also the acquisitions reflect the needs of the rapidly expanding art history program in the School of the Art Institute, which offered seventy art history courses in the past fiscal year.

--Rosann Auchstetter
Slide Librarian

PROFESSIONAL STANDARDS FOR VISUAL RESOURCES COLLECTIONS: PROGRESS REPORT

The Guidelines and aims of this committee were established by Joan Abrams, Curator of the Fine Arts Slide Collection at N.Y. Institute. Joan, with the help of Stanley Hess, Cleveland Museum, spent over a year setting up a working relationship with the Boards of ARLIS/NA and CAA, and was responsible for formulating and implementing the project outline for those participating in this undertaking (See Spring, 1979 News-letter). Without her labours, the work of this committee would not be where it is today, and on behalf of all those concerned I wish to thank Joan and to wish her an enjoyable stay in London, where she and her family will be spending the next year.

As agreed at the February 1 meeting at CAA in Washington, I have now taken over as chairperson. Joan's schedule will be maintained, and therefore, the final draft will be ready and sent to all committee members by January 15. In order to achieve this, the schedule must be followed. From the four group coordinators: Academic-Nancy Schuller; Art School-Kim Kopatz; Museum-Janice Sorkow; Public Library-Joan Abrams: so far two preliminary drafts have been received for the June 15 deadline: Kim Kopatz, with the help of one member of her group, and Nancy Schuller with the aid of Margaret Ashton, Helene Kosher, Marie Light, Chris Sundt, Carol Terry and Margaret Webster. Nancy and Kim have done a tremendous job, and I wish to express my thanks to all those who have given so freely of their time preparing these reports.

At the MACAA meeting in Tempe this Fall, an informal meeting will be held to discuss the progress of this committee to date. It is hoped that all group coordinators will be able to attend this meeting. The preliminary reports received thus far will be discussed.

--Gillian M. Scott
Chairperson: ARLIS/CAA Ad Hoc
Committee on Professional Standards
For Visual Resources Collections

VISABILITY

The July/August issue of American Libraries featured in their "Mediatmosphere" Column a two-page article by Susan Hoover, librarian and director of the Architectural Reference Center, School of Architecture, University of Texas, titled "Slide and Photograph Collection: The Shoe Box Days are Over". In briefly skimming the history and current status of activity in the field, her article features our MACAA/VR group and its professional publications and services.

The article also displays a photograph of the fine new slide room in the Art Department at the University of Texas, Austin.

Types of Collections

This column focuses on the problems peculiar to our various types of collections. Its purpose is to stimulate response, so please write your problems and/or solutions to the co-ordinators listed here:

Academic institutions (large): Christine Sundt,
314 Elvehjem Art Center, U. Wisconsin,
Madison, Wisconsin 53711.

Academic institutions (small): Jacqueline Silvi,
Art Department, Wheaton College, Norton,
Massachusetts 02766.

Architecture Schools: Elizabeth D. Alley, U. of
Maryland, College Park, Maryland 20742.

Art Schools: Deborah Tinsley, K.C. Art Institute,
4415 Warwick, Kansas City, Missouri 64111.

Museums: Rosann Auchstetter, Slide Librarian,
Ryerson and Burnham
Libraries, Art Institute of Chicago, Michigan
Avenue at Adams Street, Chicago, Illinois 60603.

Collections under Library Jurisdiction: Virginia Kerr, Art & Architecture Resource Center,
University of Illinois, Chicago Circle, Box
4348, Chicago, Illinois 60680.

MUSEUM SLIDE COLLECTIONS

Museum slide collections are either part of the library or are part of the museum education department. It may be possible for the collection to exist as a separate department.

The scope of the collection varies from only slides of the permanent collections and exhibits of the individual museum to slides covering the whole scope of the history of art and architecture.

The patrons who use the collection may be as diverse as the possible scope of the collection. In some cases only museum staff are allowed to use the slides. In other cases, the collection also serves an art school in addition to the museum staff. Even the general public may borrow slides in many museum collections.

There seems to be no typical museum slide collection to use as a basis for definition. However, topics which relate to museum slide collections that may be interesting to discuss in this column in future issues of the Newsletter are the problems of photography and classification of exhibits, and the problems of circulation to non-staff patrons.

I am open to your thoughts and suggestions on topics that may be of interest to both museum slide curators and other slide curators. Please send your ideas and comments to Rosann Auchstetter.

Editor's note: A special problem in Ms. Auchstetter's second topic suggestion is: How do museum lending collections control the use of slides, particularly duplication and non-educational usage?

ARCHITECTURE SCHOOLS

In my column last time, I mentioned that Special Collections classification are major challenges to the Architecture slide curator. The most demanding Special Collection here has been the Urban Planning material. We are now relatively satisfied with the results, but still make changes and additions from time to time.

Projects or unexecuted works have been among the more puzzling aspects, but we have now divided them into two parts: a) those clearly the work of one particular architect or planner and b) competitions in which there may be many individuals involved.

Examples of classification are as follows:

a) by planner

URBAN PLANNING

Project: Franzen, Ulrich

Re-use of City Streets: N.Y.C.
East 60's: Existing Condition
(1 of 2)

and

East 60's: Proposed Finger Park
(2 of 2)

or

URBAN PLANNING

Project: Blessing, Charles
Detroit (Mich.): 1990 Plan

b) by site

URBAN PLANNING

Project: New York: Water Street Study

third line subdivided as follows:

60 Wall Street
55 Water Street

fourth line: Completed Project
Elevated Plaza
Environs

third line (cont.)

Grace Site
Scheme A
Scheme B
Scheme C

Nassau-Fulton Site
Scheme A
Scheme B

Front Street Sites
Fulton Square

It would be interesting to know how others label similar problems. How do you solve such things? Please let me hear from you.

Readers Exchange: I have to sell or exchange a set of Solar Examples from Eastern US primarily. There are 62 slides. Is anyone interested?

If you have a similar announcement to make please let me hear from you.

---Elizabeth D. Alley

A RESTRICTIVE CIRCULATION POLICY

The policies established for the Department of Art History Slide Collection at the University of Wisconsin-Madison are indeed restrictive. Use of our collection is limited to our teaching faculty and their graduate assistants for courses in our curriculum: to students enrolled in Art History seminars; and to faculty members in other departments when slides are needed to supplement lectures no more than two or three times per semester. Students are not permitted to use the collection for study or research, and slides checked out by non-Art History faculty must be returned within 24 hours. Restrictive to say the least...

Our reasons for such a hard line in terms of circulation are several. Classification of the collection, while well under way, is not yet completed. (Although our collection dates back to the early 20s, a full-time slide curator and a method of systematic organization and record keeping were not employed until the early 70s.) Our collection is large, about 190,000 slides--but our facilities are adequate only for the restricted use the collection has enjoyed for years. Additional patrons or a significant increase in circulation would create undue burdens on the present effectiveness of the facility and certainly on our meager staff. And yet, faced with an ever increasing desire on the part of those not permitted to use our slides under the guidelines established, how do we hold up under our hard line?

Saying "no" to someone wanting to use our slide collection has always been one of the most difficult aspects of my job. I learned early on, though, that trying to reason with the individual desirous of borrowing was a worthwhile effort. Courtesy does pay off in the end while a curt, negative reply only brings on hostility. Once the facts are on the table, I attempt to find out just what it was that the person wanted to use and for what purpose. I then try to offer alternatives to using our collection: using books or illustrations with an overhead projector or simply using a display of illustrations: suggesting commercial sources which can supply the needed material and advising the individual as to how to go about buying from such a source: finding someone to make slides from illustrations and then suggesting local labs which provide overnight or even quicker processing service: or locating another private slide collection on campus (or nearby) which might be willing to accommodate the person in need.

The potential slide user often has completely forgotten about the possibility of using an overhead or opaque projector. Since use of slides in a classroom or lecture hall generally necessitates making arrangements for projection equipment, it is often no more involved to order an opaque projector rather than a slide projector for the session.

For those interested in trying to purchase slides commercially, I usually have a pile of extra or recently out-of-date material from slide dealers.

Of course, if the needed information is not contained in the stack of five-aways, I make available my copy of THE SLIDE BUYERS GUIDE and allow the individual access to my file of catalogs and brochures from slide dealers and museums. In most cases, the individual needing slides requires them for tomorrow or the day after, so purchasing on such short notice is usually out of the question.

To accommodate more comfortably and conveniently those who want to attempt to make their own slides, our department has contributed an old copy stand to the University art library. The stand includes lights (bulbs furnished by the library) and it is fully portable. When not in use, the stand can be tucked away behind files or in between infrequently used stacks. All one needs once the stand is set up in the library is a camera, a close-up lens (ideally), and some expertise in photography. I keep a list of local labs providing good, quick, and reasonable slide processing services.

While I always hesitate to send an already disappointed individual off to impose on another private slide collection, I have come to realize over the years that there are a few such collections on campus, especially in the larger departments in the humanities, which are not unwilling to serving individual needs when they are within reason. Recently, though, in response to the apparent growing needs of our students, faculty members, and others who are tangentially related to our academic community, the University of Wisconsin-Madison has established a circulating slide collection (see MID-AMERICA COLLEGE ART ASSOCIATION SLIDES AND PHOTOGRAPHS NEWS-LETTER, Vol. 5, No. 4, p. 13). This collection has been received with enthusiasm. Circulation in its first two terms of operation averaged about 500 slides per month, each month showing a steady increase as word about the existence of the collection spreads. The establishment of this collection has been, without question, a great help in lessening the pressures endured by the Department of Art History because of its rigid circulation policies.

All in all, we have managed to hold up well under our hard policy line. How well do you manage? I invite you to share your suggestions or a description of how you or your department copes with this problem.

Christine L. Sundt

Editor's Note: According to the MACAA Management GUIDE, and my own observations, such a restrictive circulation policy is quite common. In addition to Ms. Sundt's excellent suggestions for alternative sources, check your public library. Our KC library's slide collection is small, but serves most needs of "outside" borrowers and lends to any card-holding resident of the city. In addition to Ms. Sundt's reasons for such restrictive policy, we add at UMKC that "we cannot subsidize the teaching programs of other institutions", a real problem in a metropolitan community. Further suggestions or questions on this topic are indeed welcome. N.D.

Professional News

VISUAL RESOURCE POSITIONS AVAILABLE

ARIZONA STATE UNIVERSITY. Curator of the Art Department Slide & Photo Collection. Salary: \$13,554.00. Beginning September 1, 1979. To manage collection of 175,000 slides and 3,000 photographs. Staff consists of 1 FT assistant curator, half-time graduate assistant, half-time photographer, 5-6 college work study students. MA in Art History, experience or training in visual resources management, some library science training. Leonard Lehrer, Chairman, Department of Art, Arizona State University, Tempe, AZ 85281.

WRIGHT STATE UNIVERSITY. Slide Librarian. Salary open. Tentative. September 1979. To manage collection of 40,000 slides, housed in department of art and art history. Responsibilities include budget, maintenance and expansion of collection, supervision of student assistants. Possibility of P/T teaching for additional stipend. MA in art history or MLS desirable. AA. EOE. Martha Dunkelman, Department of Art and Art History, Col. Glenn Highway, Dayton, Ohio 45435.

UNIVERSITY OF ARIZONA. Slide Curator. \$10,400. July 1979. MA in art history or equivalent. At least reading knowledge of European languages. Prior experience with usual slide collection work. Special emphasis on supervisory, administrative and budgetary work as well as interpersonal dealings with art department faculty and staff. 32 F/T art history, studio and art ed faculty members. Articulate self-motivated personality with a spirit of understanding and cooperation. Include 3 references and college transcripts. AA. EOE. Elizabeth T. Woodin, Slide Librarian, Art Department, Tucson, Arizona 85721.

UTAH STATE UNIVERSITY, LOGAN. Art Slide Librarian. \$5,00-\$5,500 Half-time. July 1979. Supervise the functions of the slide library including acquisitions of slides, slide labeling and filing, slide check-out, and supervision of work study students. MA in art history and some slide library experience. Include 3 references, grad school credentials. AA. EOE. Ray W. Hellberg, Head, Art Department, Logan, Utah 84322.

UNIVERSITY OF CALIFORNIA, LOS ANGELES. Slide Librarian. Assistant museum scientist. \$1063/month. Start ASAP. In charge of slide library, maintaining files of slides, photographs, etc. for use by art department faculty and other qualified users. Prepare orders for slides and photographs and maintain control of accounts budgeted by Art Department. Some typing (accuracy essential). Supervise 2 FT employees and student help. BA in art history; working knowledge of at least 1 European language, French or German; administrative and supervisory ability and excellent communication/interpersonal skills. AA. EOE. Ray Brown, Chairman, Art Department, 405 Hilgard Avenue, Los Angeles, CA 90024.

NEW YORK UNIVERSITY INSTITUTE OF FINE ARTS. Curator of Slide Collection. Position available July 1, 1979. Salary open. Qualifications: MA in Art History, 3-5 years professional and administrative experience in a large visual resources collection, including at least one year in charge of collection. Must have ample experience administer a large budget and supervising a large part-time staff. Send resume of experience, education and other qualifications, with 3 letters of recommendation, to: Deborah Kneeland, Assistant Director for Administration, Institute of Fine Arts, New York University, One East 78 Street, New York, New York 10021.

WAKE-Forest UNIVERSITY, WINSTON-SALEM, N. CAROLINA Slide Curator. Collection of 100,000 slides, 4 art historians, 3 studio faculty; qualifications: MA in Art History: Position open September 1. Contact Dr. Robert Knott, Chairman, Department of Art (27109).

ROSENTHAL ART SLIDES may have an opening for a slide curator with typing skills, a BA in Art History and familiarity with the use of reference materials in art history. Beginning salary up to \$10,000. Contact John Rosenthal, 5456 Ridgewood Court, Chicago 60615.

MEMPHIS STATE UNIVERSITY, Department of Art: Slide Curator. Contact Larry Edwards, Chairman, Memphis, Tennessee 38152.

UNIVERSITY OF MICHIGAN opening in Slide and Photograph Collection's 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. Send current resume to Marie Light, Curator of Slides and Photographs, History of Art, 107 Tappan Hall, University of Michigan, Ann Arbor 48104.

TEXAS A & M UNIVERSITY, COLLEGE STATION, TEXAS. Slide Curator. Position available August 1, 1979. \$7,950. full-time position. Qualifications: BA-level degree in Art, Art History, or Architectural History. Collection of 48,000 slides and growing. Staff of 3 graduate assistants. Contact John Garner, Head, Department of Architecture, School of Architecture and Environmental Design, Texas A&M University, College Station, TX 77843 (phone 713-845-1015).

UNIVERSITY OF CALIFORNIA, BERKELEY. College of Environmental Design, The Department of Architecture, Assistant Librarian level position to administer a visual aids collection of slides, photographs, and other visual materials. Duties: acquisition of material, cataloging, and supervision of a small staff. Require a MLS, familiarity with architectural subject matter and related job experience. Contact Secretary of the Faculty Search Committee, Department of Architecture, 232 Wurster Hall, University of California, Berkeley, CA 94720. Applications must be received by September 10, 1979.

SALARIES

Several colleagues sent in salary information from the request in the Summer Newsletter, and other information has been gleaned from position listings, etc. to report on 15 positions--not very comprehensive, but maybe enough to give a vague picture of the scene. We'd welcome further information, and will include a form to facilitate sending it in.

Almost all the respondents had an MA, MLS or equivalent in experience. The top people on this scale do seem to be paid in proportion to the demands of their position, but some in the middle and lower portions of the scale seem to have almost as demanding a job, with salaries out-of-proportion to the responsibilities.

Location	Type	Salary	Degree level of Program	Number regular users	Collection Size
MW	State	16000	PhD	40	213,000
East	Private	\$15220	PhD	15	150,000
West	Pvt.	15000	PhD	12	150,000
MW	State	14700	MA	10-15	60,000
MW	State	14300	PhD	15	190,000
West	State	13500	MA	?	175,000
MW	State	13300	MA	6	65,000
MW	State	12960	MA	10	?
West	State	12750	PhD	10-15	large
MW	State	12750	MA	10	?
MW	Pvt.	12000	MA	?	large
MW	Pvt.	12000	Art Sch.	4	aver.
South	Pvt.	10500	MA	15	110,000
South	Pvt.	10400	BA	4	11,000
West	State	10400	MA	10?	100,000

Greenville (South Carolina) Museum of Art presented a slide-illustrated lecture to honor their new gift of a Wyeth painting. The slides were so poor, the donor then gave the museum \$20,000 to build their collection of American painting slides! Hail that donor, and let this be an example to complainers!

The CAA Professional Standards Committee is working to set up formulas and ratios to help guide us and our administrative superiors, but it will be probably another year before their report is completed. Meanwhile, among Newsletter subscribers, we might be able to rough out some quick statistics. With your help, we'll publish another salary scale next issue:

Name and location of institution: _____

Your salary _____ for _____ months

Degree program offered by your institution

BA _____ MA _____ PhD _____

Number of art history (slide using) classes per semester: _____

Collection size _____

Slides added per year _____

Your highest degree _____

Your number of years as slide curator _____

Please mail to the Editor



NEW SLIDE CURATORS

Wayne State University: Lynn Cameron has moved from Oakland University in Rochester, Michigan, to the new position in Detroit. Ms. Cameron attended the Slide Curator's Workshop at UMKC in 1977, and the CAA Conference in 1978.

Oberlin College: Karen Kryzyski, for whom the position was professionalized with the rank of "Administrative Assistant" and the salary raised accordingly.

Cincinnati Art Museum: Beth De Wall has been moved from another department of the Museum into the Slide Library position vacated by Christine Droll.

June Van Cleef, slide and film curator at the Kimbell Art Museum, Fort Worth, is having a one-person exhibition of her photographs at Mule Alley Gallery, in the historic Livestock Exchange Building, August 5-29. "Texas People and Places" includes documentary portraits of ranchers and ranch workers in Texas. Also, photographs of Texas landscape and architecture.

Ms. Van Cleef grew up on a ranch in West Texas, and in her photographs has tried to capture the essence of the land and of the people who live on the land. She studied photographic techniques in a two-year program.

STATUS UPGRADED

Trinity College, Hartford, Connecticut: Trudy Buxton has been promoted to administrative status, following completion of an MLS degree.

Wellesley College: See Northeast News
Brown University: See Northeast News

Cynthia Bolshaw reports that before she left her position at Boston University, her status level was raised significantly from grade 7 to grade 9, through the efforts of a faculty member.

The Kansas City Art Institute has committed itself to the preservation and elevation of the quality of their slide collection. New offices, providing necessary temperature and humidity controls, as well as a space more suited to the function of a slide library, have been provided. The accompanying title has been changed from Coordinator of Instructional Materials to Director of the Slide Library. This position evolved from a part-time to a full time non-instructional staff position requiring a monthly time sheet and responsible to the Director of the Media Center, and finally, to a management position with an annual contract, directly responsible to the Dean of the School. Staffing, for the collection of 42,000 slides with an annual circulation of 20,000, has increased by the addition of a permanent one-half time position.* This kind of administrative support is essential to the development of a useful, efficient, and high quality slide collection.

--Deborah Tinsley

*Ed. Note: This position was filled by Patrice Shalda, formerly UMKC Curatorial staff student employee and "Visual Resources Management" student.

INTERNATIONAL CONFERENCE

September 10-14 (hopefully about the time you receive this Newsletter) slide and photograph curators will gather daily in the Palazzo dei Notai (beg. 1381) on the central piazza in Bologna, during the International Art History Congress. With participants coming from such a variety of institutions and locations, it is difficult to predict the results of the meetings, but some form of international communication lines are expected to develop.

Added to the list of participants in the Summer Newsletter are representatives from the Universidad Ibero-Americana in Mexico City, and two schools in Strasbourg.

A full report will appear in the Winter Newsletter.

Regional News

NORTHEAST NEWS ITEMS June, 1979

Susan Walther, Slide Curator at Wellesley College, will take a leave of absence from her position from September, 1979, until June, 1980, in order to complete her course work toward a Ph.D. in art history from Brown University. Marie Companion, Assistant Curator, will become Acting Curator during Susan's leave of absence. During the spring, the Slide Curator position at Wellesley was reclassified, resulting in additional benefits as well as a salary increase.

Mary F. Daly, formerly an assistant in the Yale University slide and photograph collections, is now employed by James Austin, photographer. She will assist him in marketing his photographs in the U.S. Meanwhile, Mary will be learning architectural photography.

At Brown University, Sheila Embury's position was reclassified to professional status, effective January 1, 1979. Her new title is Associate Curator of Slides and Photographs.

--Norine Cashman, Brown University

HEALTH AND SAFETY HAZARDS

Marie Light, University of Michigan, found that OSHA (Occupational Safety and Health Administration, Labor Department) will not only inspect and provide statistics on suspected unsafe or unhealthy conditions, but will fund their correction. Example: her slide cabinet supports were sagging and help was not forthcoming. So she weighed a full cabinet, figured the total weight for each supporting table, and found out from OSHA that it was over twice the weight allowance for that type of support, and in danger of collapsing on a user. OSHA then proceeded to fund the purchase of new steel supporting tables!

GRADUATE PROGRAM IN VISUAL RESOURCES

The University of Missouri-Kansas City Art and Art History Department announces a 9-hour career-oriented addition to their Master of Arts in Art History. What career? What else?

This program was a gradual development from the Basic course in Visual Resources Management (3 hours). Students requested an internship to further practice and develop their knowledge and skills. The first intern on completing the 3 hour semester with practice in all aspects of slide library work, requested another semester to concentrate on classification and cataloging. This was highly successful, and thus grew the 3-semester 9-hour program, now incorporated in the departmental graduate program. Inquiries may be addressed to the instructor: Nancy DeLaurier, UMKC, Kansas City, MO 64110.

NOTES ON SABBATICAL LEAVE

Jean F. Jackson
University of Hawaii

A slide curator at the University of Hawaii as an Educational Specialist falls into the category of non-teaching faculty and thus is entitled to a sabbatical leave every seventh year. As my job includes adding slides in areas which are deficient or for which new materials have become available, it was therefore fairly easy to write the justification of planned activities which is required for the sabbatical application here.

Though emphasis here is on Oriental Art, I felt that our collection needed updating in the Western Art areas, Russia, Scandinavia, and Near Eastern Islamic Art. I proposed to renew my acquaintance with the Art of these areas by visiting museums, private collections, monuments and historical sites in these countries as well as in southern England, London, France and Spain.

Pursuing these activities I would be able to acquire slides from museums and collections which are not generally available through agencies, purchase catalogues, brochures and pamphlets of the latest shows and visit commercial slide companies and collections in Europe and in the United States for ideas which might make our own operation more efficient and useful. Finally I proposed to photograph works and monuments, particularly details which are not obtainable. For this purpose I took appropriate photographic equipment with me.

Further preparation for sabbatical included soliciting requests from faculty for special materials they wanted which were not in our slide library, setting up appointments with museum curators and directors of special collections, getting letters of introduction in the various languages needed, researching locations of particular works or monuments which are not always where one might think they would be.

For the most part everything went as planned and I felt well satisfied with the results of the trip.

Generally it was difficult to accomplish what I wanted in Russia. Even with letters of introduction one encounters suspicion, and requests for special information or visits to special exhibits, though never refused absolutely, never materialize. Nevertheless, viewing the monuments, and the very crowded and rushed visits to Museums in the major cities as well as in Novgorod, Minsk, etc., were well worth the effort. The cooperation in East Germany was gratifying and the museums were most cooperative in making sure I saw everything I wanted to see as well as making the purchase of slides, catalogues and special materials easy.

Coming from behind the Iron Curtain we picked up a previously ordered car which enabled me to visit special points of interest without having to worry about plane, train or bus schedules.

I had the opportunity to visit all the Cathedral towns in southern England, which were a weak spot in our slide library, and obtained much valuable material there. Staying in Bloomsbury, behind the British Museum and close to other museums and book shops, made driving in London, a most harrowing experience, not so necessary.

Our stay in France, concentrating on Normandy and Brittany, and the Midi, with a side trip to the region of prehistoric art around Les Eyzies, was gratifying from the point of view of finding new materials and renewing acquaintance with old monuments and buildings. There is a great deal of architectural restoration going on, generally of the 14th and 15th centuries, so towns like Rouen, Perigueux and many others are a delight to the eye even outside the museums. We found in Spain a little of the same sort of activity. The Alhambra has been excavated and restored to a degree that it was almost like a different place than the one we had visited a few years ago. Barcelona was a treasure trove, particularly for works of modern artists. The Miro Museum and the Picasso Museum are very worth while and many prints and slides were available which will be useful in our library.

Morocco as a major source of Islamic Art was a bit disappointing. The buildings and monuments are not cared for and Spain provides more impressive examples of Arab Art of the period.

Visiting other slide libraries is valuable, though I found very little variation in the way they are run. Taking photographs is not as satisfying as one might hope, especially in Museums, light is bad, there are usually crowds, and charges are rather high if photography is permitted. I find that it is preferable to buy slides from Museum catalogues. What is displayed in the shops generally is limited in scope and of poor quality. For example, in the Musée Royale du Congo Belge, superb slides are available through the catalogue while there are very few interesting ones available through their shop.

Many people working in Museums don't know themselves what is available, but through persistence, valuable catalogues may be obtained. By writing to M. l'Agent Comptable, de la Réunion des Musées Nationaux, 10 rue de l'Abbaye, 75006 Paris, one may receive lists of all the slides and books published by every national museum in France. At the Louvre, after much questioning, I found only one individual who was aware of it.

The sabbatical year is an absolute necessity for Slide Curators who, after all, provide a necessary component of the Teaching of Art and Art History. Such an activity renews and refreshes one's perceptions and appreciation of the art of whatever regions is visited. It provides the opportunity to acquire new materials. However, since travel of this sort has become possible only for the very rich, it is essential that the sabbatical be supported financially by the administration.

Slide Market News

U.S. COMMERCIAL

PETER ADELBERG (European Art Color Slides) is apparently still in business and sending mailings to customers. Correct address: 120 East 70 St., New York, New York 10023.

BUDEK FILMS & SLIDES is seeking to expand its slide collection from customers who may have slides of their own. They would be happy to see a selection of these slides and would pay and give publishing credit for slides that fill their requirements. They are especially interested in the following subjects: Modern Architecture, Decorative Arts, Post WWII Painting, Women Artists, Photography, Black Artists, Primitive Arts and Textile Design. If you have slides that you think would fill Budek requirements, please write and they will send you additional information.

Budek's lab is now testing the new Eastman Color film, and will change over if the tests are successful.

Now available is their 172 page 1979 Catalog which lists over 30,000 slides dealing with all aspects of art and architecture throughout history. A number of new programs will be introduced this Fall. Address: 73 Pelham Street, Newport, Rhode Island 02840.

NEIL HART, Hallandale, Florida: has just returned from three years residence in Iran and seven months travel, and has issued resulting updated catalogs for Asia-Orient and Mediterranean-Asia Minor, Central and South America, including Iran, Afghanistan, India, Hong Kong, Japan, Malaysia, Nepal, Pakistan, Singapore, Ceylon, Thailand, Cyprus, Greece and islands, Israel, Tunisia, Turkey, Northern South America and Guatemala. Subjects include buildings and related art, urban views, public life, geographical features, special events.

John HAESLER plans to spend most of the next two years in Northern Italy photographing all major monuments, including paintings. His slides have always been produced on Kodak duplicating film. He changed to the #5071 from another dup film, not from Eastman Color as reported in the last Newsletter.

JOSEPH MESSANA announces 3 new slide sets to be included in a new supplement to his 1975 catalog of architecture and related arts. Slides are available individually @ \$2 each, with 5% discount on the full sets. Sculpture in Public Places (US), 500 slides, 2 to 20 views of each piece; Architecture of Frank Lloyd Wright, 1889-1970's, variety of views, 1000 slide set, 50 slides minimum order; Contemporary American Religious Architecture, 1000 slides, includes Saarinen, Wright, Yamasaki, Brewer, Soleri, Harrison and Abramovitz, etc.

MINI-AIDS, Box 27395, Los Angeles, CA 90027: is reproducing and distributing the slide set produced for the Musée de l'Ecole in Nancy, France. The slides are on Eastman Color film, priced at \$33.50 for the 26-slide set. Subject: Art Nouveau furnishings, and works of the period, list available on request. A set probably to be available later in architecture of L'Ecole de Nancy. Mini-Aids is a small company devoted primarily to the production and distribution of classroom aids for the teaching of French. These aids are primarily 35mm color slides with french narration on tape-cassettes and copious printed materials. It is managed by a teacher of French and a photographic specialist.

ROSENTHAL ART SLIDES has finally received their new automatic slide mounter so will now rapidly mount slides produced since the publication of Volume 2 of their catalog. Volume 1 of the catalog is being revised for both slide quality and documentation. No new slides are being added to it. The upgrading of slide quality for Volume 1 has been completed, inferior slides have been eliminated, or where possible improved through duplication on E6 film. Research has been completed to correct errors in documentation and to improve information. The Revised Volume 1 will be printed in about a year when current stocks of Volume 1 are depleted, and it will be distributed without charge to major customers when it is available. Announcement of its availability will be made through this Newsletter and through Rosenthal's mailing list.

Delays have been resolved for the 100 Metropolitan Museum slides, which will be available soon both from Rosenthal and the Museum. Rosenthal will send copies of the list as soon as it is ready to all inquiries.

Production is in progress for a number of major museums and will be announced as available.

SANDAK says that all replacement slides (now @ 95¢) are on new film, and it is rare that "old" film is shipped at all now. The new film is Vericolor Slide Film (C-41), of which they say "the quality is great..and no evidence of fading".

SASKIA, new address: 6931 South Yukon Way, Littleton, Colorado 80123.

Additional Signers to "Conditions of Sale":

Neil Hart

Kendall Dudley (Middle East Perspectives)



U.S. Museums

BOSTON MUSEUM OF FINE ARTS will soon publish a catalog of individual slides. New sets in process include French 18th c. Art, Winslow Homer, Edward Hopper, 19th c. French painting up to Impressionists. New Impressionists and Post-Impressionist, U.S. Pewter, 17-19 c., U.S. Silver, Prints and Drawings. The Newsletter will announce later when these sets will be available.

CLEVELAND MUSEUM OF ART Slide Library, as a service, will make slides of 120 works not available from the sales desk, @ \$1.50. A list of these slides may be requested from Sara Jane Pearman.

PHILADELPHIA, THE UNIVERSITY MUSEUM has re-issued its catalogue of color slides in xeroxed sheets from the old pre-1974 catalog. Prices still 50¢ each. All info in 1976 SBC is valid.

Institutions

AMERICAN COMMITTEE FOR SOUTH ASIAN ART still has 19 sets of 100 slides each on Indian Art and Architecture, and Tibet Art. Sets planned for next year include Hindu Iconography and Life of the Buddha. If a grant comes through, two sets will be on original film, one set each on Mughal and Rajput Painting.

RELIGION AND ETHICS INSTITUTE will produce a series of slide sets and printed lectures on "Mystery Religions", based on current scholarship and including archaeological sites and art objects from the 1st century and later in the Graeco-Roman and Eastern Mediterranean regions.

Canada

ARTSCANADA, 3 Church Street, Toronto, Ontario M5E 1M2, has lists of slides available, concentrating on native and non-western art, major Canadian collections, special exhibitions, and works that were photographed for artscanada magazine. They plan to add 200 subjects each year. All slides are photographed by the artscanada magazine photographer, and are on Ektachrome film. Prices: originals \$3, duplicates \$1.75, postage extra. Address inquiries to Tony Williams.

YVAN BOULERICE, LE CENTRE DE DOCUMENTATION, new address: case postale 292, station e, Montreal H2T 3A7: distributing illustrated information sheets on 23 slide sets: contemporary art, gesture and structure, multidisciplinary, symbolic, naive, different approaches to sculpture and engraving. Quebec professional artists society, traditional paintings, heritage: paintings and architecture, toys and housewares; and modern Montreal. Slides in sets, varying sizes 40 to 560: prices about \$1.10 per slide.

ROYAL ONTARIO MUSEUM, 100 Queen's Park, Toronto M5S 2C6: The slides mentioned in the Spring Newsletter are indeed available, "most of the museum's artifacts" @ \$1 each, with a minimum order of \$5.00, from the Programmes and Public Relations Department. The Sales Desk knows nothing about it, so don't send orders there. Use the Museum catalog for requests.

Britain

MINIATURE GALLERY New exhibition sets currently published and available: Cityscape 1910-39, urban themes in American, German and British art, including Benton, Dix, Grosz, Hopper, Marsh, Shahn and Rivera; Great Victorian painters, 28 slides selected from an exhibition to fill in gaps in previously-issued MG sets; William Blake: Gustave Courbet: Dada and Surrealism, British Painting 1952-77; The Modern Spirit, American painting 1952-77; Trends of the 20's. Exhibition sets to come soon: New Sachlichkeit and German Realism of the 20's; The Mechanised Image. Major sets especially compiled: 18th c. Painting in Britain

THE SLIDE CENTRE has sent their 1979 catalogue, and an invitation to order directly from their London office. Orders are filled usually in 10 days.

WOODMANSTERNE assures us they will start using the new Eastman color film as soon as it is available, but informs us also that they now no longer hold more than one year's stock, so even slides on the old film will last at least 4 years

A new series of slide sets of Aerial Views is being launched with a set of 9 Cathedrals. Next planned is a set of prehistoric sites. Another new series will be interior views of National Trust properties.

Spain

Dr. Elsa Gonzalez, 2326 Lincoln Park West, 3E, Chicago, Illinois, 60614, is an official representative of the Prado Museum Publications. She has catalogs of 7500 Prado slides, or could send slide lists by subject. Prices 50¢ to \$1 per slide, depending on singles or sets and quantity of slides in order. The slides are "new and fresh" and will be sent by air mail from the Prado.

Taiwan

Y.V.A. STUDIO, 2nd floor, 251 Roosevelt Road, Sec. 3, Taipei: Slide sets of Chinese Art Treasures: 8 sets on Taiwan Temples, 9 sets Art Objects (bronzes, jades, ceramics, etc.), 4 sets Chinese Painting, Tang to Ching, 4 sets Modern Chinese Painting; 6 slides in each set @ \$2.25 per set, postpaid. Slides are good, but possibly on unstable film. List of set titles available.

KODAK SAYS EKTACHROME IS STABLE

Dyes used in man-made materials such as fabrics, house paints, and color films and papers, fade gradually over time. High light intensity, high temperature, high humidity, and chemicals present in the environment can accelerate the dye fading.

Most color photographs, if processed properly and handled and stored carefully, will not change objectionably for a long time. In 1935, KODACHROME Film for consumer use was introduced. Most KODACHROME Film slides made over the past 40 years show no objectionable dye loss, even today. Current EKTACHROME Films will produce slides which should retain excellent color fidelity for at least 50 years. Beyond that time the changes are expected to be subtle and unimportant to all but the most exacting users.

If kept in a cool, dark, dry place, most prints, negatives, and slides should show no objectionable color change for at least 50 years and, in all likelihood, will last for more than 100 years. Beyond this we cannot estimate with a reasonable certainty.

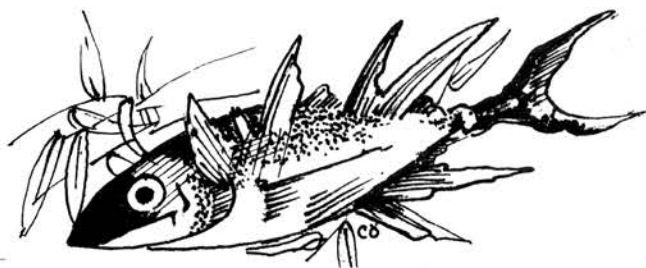
Photographic manufacturers have continued to improve color products in all respects including dye stability. We expect this trend to continue.

--Kodak TIPS, Vol. 10, No. 3, May-June 1979

THE NEW EASTMAN COLOR FILM

The Motion-Picture Division of Eastman Kodak informs us that the new film (LF print stock #5378) is now available. The dye-forming couplers are different from the old #5381 in producing film with excellent dark-storage stability, comparable to Kodachrome. The 35-mm film must be special-ordered in minimum amounts of 33,000 feet, something of a deterrent to the small slide producer, and at a 10% increase in price, with a wait of 45 to 60 days. Kodak has completed its field testing with very successful results, and highly recommends the new film (#5378/79).

The old #5381, which turns pink in 4-5 years, will remain available, so slide producers will have a choice. This column will continue to report slide producers who have changed over from #5381 to #5378.



ENERGY

How cool is your slide room? The energy crisis suddenly hit where it hurts the day after a heating plant man came through turning up thermostats, and our slide room temperature rose above 80°. I blithely turned the thermostat back down to 70°, and then was told the University was subject to a \$5000 fine daily per building for any thermostat set below 78°. So I turned my de-humidifier to run full-time, while I wrote the paper supporting the need for a cool slide room, documented by Kodak pamphlets* on the care of slides.

My memo to the appropriate vice-chancellor expressed urgency. that higher temperature increases humidity, and that moisture must not be allowed to get into the slides, because it is then trapped, and can be removed only by dis-assembling and cleaning the slides. I enclosed a mildewed slide (a discarded Titian nude with measles). I estimated the cost in extra labor and materials to re-process and clean all our slides, because cost is the key in the academic world as well as in the business world.

The message got through. A delegation of men appeared in the slide room the following day, and advised that the only solution was to construct an "inner room" around the slide storage area to be temperature and humidity controlled, a sort of walk-in refrigerator. Their problem is not only compliance with federal regulations, but cutting down on the high and rising costs of cooling and heating. This solution however is unacceptable for the efficient usage of the facility. A temperature of 80° will not in itself damage the slides, but the resulting increase in humidity will. Our current and relatively low cost solution then is to add a second de-humidifier, drain them both automatically, and keep them going full-time. We also intend to install automatic door-closers, and remove all sources of moisture in the room, including (reluctantly) our plants, for the non-heating months.

The fact that we have always kept the winter thermostat set at 70° should help to prove our consistent intentions that slide conservation and not "creature comfort" is our concern. The new federal heating maximum of 65° will mean heavier sweaters for us in cold weather, but should be fine for the slides. We can call it the new "British way" of living.

This problem will continue, and we must deal with it. Any other reactions or suggestions from readers will be welcome.

--Nancy DeLaurier

*Storage and Care of Kodak Color Films, Kodak pamphlet #E-30, 25c: Eastman Kodak, Dept. 412-L, Rochester, New York, 14650.

PHOTOGRAPHIC CONSERVATION

Two more seminars on "Preservation and Restoration of Photographic Images" will be held at the College of Graphic Arts and Photography, Rochester Institute of Technology, the first September 5-7, 1979, and the second (presumably a repeat) March 3-5, 1980. Seminars by 13 technical experts and extensive references and resource materials will be provided. For registration information write: Andrew V. Johnson, RIT-GARC, One Lomb Memorial Drive, Rochester, New York 14623.

A new publication PhotographiConservation has appeared, from the Graphic Arts Research Center, R.I.T., full of excellent information, mainly for photographic prints. Subscriptions are \$5 U.S., \$7.50 Canada and Mexico, and \$12 overseas. Address to PhotographiConservation, same as above.

Order form for the 1976 Slide Buyers Guide (includes the 1978 Addenda) by Nancy DeLaurier

Updated and expanded with professional evaluations and a subject index. \$5 payable in advance. 1978 Addenda, if ordered separately \$1.00.

Make check payable to College Art Association of America. (NY State residents add sales tax).

Send order to: College Art Association
16 East 52 Street
New York, New York 10022

Name

Address

City State Zip

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

Subscription
to the MA-CAA Slide & Photograph
Newsletter for 1979

Name

Position

Department

Institution

City

State Zip

PLEASE PRE-PAY:

Non-MACAA members \$3.00 ☐

MACAA members (inst. or ind.) \$2.00 ☐

Additional 50¢ for 1st class mail ☐

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Checks are payable to UMKC-MACAA.

Send to: Nancy DeLaurier
Art and Art History
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