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VRAB Volume 6, Issue 2, 1979

Abstract

This issue begins by introducing upcoming conferences and presents more conference reports from the membership. A summary of guide-updates is followed by "Ask the Photographer". This issue's profile features the Visual Resources Collection of the Fine Art Department at the University of Melbourne, Victoria, Australia.

Keywords

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

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SLIDES AND PHOTOGRAPHS Summer NEWSLETTER 1979

Volume 6

Number 2

June 1979

Conferences to Come

MACAA Arizona State University, Tempe October 24-27

Conference dates will be Wednesday, October 24 through Saturday morning, October 27. Registration fees: \$20 (if paid in advance) or \$25 (if paid at the conference). Tickets (at a "reasonable" cost) will be available for special events, i.e., banquets and tours to Arcosanti, Taliesen West, etc. We hope to be able to provide free transportation between the Phoenix Airport and the three conference hotels. Special conference rates have been arranged ranging from \$19.50 single to \$39 for a quadruple room.

Program topics remain as reported in the Spring Newsletter, featuring the Center for Creative Photography at Tucson, and Computerization for Slide Collections. A general session on slide problems is also being considered. The program is deliberately being kept "low-key" this year to allow more participation in other MACAA sessions and tours, and more time for informal discussion.

Registration and accommodation forms and final conference information will be included in the Fall Newsletter, which will be sent First Class this year, to assure timely arrival.

INTERNATIONAL CONFERENCE

(this time we won't leave you guessing and proffer apologies for the missing end of the story in the Spring issue).

As CAA Visual Resources representative to the CIHA (International Art History Congress), Nancy DeLaurier is forming a committee to meet in conjunction with the Congress in Bologna, September 10-14. The agenda will concentrate on three points: 1) an organizational structure, 2) lines of communication, and 3) programs for future conferences. The VR meeting place and times will be listed in the Congress program, but participants are not expected outside those already invited.

It appears that there are very few slide curators on the continent, but several photograph curators who plan to meet at least once separately under the leadership of Cynthia Clark, Princeton. Many of those attending are involved with slides outside the usual functions of an academic slide collection. So far represented are:

England: the V & A, Ashmolean Museum (Oxford), the Courtauld, the Witt Collection, and the London Design Centre
Germany: the Marburg Photoarchiv
France: the Research Center
Switzerland: The Rahn Foundation
Italy: U. of Padua; Hertziana and Berenson libraries
Netherlands: Stichting Iconographisch Bureau
Israel: the University of Jerusalem
Australia: the University of Melbourne
Canada: York University, Toronoto
U.S.: Princeton and U.M.K.C.

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

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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 the Fall issue is August 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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Illustrations by Cathy Ostlund and Patrice Shalda, UMKC Art Dept. Curatorial Staff

SECAC (s)**Conference Reports**

ARLIS/NA TORONTO

Southeastern College Art Conference News:

The 1979 annual SECAC conference will be held in exciting Atlanta, Georgia the hub city of the Southeast from October 25 to the 27. The host institution is Georgia State University. The following is the schedule of Visual Resource sessions:

Thursday, October 25: 2:00-4:00 p.m.

Main Visual Resource session to be held at the Georgia State University, Art Department Library. Ms. Temme Balser, curator, will open the meeting with a tour and presentation of the Georgia State VR facilities. The rest of the session will be a discussion of "Professional Standards of Visual Resource Persons in the Southeast." Ms. Christina Updike, curator, James Madison University and Ms. Susan Tamulonis, curator, Wake Forest University will be the moderators.

Friday, October 26, 9:30-11:30 a.m.

Bus trip to the Georgia Institute of Technology, School of Architecture Library. Ms. Jane Grant, curator, will give a tour of the facilities and lead a discussion concerning the unique problems of classification in an architecture slide library.

1:00-3:00 p.m.

Bus trip continues to the Atlanta College of Art Library. Ms. Jo Anne Paschall, curator of the visual collection, will conduct a tour of the Art Alliance complex and discuss the unique features of the Atlanta College of Art Library including their growing video tape collection.

Saturday, October 27: 9:30-11:30 a.m.

Bus trip to Emory University, Department of Art History. Ms. Christine Wenderoth, slide curator, will give a special tour of their visual resource collection including the large lantern slide collection.

During the summer months, I will be sending a preliminary mailing to everyone on my mailing list in order to receive an idea of the number of visual resource persons interested in attending the Atlanta SECAC Conference. If you wish to be included in this preliminary mailing, please send your name and address to: Christina Updike, Art Department, James Madison University, Harrisonburg, Virginia 22807. I am always anxious to update my listing of slide curators.

---Christina Updike

The Conference held in Toronto in late March was fully reported in Positive, the Canadian Visual Resources Newsletter, and in the ARLIS/NA Newsletter. The Visual Resources program described Canadian visual resources.

The 1980 Conference will be held in New Orleans just prior to the CAA Conference in January.

MISSOURI-KANSAS

The Missouri-Kansas Slide Conference was a terrific way to break out of winter doldrums. An informal, low-key conference, it brought us out of the isolation of our offices and gave us the chance to share information, problems and discoveries. On April 5th, 16 participants met at the Helen Foresman Spencer Museum of Art in Lawrence, Kansas, and reconvened the next day at the University of Missouri at Kansas City. Topics were chosen by a consensus of interest, gathered and organized into an interesting program by Nancy DeLaurier, of U.M.K.C.

Eleanor Collins, retired slide curator from the University of Michigan at Ann Arbor, began the conference with a session on Collections Without Curators. She has recently published a MACAA Guide by the same title. Miss Collins is responsible for laying the groundwork to establish professional status for visual resources curators. Her presence at the conference was an invaluable asset, and provided us with an opportunity to gain from her rich experience.

After Miss Collins' session, we toured the Kansas University Slide Library, located in the Spencer Museum of Art. The conference continued with a presentation on Slide Sources and Quality by Nancy DeLaurier. After summarizing the shortcomings and ethical problems of copy photography, she outlined points to watch when purchasing slides from commercial sources. Quality control involves not only the consideration of the actual image, but knowledge of the types of film being used, the inclusion of accurate and complete information for each slide, and understanding of the terms of sale for each supplier.

On the 6th, we reconvened on the U.M.K.C. campus. Mrs. DeLaurier presented her comprehensive compilation of information on Slide Conservation. It was a thought provoking session outlining the knowledge necessary for the physical maintenance of a slide collection.

A general discussion followed. A variety of topics were discussed, including: circulation processes and problems, the future of microfiche in visual resource collections, and the

special problems encountered in employing and training student help.

After lunch, Nancy Follis, of the University of Missouri in St. Louis, presented a session on Classification and Cataloging. Participants supplied brief written descriptions of their own classification, filing, and labeling systems, also listing specific problems in each area. This fresh approach, to a topic often chosen for discussion at visual resource gatherings, enabled us to offer support for each other's work, and a chance to exchange alternatives.

We wrapped up the conference with a planning session for next year. It was agreed to have the meeting in April in Columbia, Missouri. Nancy Follis volunteered to make the arrangements and Deborah Tinsley (Kansas City Art Institute) agreed to organize the program.

Special thanks go to: Nancy DeLaurier, for her hard work in creating a valuable and very pleasant conference; Nancy Follis, for her contribution to the program; and especially to Eleanor Collins for her participation and her presence at the conference.

--Deborah Tinsley

ARCHITECTURE SCHOOL LIBRARIANS

In conjunction with SAH and the American Collegiate Schools of Architecture Conference in Savannah, April 7, Architecture School Librarians met as a group for the first time. Their program priority topic was slides, so the chairman, Maryellen Lo Presti, invited Nancy DeLaurier as guest speaker for a two hour session on slide problems. The pleasant group, and Savannah's architectural charms and azaleas combined for a most stimulating weekend.

Guides

New GUIDE available: Collections without Curators, by Eleanor Collins, retired slide curator, University of Michigan. This small guide, deliberately kept brief for busy professors, is in response to a great need, long expressed in letters and at conferences. Designed for collections under 25,000 slides, it describes simple and basic storage, mounting and classification methods and materials, without going into the complexities necessary in larger collections. It includes ample references to the other GUIDES and other useful publications for additional information. At only \$1, it is a useful publication to recommend to smaller institutions.

Miss Collins, now in the MACAA/Visual Resources Consultation Service, has been a frequent consultant to "collections without curators" in her long career as slide and photo curator for one of the nation's leading art history programs.

GUIDES to Come:

The Photo-copy GUIDE is in the final stages of editing and a July printing is planned. The price is not yet determined, but will be announced in the September Newsletter.

The Architecture GUIDE is now being compiled along these main headings: 1) Comparative Cataloging for architectural history, 2) Classification of practical/technical slides, 3) Classification for non-Western cultures, 4) Architectural photography, 5) Architectural reference books, and 6) Cross-referencing and card catalogs (?). Zelda Richardson is acting as editor with the help of Nancy Acker (University Houston), Nancy Pistorius, University of New Mexico, Susan Hoover (University of Texas, Austin), and Betsy Alley (University of Maryland).

The Computerization GUIDE: also being edited by Zelda Richardson, will discuss how to begin the process within a University system, funding, advising, and what systems are in process.

The Classification and Cataloging GUIDE still needs an editor!

The Management, Equipment and Photograph Collection GUIDES have been re-printed and are again available. 512 have been sold. See order forms at end of Newsletter.

1980 Slide Buyers Guide - ?

In the estimated relatively free four weeks I expect to have this summer, I hope to launch the 4th edition of the SBG, in response to numerous nudgings. Whether it will be published in 1980 or 1982 remains to be seen, but I am encouraged by the solid offers of help from Norine Gashman (Brown University), Linda Bien (Concordia University, Montreal), and Carol Terry (Stanford).

Since we are all more sophisticated now about films and production processes, I plan to send rather extensive questionnaires to slide suppliers, and base the entries primarily on their responses, thus avoiding the need for quality evaluations by ourselves.

I would appreciate your reaction to this plan, and also your suggestions as to format and content from your experience as SBG users.

This SBG will be published by MACAA as part of their GUIDE series, where it now belongs, instead of the CAA. I have been very grateful to the CAA for their generous support of the previous three editions.

---Nancy DeLaurier



Ask the Photographer

Patrick Young
Staff Photographer
History of Art Department
University of Michigan

Editor's Note: Both Mr. Young and I want to emphasize the point that we advocate use of copy-photographing only for material unavailable for purchase on the slide market. Please refer to my article in the Spring 1978 Newsletter on Photocopying for Slides. To summarize: specific copyright guidelines have not been written for this, but we discourage photocopying that affects the slide suppliers' market, and we discourage large-scale photocopying from any one publication.

COPY PHOTOGRAPHY TECHNIQUES

The determination of camera alignment, lighting uniformity, and correct exposure are the basic technical requirements necessary to achieve high quality copy slides or negatives from two dimensional originals.

Using a copy stand, rather than a horizontal camera set up, eases the problem of achieving correct alignment of the copy material to the camera's film plane. Simply place a spirit level on the base of the copystand to make sure it is standing on a level table. After attaching the camera to the vertical bar of the copy stand, place the level on the camera back and make any necessary adjustments to achieve alignment parallel to the base board.

The original material should be as smooth and flat as possible. A wrinkled surface will reflect light back into the camera. A stiff piece of black cardboard placed in back of the material to be photographed will help insure a flat surface and prevent any possible image bleed-through from the reverse side.

A sheet of clean glass may be placed over the original if it is otherwise impossible to achieve a flat wrinkle-free surface. Reflection off the glass will not be a problem if the lights are set at a 45° to 30° angle.

The lighting must also be uniform across the surface of the material to be copied. Photographs placed too close to the image will result in the edges receiving more light than the central area. Set the lights a reasonable distance from the copy stand and measure the illumination across the entire surface of the baseboard. The edges should register no more than 1/3 of an f-stop brighter than the central area. If a separate hand held meter is not available to measure the illumination, the camera's built-in meter held close to the base should work just as well.

Determination of the proper exposure can be achieved by using an incident or reflected (camera) meter. An incident light meter is held over the material to be copied and is pointed towards the light source. This type of meter directly measures the amount of light falling on the object to be photographed and is not influenced by the amount of light being reflected off the object.

Using a reflected light meter with a neutral gray card is another method of determining the correct exposure for copy work. This method also eliminates any reflectance variations that occur when measuring different original materials.

Once the correct exposure has been determined, there is no need to change the camera settings, unless the position of the lights are changed. The only exception to this will be in photographing extremely small objects where a magnification factor may require an exposure increase of one half to one full stop.



HANS RAHN VISITS IN U.S.

Hans Rahn, founder of the Rahn Foundation Slide Collection in Zurich came to the U.S. in May to promote use of his computerized system, to discuss computerization, and to visit slide suppliers.

He began in New York by talking with Margaret Nolan of the Metropolitan Museum Slide Library, Peter Mayer of the Art Color Slide Co., and H.W. Janson of N.Y.U. In Philadelphia he talked with Debbe Baker in the PMA slide library about computerizing. In Washington he met with Anne von Rebhan of the National Gallery Slide Collection, who introduced him to Eleanor Fink of the NCFA/NPG, with whom he compared computerized systems. He also met with Marta Andrus, coordinator of the Inventory of American Paintings. Mr. Rahn also visited the Freer, Hirshhorn, and Phillips Collections.

After visiting relatives in St. Louis, Mr. Rahn came to Kansas City where he met with Nancy DeLaurier and Renate Wiedenhoef (Saskia) who came from Salt Lake City to discuss with him his slide lending arrangements. A visit to the Nelson Gallery was included before returning East to Boston. There he met with Helene Roberts, slide curator at Harvard, and Janice Sorkow of the Boston MFA slide library.

Mr. Rahn noted that his 1975 book "Rahn's Coloured Slide Collection" is quite out-dated: his collection has increased in size, the system further evolved, and many slide sources listed have been dropped for poor quality.

SLIDE STANDARDS STATEMENT

The following is extracted from his information sheet: The Foundation Slide Collection Rahn is the successor to the private slide collection of Mr. Hans C. Rahn-van Vliet started in 1959. This collection of coloured slides of master pictures covers the period from c. 1400-1830 and will be expanded to cover also the later period up to the 20th century.

At present (early 1979) the collection contains about 13,000 slides* and is classified according to approximately 750 painters, 800 locations, and 1500 iconographic key words.

This has been made possible through the close collaboration with the computer center of the university of Zurich (RZU).

The Foundation Slide Collection Rahn is patronised and supervised by the government of the Kanton of Zurich.

It is a lending library of slides, it contributes and promotes the appreciation of art through its catalogue and its collaboration with high school institutions. The lending service is at present limited to Switzerland. It is a non-profit institution; its nominal fees cover only part of the expenses.

The Foundation Slide Collection Rahn publishes in suitable intervals computer-listings by authors, locations and iconographic key words. As a special service the computer center of the university of Zurich (RZU) prints on request special extracts against a nominal fee.

It would be glad to enter in contact with similar institutions in order to exchange information, slides, listings, computer programs, etc.

It will send further information on request. The following catalogs are available for \$20 each: Keyword - Catalogue in English, in alphabetic order;

Keyword - Catalogue in German, following themes;

Statistic giving the list of authors, locations, and keywords (in German), with the respective number of slides contained in the collection;

Also available for \$6 per list:

Computer - Listings by authors, locations, iconographic keywords, or religious listing with 14 groups of keywords.

Prices do not include postage and must be paid in advance against pro-forma-invoice.

Foundation Slide Collection Rahn
Häringstrasse 20
CH-8001 ZURICH, Switzerland

*Ed. note: this is about one-half the number of slides of that period in an average U.S. academic slide collection.

Carol Terry (Ulrich), Stanford, has received sponsorship of \$50 each from ARLIS and another source to print and mail copies of the Statement developed by her joint committee last year. It will be sent to 395 slide suppliers, in hopes of upgrading slide quality by informing suppliers of our expectations. The Statement again is as follows:

STATEMENT ON SLIDE QUALITY STANDARDS
Joint ARLIS/VRSIG - CAA/VR Subcommittee on Slide Quality

We feel that slide suppliers should be informed of those factors which are most important to us in considering the quality of slides purchased for our slide collections. The following are our standards for evaluating slides:

COLOR: The color should be as true as possible to the original work of art, neither over- nor under-exposed, nor off-color due to the lighting or the film-type.

FILM: The film should have fine-grained resolution, and color should be stable with a minimum shelf-life of ten years. Duplicate slides should be newly-printed as far as possible to maximize their shelf-life. High contrast in duplicate slides should be controlled. The film should be clean with no dirt or scratches on the surface or duplicated onto the film from the master transparency or negative. The size 24 x 36 mm is preferable; the supplier should indicate other sizes if used.

PHOTOGRAPHY: The slides must be in focus and full-frame as far as possible without being cropped. Lighting should be adequate and even throughout, and without glare or reflections. In photographing paintings and buildings, distortion should be avoided.

INFORMATION: Accurate and complete information is necessary: Artist's full name, nationality and dates, title of the work, date, medium, and dimensions if known, and location. Cropped slides should be identified as such, and details should be described. An indication of the orientation is important, especially on details and abstract works of art. It should be clear which is the front of the slide.

It is important to indicate whether the slide will be an original or a duplicate; specific information on the source of the slide, film type and processing would be appreciated. Return and replacement policies should be spelled out.

PRICE: The price of the slide should fairly reflect the costs of production and distribution.

Carol Terry, Chairman
Stanford

Nancy DeLaurier, UMKC

Eleanor Fink
NCFANPC
Washington, D.C.

Stanley Hess
Cleveland Museum of Art

Linda Bien
Concordia University
Montreal

Profile

A collection selected from a Newsletter subscriber each issue.

UNIVERSITY OF MELBOURNE, VICTORIA, AUSTRALIA

The visual resource collections of the Fine Arts Department date from 1946, and support an M.A. and Ph.D. program as well as the B.A.

The teaching of the department focusses strongly on western art, with American, Australian art, etc. No practical studio work is included.

The tenured academic staff of the department now consists of a professor, two senior lecturers, two lecturers, a senior tutor, five other tutors, and occasional visiting scholars.

Acquisitions

The slide collection was begun in 1946 with the purchase of 10,000 black and white slides, 3-1/4" square, from the Courtauld Institute, University of London. Up to the late 1950s, additions were made in this format, together with a small number of 2" x 2" colour slides; the latter size has now been adopted for all acquisitions. The glass slides, numbering about 30,000 and now regarded as obsolete because of projector equipment difficulties, have been discarded; most have already been replaced in the smaller format.

The collection of 2" slides now numbers over 100,000; at least 6000 are added each year, by copy photography (carried out by the University's Educational Technology Department) or by commercial purchase, less frequently by gift or exchange. Direct photography is at present infrequent, but with the growth of tertiary and secondary institutions teaching art, co-operative schemes are now being developed, particularly for current exhibitions, Australian art and local collections. Slide-tape programmes made by members of the academic staff have been developed over the past three years and it is hoped to extend this use, together with that of video tapes.

The department has subscribed to the Illustrated Bartsch Project since 1962; its use links with that of the print collection in the University's Baillieu Library. The Photographs are mounted on thin card and stored in ring-clip binders. The Warburg Institute's Medals Project photographs are received on current subscription.

Staff

Staff for the visual resource collections and departmental library consists of the Curator, Assistant Curator, and temporary assistants, including a typist and senior students. The duties of the Curator have always included an involvement with the administration and the research programme of the department (i.e. collaboration in publication, research assistance, editorial and bibliographical projects) in addition to the care of the collection. Other duties include liaison with the Collection Development Division

of the main undergraduate and research library of the University, in which a substantial art historical section has now been built up. The duties of the Assistant Curator since her appointment in 1975 have related mainly to the slide collection.

She has also supervised students in the use of slide-tape programmes and participated in cataloguing and classifying new additions to the library.

Classification and storage

The classification of acquisitions up to 1974 derives from that of the Courtauld Institute, and divides into three main sequences: (a) chronological for ancient arts, prehistoric to late antique and Byzantine; (b) geographical for post-antique painting, sculpture and architecture; (c) by medium for "minor arts". The collection is largely self-indexing; cross-indexing is carried out most intensively where the three sequences overlap.

The storage system, consisting of custom-built wooden cabinets with boxes arranged on slatted shelves, was designed for the 3-1/4" slides, but adapted to accommodate both large and small in one sequence. A pocket, consisting of a 3" x 5" card folded over and stapled, serves to hold each 2" slide and provide additional documentation. When the slide is removed for use it is replaced with a loan card, a different colour being allocated to each staff member.

The expansion of the collection in recent years has necessitated radical changes. The original storage system (now obsolescent and wasteful of floor space) has been retained for most of the collection accessioned before 1974. In that year, plastic satchels permitting quick visual selection were introduced; the satchels of 24-slide capacity are suspended in foolscap filing cabinets - either 4-drawer standing alone, or 2-drawer serving as bases for the wooden cabinets. The resulting vertical range over 6' from floor to top of cabinet presents some problems of simultaneous access, but each satchel or box is easily removed for more detailed use.

In 1974 it was also decided to file slides in acquisition order before proceeding to detailed cataloguing, subject classification, cross-indexing etc. The accession order is decimalised and separate sequences relate to copy photography and to commercially acquired slides. (Thus C.4-74 represents the fourth group of the letter ("C") acquired in 1974, the exhibition "Monet, Moments et Saisons"; C.4-74-1 is the first slide of the set.) Interrelation of new material with the original classified section is maintained by cross-indexing; and by checklists of accessions, by titles of set and of individual slides. Some groups (e.g. Australian art) have been extracted from the two sections and combined, in response to particular teaching and research demands. The classified sequence of Ancient Arts has also been transferred to satchel storage; the card pockets are retained separately as a means of checking details not on the slide labels. Photocopies of the slide satchels serve as a shelf list for filing slides after use.

Loans and circulation

Over 50 hours' departmental teaching per week is serviced by the collection, in addition to interdepartmental programmes and extramural lectures by members of staff. Student use, supervised by academic and curatorial staff, is restricted to the preparation of visual material for papers read in tutorials and seminars above first year level, i.e. an average of 20 a week. A weekly chart of the department's teaching programme is displayed in the slide room. Slides selected for use are kept directly below this chart, in boxes labelled with name of course and of staff member, and that member's loan colour. Adjacent discard boxes are similarly labelled so that any slide can be traced quickly from extraction to replacement.

A limited borrowing service is extended to members of other university departments. The borrower arranges the slides in a satchel, which is labelled with name, address, telephone number of borrower, date of loan and date due, and with a running number, e.g. 79-3 for the third loan made in 1979. The satchel is photocopied, one copy given to the borrower and one retained by the department. The average circulation of slides for all these uses is 1000 per week, necessitating about 10 hours' staff time for replacement.

Future development

The changes described above were introduced as emergency measures at a time of rapid expansion and staff change. Since then, processing of new acquisitions and interrelation of the constituent parts of the collection have been given priority over major reconstruction, but physical integration, revision of the classification and (probably) introduction of a separate catalogue are long overdue, to cope with the increasing size and complexity of the collection and the demands upon it. The satchel storage system has proved popular with users, and progressive transfer from the wooden cabinets seems an obvious move. Search time for users is now reaching an unacceptable level, and encouragement is being given for investigation of alternative methods of management, including some degree of automation.

The department's slide collection is the oldest and almost certainly the largest in the country. Collections at more recently established tertiary institutions such as the Colleges of Advanced Education, some of which have developed from long-established art schools, have faced the problem of developing at greater speed, but with the advantage of profiting from others' experience, and often with stronger links to a central library system. It has been immensely valuable for the department to make and renew contacts with colleagues, particularly in North America and England, and to share experiences with those in Australia and New Zealand, through the establishment of ARLIS/ANZ. We look forward to the continuation of these links, not least with the Visual Resources section of the Mid-America College Art Association.

--June M. Stewart, Curator
April 1979

Brief notes:

ARLIS/UK: A questionnaire is being distributed to find interest in establishing a Visual Resources group in Britain. We'll report on its progress. There are a number of active slide collections there, and it would be nice to have a group to communicate with.

MUSEUM SLIDE MEETING

In conjunction with the American Association of Museums Conference in Cleveland, on June 5 representatives of at least ten museums plan to meet with Nancy DeLaurier to discuss museum slide production problems. This meeting will follow the same pattern as the meeting of museum representatives held in Washington during the CAA Conference on February 1. The objective is to encourage more museums to produce slides of better quality, by becoming better informed about production methods and problems.



RESTORATION OF FADED SLIDES

In February, Eastman Kodak published technical information on the restoration of faded Ektachromes onto the new stable films. This information should be available in most color labs. Restorations can be effective if the slides are not too far gone. The procedure is complex, and it remains to be seen if commercial labs will be able to do it economically, and if the results are not too high contrast. (Kodak TIPS, Vol. 10 Special Issue)

PROJECTION

Pointers for Projectionists, an article in the March 18 New York Times, gives useful information on screens, lamps and projector care, although aimed at the home projectionist. Thanks to Susan Tamulonis for sending a copy of the article.

Kodak's German import, the Carousel S-AV2000 projector, has a more efficient optical system using lower voltage lamps, with side door lamp changes, but costs twice as much. Chris Sundt sent this information from Photomethods, The Journal of Imaging Technology, Vol. 22, No. 4, April 1979, p. 18.

Types of Collections

This is the second time for our new column to focus on the problems peculiar to different types of collections. It's purpose is to stimulate response, so Small School people, send in your problems and/or solutions to Jacqueline for the next column. It's next best to a Conference discussion!

Curators in other types of institutions, write your column coordinators, too. Someone may have a solution to your problem!

Column Coordinators:

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.

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

PROBLEMS FOR SMALL SCHOOL SLIDE CURATORS

At Wheaton we have 1100-1200 female students, 55-60 of these are Art Majors. To service courses for these concentrators and droves of non-concentrators we have a slide collection of 64,520 slides and 10,000 photographs. This is taken care of by myself, Curator of Slides and Photographs, and a staff of Wheaton financial-aid students. We add 2,500 to 3,000 new slides each year. There are eight lecture courses, several seminars and some studio courses that use all this material. Much is attempted by a very small staff.

I have found it difficult to depend on financial-aid undergraduate students as they are not always reliable and usually do not have background or skills. Occasionally student helpers can be wonderful, more often they are not.

The slide room is in a building shared by art, drama and music, all of which need more space. The slide room has used up nearly every inch for expansion. Hopefully because of a new addition to be built on the Main Library, some space may become available for the slides. The question will be how to make the best use of the old and new space. We store both 35mm and lantern slides. We are phasing out the lantern slides very slowly. We still have projectors that can be used for them but parts or new machines are not available to us here.

Because we are small and an undergraduate college in a country setting, we have difficulty in finding a photocopier. At present we send our work out to a local professional photographer who

"moonlights" for us. The material (books, etc.) are often out 2-3 weeks before they are returned. He does the work in his own home. His work is quite good but there are mistakes which are hard to keep track of and correct three weeks later.

I have only touched lightly on some of the problems I have here at Wheaton. Please get in touch with me and let me put your particular problems in our column for small Academic Institutions.

---Jacqueline Silvi

ARCHITECTURE SCHOOLS

Special Collections present one of the major challenges in the classification of slides for Architecture Schools. How does one classify material for Preservation courses, for example, in which there are very specialized topics and views of existing buildings so altered from their former state that they are no longer recognizable? We identify buildings geographically where possible, indicating View 1 of 2, View 2 of 2, listing the architect of each version on the individual slide. Guide cards for the building list all pertinent information on preservation.

Special topics, non-geographical, are listed as follows:

- Communication Networks
- Density Transfer
- Design Criteria
- Design Rehabilitation Guidelines
- Design Restoration Guidelines
- Survey Techniques:
 - Location and Linkage Studies
 - Survey Record Cards
 - Survey Record Maps
 - Visual Program Studies

Does anyone have a better solution for these areas?

A future column will be concerned with Urban Planning. It has taken us three years of decision, addition and revision to produce a classification scheme which is now useful to us and has finally reached a condition to be distributed.

I am convinced that classification for Architecture in particular cannot be passed from one collection to another as a fixed system because uses in each collection vary. However, it is helpful to know how others proceed in order to form a workable system for your needs.

Please pass on your thoughts through this column. I'll be anxious to hear from you.

Also, I have a duplicate set of slides of Solar examples and some diagrams which I would trade for something else, or would sell. Is anyone interested? Would you be interested in a reader's exchange through this column?

--Mrs. Elizabeth D. Alley

Regional News

RE-EVALUATING YOUR INSURANCE COVERAGE

Your slide and photograph collection is undoubtedly covered under an institutional insurance program. Are you aware of how well and how much of your collection is covered?

While we will all agree that the loss of a collection through fire or any other means is a permanent loss, sufficient monetary compensation may be, perhaps, the only positive aspect in the rebuilding process. Each item in your collection should be valued at a fair commercial market price, plus the cost of labor and materials used in the preparation of the item for its place in the collection. Our department, for example, has set a value of \$4.00 on slides and \$5.00 on photographs (based on the current prices of \$3.00 per slide produced by Saskia, and \$3.85 per Alinari photograph). Our insurance coverage is updated annually to include the most current accession information and to reevaluate the market values assigned to our items.

Equipment used in our operation which has a market value of \$50.00 or more is assigned an inventory number. All items with numbers are listed individually in the records of our Office of Risk Management. All other items are classified as supplies. The total value of this merchandise is calculated yearly and added to the same insurance report which covers our slide and photograph collection.

Equipment fabricated within a department which might incorporate inventoried items as well as various additional supplies--our custom-built copy stand is a case in point--has recently come under closer scrutiny by our insurance personnel. While the materials for a fabricated item were sufficiently covered under our insurance program, the cost of labor used to produce the piece was not. Our new plan now includes the total cost/value of the fabricated object. The value of such equipment will be adjusted annually to keep pace with rising costs of merchandise and labor.

Insurance needs are never the same for all. In adjusting the Sterling Hall (Physics Department) bombing loss recently, the University of Wisconsin-Madison has had experience in testing its insurance program. Perhaps there is something for all of us to be gained from this experience.

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



NEW ENGLAND

The March ARLIS/NE meeting was mainly on art indexing, and the April meeting consisted primarily of Toronto Conference reports. They hope eventually to have a Visual Resources meeting.

Other news:

Elizabeth Kelly, Slide Curator in the Department of Fine Arts, Amherst College, is seeking advice and supporting material to aid her in her quest for professional status.

Maureen E. O'Brien, a graduate student in library science at Simmons College in Boston, is conducting a survey on photograph collections, emphasizing criteria for staffing.

Williams College Department of Art, Williamstown, MA 01267, is circulating a questionnaire about slide collections in preparation for evaluating its own. The questions concern clientele, budget, acquisitions, total holdings, staffing, and cataloging.

Please send New England news to: Norine Cashman,
Department/Art, Brown University, Providence,
Rhode Island 02912

CANADA

ARLIS Conference, Toronto, March 1979.

Although there was not a Visual Resources program at the UAAC Conference in Halifax this spring several Canadian and U.S. Visual Resources people were able to attend the ARLIS Conference in Toronto. The Visual Resources program was most informative and well-organized by Cathy Goldsmith, Head of the Audio-Visual Centre at the Art Gallery of Ontario. Sessions included: An Introduction to Canadian Art History, Software Pertaining to Canadian Art, Film Programme of Works by Canadians, and Audio-Visual Libraries in Canada - An Illustrated Survey.

Canadian Slide Sources

Those who are interested in obtaining slides on Canadian art may contact Helene Boivin-St-Onge for a copy of the list she prepared on Canadian Slide Sources for the ARLIS Conference. Mme Boivin-St-Onge is the Slide Curator, Department of Visual Arts, at the University of Ottawa, 600 Cumberland, Ottawa, Ontario, Canada, K1N 6N5.

artscanada magazine has recently organized a sales program for distributing slides from their photo archives. More information is available from: artscanada
Attn.: Tony Williams
3 Church Street

Toronto, Ontario
Canada M5E 1W2

Report prepared by Brenda MacEachern, Slide Curator, Visual Arts Department, University of Western Ontario, London, Ontario, Canada, N6A 5B7.

Professional News

POSITIONS OPEN: (as of May 20)

University of Arizona, slide librarian for July 1, 1979; full-time, fiscal-year appointment. The Slide Library, which has a staff of 2-1/2, contains 100,000 slides, visual equipment, and a study print collection. Salary: \$10,400. Requirements: M.A. in Art History or equivalent; at least a reading knowledge of European languages; prior experience with usual Slide Collection work from the photographic stage through cataloging and mounting, maintenance and circulation. Special emphasis on supervisory, administrative, and budgetary knowledge, as well as interpersonal dealings (with Art Department faculty and staff; faculty consists of 32 full-time Art History, Studio and Art Education faculty members, plus graduate teaching assistants, seminar students, and student teachers). The position requires an articulate, self-motivated personality with a spirit of understanding and cooperation. Application Procedures: Send a resume, 3 references, and college transcripts by April 30, 1979 to Elizabeth T. Woodin, Chairman, Search Committee, Department of Art, University of Arizona, Tucson, Arizona 85721.

Cincinnati Art Museum, Slide Curator. Contact Millard F. Rogers, director. (45202)

New York University, Institute of Fine Arts - Curator of Slide Collection. Position available July 1, 1979. Salary open. Qualifications: M.A. 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 administering 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, North Carolina 27109: 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.

Wayne State University. Slide Curator, full time, Starting date and salary open. Tenure track position. M.A. in Art History. Minimum 2 years experience in Slide Room management and administration essential. Required: working knowledge of maintenance and expansion of slide collection procedures, cataloging procedures, slide photography. AA EOE. Contact: Lee Anne Miller, Chair, Department of Art and Art History, Wayne State University, Detroit, Michigan, 48202.

Wright State University, Dayton, Ohio 45435: Collection of 40,000 slides; responsibilities include budget, maintenance and expansion of collection and supervision of student assistants; possibility of part-time teaching for additional stipend. MA in art history or MLS desirable. Application deadline July 1; position effective September 1; Send resume to Martha Dunkelman; Art and Art History Department.

Additional Positions listed in the CAA Placement Service Bulletin, May 2:

UCLA
Oberlin
Utah State, Logan
Arizona State University, Tempe

POSITIONS FILLED:

Northern Illinois University, De Kalb: Susan Tamulonis (Wake Forest U.) will replace Alice Holcomb who retires in August.

Texas Tech U., Lubbock: Sarah Miller, who worked under Eleanor Collins at the U. of Michigan 1969-73, has been at Lubbock since September 1.

Syracuse University: Jonny Prins, who writes that her predecessor Ramona Roters is enjoying her retirement and is moving to Wyoming.

University of North Carolina, Charlotte, Architecture: Luz Marie Aveleyra

Evergreen State University, Olympia, Washington: Bob Haft is the new slide librarian, replacing Melanie Crawford who has accepted a position in Colorado as a slide curator for an architectural firm. Bob needs a typewriter with micro type and would appreciate any information as to where to get one without the six month wait from the factory in Europe. Write him if you can help. (Zip 98505).

(Sent in by Millie Thorson, N.W. reporter)

Christine Droll is moving in July from the Cincinnati Art Museum to the California Polytechnic State University in San Luis Obispo.

INFORMAL SURVEY

The editor often receives inquiries to advise on current slide curator salaries, and since the 1974 survey has long lost its validity, would appreciate some enlightenment on the subject. If Newsletter subscribers would please send some statistics, it would give the best picture currently available. Neither your name nor your institution will be mentioned or in any way identified in any contact with other institutions. Please include salary and period covered, collection size, faculty size (regular users), degree program offered and your qualifications. These statistics may be reported in the Fall issue.

NEWS NOTES:

Nancy Kirkpatrick, York University, Toronto, is off on a 4-month trip to the Far East, ending up in Bologna for the CIHA Congress. It is a reward for completing her Master of Museology thesis.

Janice Felgar left Otis Art Institute, L.A., a year ago and has been studying photography at the local trade technical college. She conducted a workshop April 9 on Photographing Art for Slides, sponsored by the local ARLIS Chapter and the Craft and Folk Art Museum, aided by Toni Graeber (UCLA) and Joan Benedetti of the Museum.

Joan Abrams, NYU Institute of Fine Arts, leaves July 1 for London for a year with her husband who is doing medical research there. On her return, she plans to enter a degree program in Administration. She reports that the Professional Standards Committee work is proceeding on schedule. Gillian Scott will succeed her as Standards Committee Chairman.

Susan Hoover, U. Texas Austin Architecture School, wrote an article on our MACAA Visual Resources group, to be published in the June or July issue of American Libraries. To supply information, your editor wrote a "History of the MACAA Visual Resources Group", which, if there is ever a slow news issue, might be worth including in our Newsletter.

Nancy Schuller, is editor of the ARLIS Texas Chapter Newsletter, and Chairman-elect of the Chapter. Her U.T. Slide Collection and the Art Library have just moved to long-planned new facilities in Austin, where the fall chapter meeting will be held.

Susan Tamulonis, (Wake Forest,) is vacationing in England this June.

Zelda Richardson (University of New Mexico) spent May in London researching for her thesis on Victorian painters.

Pinyin

Virginia Kerr (U. Ill. Chicago-Circle) sends this query: We are very concerned about how to handle the new system for Romanization of the Chinese language (Pinyin). It raises numerous filing problems for us, not to mention the changes in cataloging description. I would be very interested to hear what slide librarians with large Asian collections plan to do about this. I wonder if they plan to use cross references, superimposition of information, recataloging, or two systems. Please address responses to her at: University of Illinois at Chicago Circle, Resource Center, College of Architecture, Art and Urban Sciences, Box 4348, Chicago, Illinois 60680.

LETTER TO THE EDITOR: EXHIBITION CATALOGS

15th March 1979

The Editor
MA-CAA Newsletter

Dear Nancy

In the VR-CAA Conference Report in the Spring Newsletter mention was made of paper given by Ms. Helen Chillman on the subject of Classification. Highlighting certain problems met by the classifier, she included among her list slides of an exhibition.

As purchasers of Miniature Gallery slides will know, this is something that has always bothered me and I am therefore prompted to take up Ms. Chillman's point.

One of the qualities possessed by a good exhibition is that of introducing us to works important to the period or theme of the exhibition but which might be unknown to us today. Even the artist might be a new name to us. In fact our interest in the work of some people often stems from an initial encounter at an exhibition.

When I photograph an exhibition I am likely to include pictures by these lesser known artists, yet I know they will probably end up lost in large institutional slide collections once my exhibition set has been broken up.

It is for this reason that I think it important for Slide Libraries to have for reference the catalogue of any exhibition for which it holds reasonable slide coverage. Where we consider the catalogue essential for use with the slides we include it as part of the package, but we cannot do this with the more expensive catalogues, especially since any customers who have visited the exhibition will have it anyway and would regret the additional expense. Nor is it easy for us to offer it on a 'take-'t or leave-it' basis because to do so would mean changing our accounting system (slides carry a UK tax but catalogues don't). Nevertheless, we always state the address from which the catalogues can be obtained.

I genuinely believe that the cut-backs in slide budgets has reached a level that is bad for the industry as a whole with many pioneers in the art-slide field finding it a market that is no longer profitable. So I hesitate to make any suggestion that would further drain that budget. I would hope, therefore, that these catalogues could be purchased from book funds. This is not unreasonable when one considers that a good exhibition catalogue accompanied by a good set of colour slides frequently provides the researcher with material not otherwise available on the library shelves.

Yours sincerely

Derek Carver
Miniature Gallery

Slide Market News

Addresses are given only if the source has not previously been listed in the 1976 Slide Buyers Guide, or its 1978 Addenda, or a 1978 issue of the Newsletter.

NORTH AMERICAN COMMERCIAL

Art Now's large set of "American Master Drawings and Watercolors" were photographed at the Whitney Museum during the exhibition organized on the occasion of the nation's Bicentennial celebration. It is the first attempt to survey the total spectrum of American drawings and watercolors from the late sixteenth century Colonial draftsmen to the eclectic works of the early 1970's.

Dr. Theodore E. Stebbins, Curator of American Painting at the Museum of Fine Arts, Boston, Massachusetts, as Guest Curator, selected the works.

The slides as sent for review were excellent, good contrast and sensitive in color. They are on stable #5071 Dup film.

Barney Burstein: is working on an up-dated catalogue.

Haeseler Slides: will bring out a new catalogue in the fall, including significant additions in English cathedrals and in Spanish architecture. They have switched from Eastman Color to #5071 duplicating film.

Hartill Art Associates: has distributed the 2nd supplement to their catalog. This features extensive additions to French architecture and sculpture, especially Reomanesque, Gothic, and the Centre Pompidou, and Chartres windows. Also an offering of Italian frescoes from Roman to Baroque.

Johnson Architectural Images has issued its 1979 Spring catalogue, which has added Moshe Safdie's Montreal Habitat and a Thomas Jefferson set.

Kai-Dib's 1979 catalogue includes several sets of modern architecture in both Europe and America

Landslides' new catalogue should now be available. Drawn from current material and recent projects, the new catalogue will contain over 2000 aerial slides on themes from cityscapes to environmental patterns, and historical sites to urban blight. These slides will be computer indexed and cross-referenced by geographic area, land use, land forms, and other selected topics. Additional slides will be made available through an in-house file of over 15,000 aerial slides.

Prothmann has a new architecture catalogue, including Soviet architecture, Venetian villas and English architectural drawings. A new 20-page general catalogue should be published now. It summarizes series, sets, slidebooks, microfilm and filmstrips. Over 250 titles are new.

Well over 9500 new slides have been added to such special interest sections as Graphic Art (Printing and Drawing), Clothing and Costume, Furniture and Biblical Archaeology.

Rosenthal's Catalog Volume I is now undergoing a major revision for both slide quality and complete and accurate information. All sub-standard slides are being deleted. The new Vol. I should be ready by the end of 1979. A great many Greek, Roman and Canadian architecture slides are being added. Three museums now having slides done by Rosenthal are the Los Angeles County Museum, the Phillips Collection and the National Collection of Fine Arts in Washington.

Rosenthal Art Slides has automated much of its operation. The new equipment purchased, used in conjunction with the greatly improved Ektachrome E-6 films, offers a quality of duplicate thought impossible to achieve only a few years ago. Rosenthal expects to get an automatic mounter in June and will begin mounting up the new slides produced for various museums in the Quickpoint 1.4 glassless mounts. He now wishes to sell various pieces of equipment not now being used; see the Want Ad section.

SASKIA moving to Colorado following European tour: Renate and Ron Wiedenhoft, who will be photographing for SASKIA in Italy, France and Germany this summer, will be moving from Salt Lake City to the Denver area when they return from Europe in late August. Ron has been asked to establish a new track in the History of Art and Architecture for the Humanities Department at the Colorado School of Mines in Golden; and, since they still enjoy each other's company, Renate will be moving the archives and complete SASKIA operations to the vicinity of Golden, which is 13 miles west of Denver. Effective immediately and until an announcement of the new address in the fall, all correspondence to SASKIA should be addressed to their permanent address in Germany: Schiller Strasse 2, D-7965 OSTRACH, West Germany.

SEMA (Sanders Educational Media Association) offers 7 sets of slides on black artists, including one of West African art. Prices @ \$1.00 per slide. Address change: 1237 Masselin Avenue, Los Angeles, California 90019.

Teitelman has added 86 English buildings to his 1977 Catalog, predominately 18th to 20th century.



NORTH AMERICAN MUSEUMS

Boston, Museum of Fine Arts: 1979 supplement of 14 slide sets features English and American silver, ceramics, furniture and needlework, and one set of East Indian painting. Sample slides were very good.

Delaware Art Museum offers 90 slides from their excellent collections of American and Pre-Raphaelite paintings, 85¢ each. Address: 2301 Kenmere Parkway, Wilmington, Delaware 19106.

NEW YORK METROPOLITAN MUSEUM: CORRECTION: A member of the Museum slide publications department called in March shortly after the Spring Newsletter was issued to protest the error in production attribution, and requested a correction. The slides for their slide-cassette sets are made for them by a local processing lab, not by Visual Media, as the editor had been given to understand in a previous conversation. The slide publication office had instead lent Visual Media 50 transparencies to be produced in slides as an experiment, to be sold at the Museum sales desk. The editor regrets the mistake, and will hereafter try to verify orally-received news before printing.

Philadelphia Museum of Art has about 170 slides available from the Second Empire exhibition, but no list available; slides must be requested by exhibition catalogue number: the slide clerk will then advise as to availability of requested slides. Address to Slide Library.

Stanford Art Museum has changed labs for processing their 2 slide sets of English and French drawings and watercolors. The new processing by Frank Holmes is an improvement. The slides sent for review are very good and well documented.

Toronto, Art Gallery of Ontario has issued a new catalogue with 453 slides available. The slides are high quality and well documented, @ 95¢ each.

Ivan Pintar-Soleri Slide Series has added a "general" set of 36 slides @ \$24.00, a comprehensive selection from the sets of Bridges, Drawings, Cosanti, Arcosanti, and Arcology sets of Paolo Soleri's Arizona project.

The Classical World was given as a source for slides, and in turn sent lists of slide sources. I wrote to each source new to me, and from the responses would recommend only one as a possibility for college level academic art history teaching.

Cambridge University Press replied that the slides were not suitable for art, but were miscellaneous places and objects assembled to aid in teaching the Cambridge Latin Course.

Coronet: filmstrips on elementary and junior high level.

Lansford had no classical slides.

Religion and Ethics Institute (the one exception) sells slide lecture sets on these themes: Greek New Testament Manuscripts, Christian Catacomb Frescoes, The Eleusinian Mysteries, and the Cult of Mithra. The number of slides varies from 15 to 22 @ \$15 per set. Produced by "World in Color", some are from bookplates (with publishers permission). Address: P. O. Box 664, Evanston, Illinois 60204.

J. Weston Walsh Publishers: all high school level material.

ENGLAND

Miniature Gallery long ago sold out its full-size sets of "Dada and Surrealism", but has re-stocked them. The price on "Trends of the 20's" was raised from \$70 to \$80 due to rising film costs. Photography continues on the "18th c. Painting in Britain" set, with Hogarth dominating. A new catalog of Spanish art is ready for mailing with listings only of slides screened for quality (on Eastman Color film), prices 85¢ per slide. A set of Isenheim Altarpiece slides, made by a French company on Eastman Color film, will soon be available. Sixty-one Giotto frescoes in Sta. Croce have been photographed, and production is pending the outcome of the new Eastman Color film.

Design Council, 28 Haymarket, London SW1Y 4SU, is a government-sponsored body set up "to promote the improvement of design in the products of British industry". Among its other activities, it lends (free in Britain) and sells slides @ £1.00 in the following main categories:

graphics and corporate identity (posters, packaging, signs, symbols, and typography), interior design, exhibitions, furniture, design theory, consumer products, town planning and the environment, industrial manufacturing processes, crafts, engineering products, transport, design council awards. Address inquiries to: Slide Library.

THE NEW EASTMAN COLOR FILM (#5378/7378)

The major slide producers using the Eastman Color Motion Picture Print film (#5381/7381) have been contacted to inquire their intentions as to changeover to the new film, which Kodak informs us has a 50-year stability expectancy. Kodak tells us that supplies will be limited at first, and indicates that the film will not reach Europe for a while after it appears in the U.S. this summer. The producers contacted, and their responses summarized:

Budek: Reserving decision until film is on the market, with costs and other factors known.

Kai-Dib: Definitely changing as soon as film is available.

Scala, Florence: Change-over considered pending field-tests.

Publications Filmees d'Art et d'Histoire, Paris: Plans to change gradually to the new film when available, and will keep us informed.

No reply yet from Sans Vega, Madrid; Woodmansterne, England; or Diapofilm or Veronese in Paris.

We will keep in touch with producers using Eastman Color film and pass on any news.

CONDITIONS OF SALE

The letter to slide suppliers with the "Conditions of Sale" agreed upon in Washington elicited some healthy response. Below are listed the signers and their qualifications. As a slide buyer, my primary concern was the returnability of slides, and no signers (except one) qualified this clause, except to be more liberal than the stated terms.

The four "seller's terms" all resulted from problems they had experienced, though disputed by some of the later signers, especially the "foreign sales" clause. It should be noted that these terms are in no way legally binding, but were evolved informally to the mutual benefit of both sides.

The signers are listed here so that we as buyers can feel secure in the knowledge that we can return sub-standard slides to them without difficulty, and so they can in turn expect cooperation from us (#4 and 5). If any slide buyer should experience difficulty returning slides from any of these signers, they should contact me and I will investigate the problem and report significant deviations in the News-letter.

This was sent to all commercial U.S. slide suppliers listed in the 1976 Slide Buyers Guide, its 1978 Addenda, and in 1978 Newsletters, and is repeated here as follows:

CONDITIONS OF SALE

1. Slides may be returned (undamaged) for reasons of poor quality within 2 weeks (see each company's catalog for slight differences in individual policies).
2. Individuals must pre-pay, but educational institutions may order on institutional purchase order forms.
3. Foreign (overseas) purchasers must pre-pay or submit a bank letter of credit.
4. To assure continued service invoices should be paid promptly. These slide suppliers will refuse to sell without pre-payment to institutions who are consistently delinquent in payments. Terms are 30 days: delinquent after 60 days.
5. Slides purchased from these companies are not to be duplicated in any form without the written permission of the copyright holder. The slide supplier will refuse sale to institutions who are known to violate their copyright.

Original signers from Washington meeting:

for Budek, Elizabeth Boynton
 for Prothmann, John Middents
 for Rosenthal, John Rosenthal
 for Sandak, Harold Sandak
 for Sankra, Renate Wiedenhoef

The following also agree, with exceptions as noted: Wayne Andrews

Art Council Aids
 Art Now, Inc.
 Art Slides of India & Nepal
 Dr. Block Color Productions
 Allan Boutin Slide Co.
 Barney Burstein
 Cineque Museum Masterpiece
 Creative Concepts of California
 Cultures Primitive Inc.
 Educational Audio Visual Inc.
 Educational Dimensions Group
 Educational Filmstrips
 John Elk III
 E.S.M. Documentations
 Four Continent Book Corporation
 Douglas Grimm
 Haeseler Slide Publishers
 Heaton-Sessions
 Johnson Architectural Images
 KaiDib Films International
 Keller Color, Inc. (5 day return limit)
 Donna L. Kornbluth Slides
 Mrs. Kenneth K. Krausche
 Landslides
 Light Impressions Corp.
 McIntyre Visual Publications Inc.
 Photo Lab, Inc.
 Ivan Pintar - Soleri Slide Series
 Franziska Porges
 Roslyn Arts
 Sanders Educational Media Association (SEMA)
 Society For Visual Education, Inc. (60 days return policy)
 Targro Slides
 Edward Teitelman (all slides sent on 10-day approval)
 University Prints
 Visual Resources, Incorporated (disagrees with foreign sale restriction)
 Visual Media Corporation
 Wolfe Worldwide Films
 World Color Slides

To follow through in consumer protection, the editor would be interested in receiving information of any violation of this agreement, or of any problems with slide companies concerning slide quality or business practices. Repeated complaints will be reported, but no institution will be identified in the reports.

Other Returns

Educational Art Transparencies: Richard N. Campen is withdrawing from the slide business.
 Visual Education, Inc.: Herbert E. Budek intends to sell the business.

Other slide suppliers presumed out of business from returned envelopes:

Art Focus
 Cultural History Associates
 Educational Art Transparencies
 European Art Color/Slide Co.
 Don Higgins
 Bryce Holcombe
 Interbook Incorporated
 XKULTURCOM

The 1979 Index to Kodak Information (L-5) is available free by writing to Dept. 412-L, Eastman Kodak, 343 State Street, Rochester, N.Y. 14650. This invaluable catalog of 5¢ pamphlets to \$20 books with information on all manner of photographic equipment and methods should be on every slide curator's desk.



SUBSCRIPTIONS

The Newsletter subscription list grows steadily, already far beyond last year's paid subscribers, despite our price rise and universal subscription basis. A letter accompanying one late subscription carried a typical comment: "I don't want to miss an issue. That newsletter is too valuable to me". So far there has been no special promotion outside itself, but soon we will send out a flyer for all MACAA/VR services.

The editor would appreciate having your institutional instead of home address, thus enabling "Library rate" postage, a saving of 9¢ per copy!

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	<input type="checkbox"/>
MACAA members (inst. or ind.)	\$2.00	<input type="checkbox"/>
Additional 50¢ for 1st class mail		<input type="checkbox"/>
Foreign Air Mail	\$2.50	<input type="checkbox"/>

Checks are payable to UMKC-MACAA.
 Send to: Nancy DeLaurier
 Art and Art History
 UMKC, 204 Fine Arts
 Kansas City, Missouri 64110

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.

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.

Name _____
 Department _____
 Institution _____
 Address (if needed) _____
 City _____
 State _____ Zip _____

(Pre-payment required)

Make check payable to: University of New Mexico
 Send to: Zelda Richardson, Slide Library
 Art Department
 University of New Mexico
 Albuquerque, New Mexico 87131

Want Ads

A Leitz II-A Reprovit copy-stand with attached lights and grid, slightly used, a \$5000 machine, is available (unless sold) for \$2400, at Projections, Inc., 2855 Boardwalk, Ann Arbor, Michigan 48104 (313 665-8051).

Rosenthal items:

1) Beseler CB-7-4x5 enlarger, built-in timer and voltage stabilizer, motorized carriage and focusing, 35mm and 2-1/4 x 3-1/4 Negatrans film carriers, 4x5 Negaflat film carrier, masking device, foot switch, push button operation from front panel - like new \$1,500 with lenses.

2) ArkayDualDri Professional Model 150 glossy print dryer, excellent condition. \$300

3) CPI 40 SCA film or print processor with tank for up to 15 35mm reels, includes reels and dam for fewer reels. \$500

4) One stainless steel cabinet dryer with 1000 watt heating element and high volume air flow, suitable for drying small parts and film reels. \$100 - Racks for 2x2 glass plates and for 3-1/4x 4-1/4 sheet film or glass plates available separately for dryer above.

5. Horizontal copy stand with 4x5 Graphic View camera, 20x26x1/2" plate glass copy board with pressure plate excellent for copying from books, flat art, and transparencies, 35mm Kodachrome adapter back (would have to be mounted on camera), reversible lamp housings, fluorescent for black and white, incandescent for color work, fully adjustable to front and rear, with double set of full length barn doors. \$500 This copy stand can be mounted on desk or table. Will sell cabinet base and stainless steel custom made rotating camera back for various sizes of film, including 35mm for an additional \$500.

6. Sickles Emby Homrich slide duplicator - used, good working condition, on portable cart with high output adjustable quartz lamp in base, accessory case with film and slide holders, 2-1/4 inch square and 4x5 condensers, complete set of filters for each. \$3000

If interested in any of the above items contact John W. Rosenthal by writing to him at:

Rosenthal Art Slides
5456 S. Ridgewood Court
Chicago, Illinois 60615

MACAA Slides and Photographs Newsletter
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