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## VRAB Volume 6, Issue 1, 1979

### **Abstract**

This issue, mis-labeled as Volume 6, Number 4, continues conference reporting from the previous issue. Following a note from the MA-CAA Visual Resources Chair are guide updates, notes about conferences to come, a profile of the Cincinnati Art Museum Slide Collection, and an extensive section on professional news. The inaugural column, "Ask the Photographer", on slide photography by Patrick Young is followed by slide market news, photograph market news, want ads, and subscription details.

### **Keywords**

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

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# SLIDES AND PHOTOGRAPHS NEWSLETTER

SPRING  
1979

Volume 6

Number 4

March 1979

## Conference Reports

### CAA

REPORT OF THE VISUAL RESOURCES PROGRAM, COLLEGE  
ART ASSOCIATION ANNUAL MEETING, JANUARY 31 -  
FEBRUARY 2, 1979, WASHINGTON, D.C.

--Ruth Philbrick, Program Chairman and Reporter

January 31

Visual Resources Session: Major Problems for  
Slide Curators: Circulation, Classification,  
Conservation, and Copyright. Chairman: Anne  
von Rebhan, National Gallery of Art

Copyright: Janice Sorkow, Museum of Fine Arts,  
Boston

The problems for Slide and Photograph curators resulting from the new copyright law were outlined but unfortunately for the slide curators there were no final solutions. Ms. Sorkow reported that she is working closely with the copyright office but they are still trying to define such terms as "visual images" and "visual derivatives". Until these terms and problems are worked out, and until Guide-lines are written, and a case is court-tested, copying visual material is being done without any real restraints.

Circulation: Nancy Kirkpatrick, York University,  
Toronto

Solutions to the continuing problem of "where is the slide I need" were presented by the speaker. She suggested that before a written statement of borrowing is formulated a discussion with the users is necessary. The final policy should be detailed and specific so that it applies to all the different types of borrowers. Among the many practical suggestions that Ms. Kirkpatrick made were the following: provide ample space in the Slide Library so that borrowers can work there and not be tempted to take out slides which they wouldn't use; have a form to fill out for a lost slide; have a series of boxes labeled with general areas for pre-sorting by the borrower; have student borrowers bring letter of authorization from professor; and use a charging form that is at least in duplicate form.

Classification: Helen Chillman, Yale University  
Ms. Chillman began by reminding us that each collection evolves its own system based on

its history and use and no universal system would ever be acceptable to all. She then discussed some specific classification problems without specific solutions. When you acquire many illustrations of one type of object and the old classification scheme fails, then carefully rethink the problem before committing yourself to a new system. Retrieval is the most important aspect of classification and one must think of all types of users and what they wish to find.

Ms. Chillman suggested that we think about standardizing those things we can standardize. For example: place names and abbreviations. She also posed the problem of how to deal with slides of an exhibition which, if filed by individual artist, loses its uniqueness. How should these transitory things be dealt with? She certainly provided the audience with a number of ideas to think about.

Conservation: Nancy DeLaurier, University of  
Missouri-Kansas City

The three major causes of deterioration of slides are light, heat and humidity. Having faced all these problems and dealt with them successfully, Ms. DeLaurier gave us a number of excellent suggestions.

Humidity which causes mildew is perhaps the most difficult to eliminate. Air conditioning helps but often de-humidifiers are necessary, especially if the slide collection is in the basement, as indeed, many of them are. Mildew can be removed with de-natured alcohol. Wood cabinets retain moisture as do paper mounts and masking products. So avoid these if possible.

Heat is most destructive to color slides, but the slides are often subjected to such hazards. In a projector, the slide will deteriorate more rapidly if quickly heated than if warmed before projecting.

Sunlight and fluorescent light are especially bad for slides and prolonged use for student study will deteriorate most slides.

February 1

Tours: Behind the Scenes, The National Archives  
Reception: Slide Library and Photographic  
Archives, National Gallery of Art, followed by  
tour of their new facilities in the East Wing.

CAA Conference, cont.

#### ANNUAL BUSINESS MEETING

Gillian Scott presided as Committee Chairman.

The chairman for next year's meeting in New Orleans will be Nancy Schuller. Ms. Scott suggested, and everyone agreed that the same person should handle the program and the committee chairmanship. Next year the VR group will not be provided with a hospitality room by CAA, but will have a table in the Registration area. She reported on the Standards committee meeting (see below).

Ms. Scott then proposed that all those present sign a petition recommending Margaret Nolan of the Metropolitan Museum to the Nominating Committee of the CAA for consideration as a board member. The petition was circulated and signed.

#### STANDARDS COMMITTEE MEETING

January 31, Joan Abrams presiding

Ms. Abrams briefly reviewed the progress of the committee during the past year and asked that she be relieved of the chairmanship at the end of the academic year. She was warmly thanked for the work she had done during a difficult year. She announced the resignation of Stanley Hess as VR Standards Committee Chairman for ARLIS.

Ms. Abrams suggested that a single new chairman be selected who is a member of both ARLIS and CAA, and this was accepted. This person would report to the CAA-VR, the CAA liaison to its board, and to Bill Bunce, the ARLIS liaison to its board.

Kathy Ratzenberger, president of ARLIS, was present and agreed with the above suggestion.

The CAA Board of Directors gave the committee two years to complete the report, but a shorter time, one year, proposed by Joan Abrams was generally accepted.

After some discussion, those present agreed that the committee members should handle only the standards dealing with personnel and that collection standards should be considered at a later time.

The following persons agreed to chair their respective areas of special interest: Academic group, Nancy Schuller; Museum group, Janice Sorkow; and Kim Kopetz for Art Schools. As no one was present to represent Public Libraries, no chairman was chosen.

It was suggested that each group meet together in Washington in order to discuss their special problems rather than starting work by mail or by questionnaires.

#### 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 Ulrich, Stanford

Southeast: Christine Updike, James Madison University

Northeast: Norine Cashman, Brown University

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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 Summer issue is May 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

Copyright MACAA Visual Resources 1979

#### IS IT THE HISTORY OF PHOTOGRAPHABLE ART? OR WHAT DO PHOTOGRAPHS SAY ABOUT ART?

An art history session at the CAA Conference, "The Use of Photographs in the History of Art" was of major interest to Visual Resources people. The first paper, presented by Wolfgang Freitag, Fine Arts librarian at Harvard, validated the importance of our profession in this statement: "To this day the impact that this revolution in visual communication had on the new academic discipline of art history is not fully understood. Is it true that as André Malraux proclaimed: "For the last hundred years, art history has been the history of that which can be photographed?" Could art history have developed the way it has without photography?

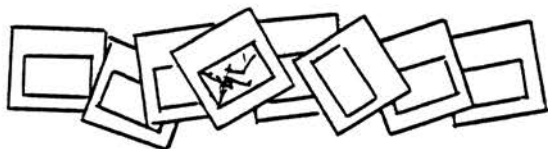
Allan Ludwig, Bloomfield College, warned, however, of the distortions brought about by the way sculpture can be photographed. And David Merrill, University Texas at Arlington, showed how architectural photography can condition the way we see the structures through documentation of one New England colonial "housewright". Grace Seiberling, University of Rochester, continued this theme in her portrayal of the romanticized documentation of French cathedrals in the 19th century.

MEETING ON MUSEUM SLIDE PRODUCTION, FEBRUARY 1, 1979, VISUAL RESOURCES HOSPITALITY ROOM, WASHINGTON HILTON: Nancy DeLaurier, presiding

Of 32 museum people who had responded that they would attend, 11 found their way to the meeting, which began with a plea that museums build both the quantity and quality of slides offered for sale to the academic market.

Production problems were then discussed, beginning with subject selection, photography, film types and methods of large-scale production; and marketing, including listing, pricing and methods. A great deal of useful information was sought and exchanged, by those who had successful slide programs, by those who were hoping to change their program, and by those who were hoping to launch a slide program.

Mrs. DeLaurier may be able to hold a similar meeting at the AAM Conference in Cleveland this coming June.



#### VISUAL RESOURCES AND THE CAA

The Visual Resources relationship with the College Art Association has long been somewhat nebulous, and usually a series of compromises to fit our needs into the CAA structure. But of necessity they have finally jelled, following a meeting of our chairman, Gillian Scott, with the CAA president, Marilyn Stokstad, and the CAA Executive Secretary, Rose Weil. The most amenable to all is the committee arrangement, because the CAA is governed by a Board of Directors, with functioning committees of the Board, consisting usually of two people. Our committee consists of our program coordinator, now Nancy Schuller, and Joan Abrams, as Chairman of the Standards committee, our only recognized ad hoc committee. It is possible that other ad hoc sub-committees could be set up if necessary, and with the Board's approval. Our program coordinator will also act as our liaison with the CAA Board and the Executive secretary. We can now function with the CAA Board as an integral part of the CAA. The alternative would have been to organize separately as an "affiliate group", as the Womens Caucus, requiring our own separate funding, and a separation of function. Our VR session will be listed in the Art History section of the Annual program, and we will be given a booth in the Registration area, replacing the too-expensive hospitality room of the past few years. Our position with the CAA will be additionally firm with a Visual Resources representative on the CAA Board, and we hope that this year our plans to nominate and elect Margaret Nolan (Metropolitan Museum) are successful.

## MACAA

ADDITIONAL REPORTS FROM THE DETROIT CONFERENCE, OCTOBER 1978

from the Visual Resources Program  
Virginia Kerr

### Alternatives in Black and White Copy Photography Rick Bielaczyc, Wayne State University, Detroit

Mr. Bielaczyc, Associate Director of Photographic Services of the Center for Instructional Technology at Wayne State University, outlined the variety of films and developing processes available for black and white copy photography. The reasons for using black and white film when copying a black and white original include savings of time and money, especially since the processing can be done in-house.

Mr. Bielaczyc described the following films:

- 1) Pan-X, Using a Contact Printing Process  
Pan-X is a good, fine-grained film. A positive slide image can be achieved by laying the original black and white negative on the positive film, exposing it in an enlarger, then developing it. This film is relatively inexpensive.
- 2) 2 x 2" Glass Plates. These are expensive, but durable.
- 3) Direct Positive Transparency Film (3-1/4 x 4" format) This film fits in the back of a 4 x 5 camera. It is easy to use, but expensive and not too durable. The film is available from Polaroid.
- 4) Reversal Process The reversal process is a continuous one, in which the film is bleached out and developed again, producing a positive image. Several kinds of film may be used in this process:
  - a) Kodalith Reversal. This is an excellent film for fine lines in charts or architectural renderings. It does not pick up any half-tones, however.
  - b) Pan-X Reversal. The full range of tones is picked up in this film. Although it may look somewhat muddy when developed, contrast will build up one or two stops when the slide is projected.
  - c) Direct Positive Film. This is designed as a positive film. No redeveloper is needed, therefore developing time is shorter. One disadvantage is the low ASA, which requires long exposures. Also, the film is difficult to obtain.
  - d) Direct Positive Panchromatic Film. Both black and white and color images can be copied with this film. No redeveloper is needed: however a special direct positive developer is used. The range of contrast, while good, is not quite as full as the Pan-X film. This was demonstrated by a comparison of projected slides and an enlarged black and white original print. The direct positive panchromatic film may also be difficult to obtain.

A comparison of prices for various films was offered in summary.



## From the Chair

Early spring is not too soon to begin making plans to attend our 1979 annual conference. The tentative program described in this newsletter should whet your appetite and we hope you will mark your calendars now for those three days in October.

Having just returned from the CAA annual conference in Washington, D.C., I am still stimulated from the association and exchange of ideas with other visual resource curators in attendance and from the collections, etc., which I visited. We must realize that we are isolated in our daily work. If we are to develop professionally, to keep up with developments in our field, we must spend time away visiting other collections and contacting other professionals in our own and allied fields. If for no other reason than this, I hope you will make plans well in advance to attend our upcoming conference to be held in Tempe, Arizona.

As professionals we should consider it part of our responsibility to be on top of what is happening in our field. These conferences are not the same old "stuff" over again. Our field is constantly changing. There are new questions and problems to approach and solve. In a society that is becoming increasingly more visually-oriented, we are at the edge of many new developments. In our visual resource collections, once restricted to slides and photographs, we will soon (if not already) be dealing with color fiche, video discs, auto retrieval of visual images, as well as co-operative cataloging and indexing of visual images through automation. We must also be prepared to develop guidelines in the areas of copyright, consumer matters such as film quality, projection and other viewing equipment, conservation and preservation of various visual materials.

So, as professionals, we have much business together. The programs offers us the chance to expand our vision beyond our own immediate daily activities. The contact with other individuals in visual resources will enable us to exchange ideas about management of our collections in these changing times.

---Nancy Schuller  
Chairman, MACAA Visual Resources



## Guides

### GUIDES

The first printing of all the Guides has been sold out, and they are all now being re-printed. As with everything else, printing costs have risen, so the prices on the two larger ones have been increased.

In addition, the long-awaited Guide for Collections without Curators is now being printed. Written by Eleanor Collins, retired slide curator, University of Michigan, this short booklet gives basic information, in concise form, for all areas of slide collection management usually encountered in collections too small to warrant the employment of a professional curator. This Guide will be included also as an addenda to the Management Guide.

Currently available Guides are as follows:  
Guide to Management of Visual Resource Collections, edited by Nancy Schuller, now \$6.  
Guide to Photograph Collections, edited by Susan Tamulonis, \$2.50  
Guide to Equipment for Slide Maintenance and Viewing, edited by Gillian Scott, now \$8.  
Guide for Collections without Curators, edited by Eleanor Collins, \$1.

Guides now being developed are a Guide to Architecture Slide Collections and a Guide to Computerizing Slide Collections, both co-ordinated by Zelda Richardson. Publication dates for these new guides will be announced in later Newsletters.

## Conferences to Come

### MACAA - TEMPE CONFERENCE PLANS

Sally Squires, Slide Curator at Arizona State University, Tempe, has started plans for Visual Resources activities for the MACAA Conference at the end of October. Two major sessions: (1) James Enyeart, Director of the Center for Creative Photography, Tucson, will give an oral/visual presentation on the Center's history, facilities, scope of its collections, mode of operation, and plans for future development, emphasizing the Center's conservation policies and techniques; and (2) Zelda Richardson will discuss the use of computerization for slide libraries.

Tour possibilities are: 1) Soleri's Arcosanti, 2) Wright's Taliesin West, 3) Heard Museum, Phoenix (American Indian and Pre-Columbian Collections), 4) Studio of the Indian artist Fritz Scholder. The tours depend primarily on subscribing for chartered bus transportation.

Further plans will be reported in the Summer Newsletter.

## ARLIS 1979: TORONTO

## INTERNATIONAL CONFERENCE

This year ARLIS has chosen to meet outside the United States and separately from the CAA. It will be an interesting change from past conferences and will have a different characterization. Being in Toronto the location has provided an unofficial theme for the Visual Resources Programme which is that of Canadian Art.

Being associated with the Art Gallery of Ontario, I have planned the majority of the Visual Resources Programme to take advantage of both the Gallery's facilities and personnel. I have also concentrated the sessions into one and a half days. This will, I trust, develop a focus on audio-visual concerns and allow Visual Resource members an opportunity to participate in the sessions offered by other Special Interest Groups which also promise to be very informative.

The Visual Resources Programme is as follows:  
 Thursday, 10-12 a.m.: Informal survey lecture on the history of Canadian Art, given by Peter Gale, Acting Canadian Curator, Art Gallery of Ontario. Please note: This session must be pre-registered as the Lecture Hall only accommodates 160 persons.

Thursday, 2-3:30 p.m.: Panel of the Audio-Visual Software available pertinent to Canadian Art. This panel will represent the following interests: slides, artist's video; educational video; artist's film; educational film. Each panelist will briefly discuss their collection and its organization.

3:30-4:00 p.m.: Visual Resources Business Meeting. The selection of a Visual Resources Moderator for next year's Conference and any miscellaneous suggestions for the 1980 agenda.

Friday, 10-12 a.m.: Audio-Visual Libraries in Canada - An illustrated Survey: panel of representatives from four types of audio-visual libraries. University of Toronto.

I trust that any miscellaneous questions and concerns can be dealt with at the Business meeting. These sessions hopefully will provide information and leave time for questions at the close.

Many of the excursions, walking tours and cataloguing sessions appear to be of interest to those with Audio-Visual concerns and should you wish further information, I would suggest contacting: Mr. Charles Mundt, ARLIS/NA, 7735 Old Georgetown Road, Washington, D.C. 20014.

I am very much looking forward to meeting as many of you as possible in Toronto and hope we will be able to repay the past hospitality we have received from other convention centres.

--Catherine Goldsmith  
 Art Gallery of Ontario  
 ARLIS/Visual Resources Chairman

A revised plan for Visual Resources involvement in the International Congress for Art History is now taking shape. An international committee is being formed to meet in Bologna in conjunction with the Congress.

There will be no Visual Resources open session on the program, as Eleanor Fink, Chairman of the CAA International Conference sub-committee, felt that arrangements had been made in Bologna too late to plan a program, and thereby dissolved the committee. However, it was felt that establishing international communication in Visual Resources was even more important that a conference program. To this end, Gillian Scott, past CAA/VR Committee Chairman, appointed Nancy DeLaurier as CAA Visual Resources representative to the Congress, and H.W. Janson, U.S. delegate to the Congress Committee, sent her name to the office of the Congress, with a request that it be listed on the program.

Mrs. DeLaurier has invited representatives of several countries to meet in committee in conjunction with the Congress. So far represented

## NEWSLETTER FINANCES

Having blown more wad than we had to blow on the 16-page Winter issue, the MACAA Board has graciously made up our deficit, and wisely suggested that we set a budget and stick to it. This means stopping at twelve pages. We must then ask for brevity in reports and articles. We don't want anything important omitted, but we simply don't have space for elaborations of language, or information not pertinent to our special needs. We may set up a limit of space for each type of column or article. Meanwhile, please bear with us if your news item is edited downward.

Addressograph plates cost 35¢ each to change, and I do like to keep them up-to-date and addressed to the right person, but the cost of changes is rather high with each issue, so if your need for a change is significant, please request it, otherwise I'd appreciate saving that 35¢.

We are sending out some special publicity this spring for all the MACAA services: the Newsletter and the Guides in particular. We hope this reaches people who have not known or who need reminding. We thank those who did remember to send in their subscription early.

This issue, again running to 16 pages, is being printed on single sheets to cut down expense, rather than cut out 4 pages of news. If subscriptions build up to support again the more professional folded page format, we will return to it.



# Profile

## THE CINCINNATI ART MUSEUM SLIDE COLLECTION

The slide collection is used by the Education Department for its docent-training classes and by curators preparing lectures both for Museum presentations and for outside engagements. Circulation is effectively controlled by inserting a color-coded card behind the grey-colored shelf-list card which is interfiled with the slides.

Along with the in-house use of the slides and photographs, the Department of Slides and Photographs handles mail-order requests from scholars wishing to research the Museum's collections and from publishers wanting to reproduce photographs in publications. Related to this is another aspect of this position: that of rights and reproductions of photographic material. All but one of the objects in the Museum have the copyright to photography held by the Museum and approval to use the material in a publication must be granted by the Museum.

Because the slides are of art works housed in the Museum, this opens the door for the opportunity of marketing slides to other institutions which would want Cincinnati Art Museum slides in their collections. The Museum may choose to duplicate and to market the slides through a local processor or it may decide to negotiate with a commercial slide company to handle the duplication and the marketing, realizing a royalty from this venture.

The Cincinnati Art Museum decided to contact the Rosenthal Art Slide Company and October of 1978 saw the first two sets of slides (twenty-five European and twenty-five American paintings) commercially duplicated and sold in the Museum Shop and with Rosenthal Art Slides.

As liaison between Rosenthal and the Museum, the Slide Curator is responsible for re-ordering old stock and, in concert with the curator and the Director, initiating new items for the market. The Publications Clerk in the Public Service Office handles any mail orders concerning Rosenthal Slides. All other slide requests are given the attention of the Slide Curator.

Of the 4,000 slides, 60% are of Museum objects, 15% are duplicates used for mail-order requests, and 25% are non-Museum (comparison) slides. The slides are mounted in PerroColor metal binders with anti-Newton Ring glass, masked with Leitz silver tape, and stored in Neumade slide cabinets.

The photograph collection is more extensive than that of the slide. Numbering over 8,000, the negatives, many of which are 8 x 10" glass, are of Museum accessions and installation shots of the galleries and exhibitions only.

To complete the well-rounded activities of this Museum Slide Curator, the responsibilities of operating and maintaining the audio-visual equipment for Museum-related functions and of performing copy-stand photography from books and catalogues are also included in weekly duties.

The best training and experience that a slide curator could ever want would be that of establishing a new department devoted to the care and maintenance of a slide (and photographic) collection. For hiring me to do this I am grateful to the foresight of the Cincinnati Art Museum and would hope that other museums realize the value of a separate department created for this purpose.

While establishing and maintaining a collection of 35mm slides is a necessity to university art and art history programs, such a collection was thought not only unnecessary but also redundant in a museum of art. Why view an image of the object on a screen when a visit to the gallery could provide a view of the actual object? The museum, itself, was considered to be the teaching tool.

As relatively new animals to the museum menagerie, education departments with their docent-training programs were begun in recent times. The present Cincinnati Art Museum Education Department with its docent program was begun within the past twenty years of the ninety-eight year history of the Museum.

In the training of docents to tour groups through the Museum, the inefficiency of traveling from one gallery to the next while attempting to compare the different objects was realized. The immediacy with which slides could offer a comparison, not only among Museum objects but also among art of other collections, was recognized and the need for a good slide collection was mandatory.

Until 1977 the maintenance of the slide collection had been the responsibility of a volunteer, with the curatorial requests for photography of Museum accessions being handled by the Assistant Registrar and a part-time Photography Co-ordinator.

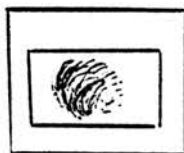
The curator would send in an order for a black and white photograph and a slide to be taken of the object. At this time a photographer was hired on a contract basis and would photograph the intended items. Upon receiving the negative and the print, the Photography Co-ordinator would label and file these. She would then give the slide to the volunteer to catalogue, label and store in a slide "library."

Unfortunately this system was not feasible for a growing collection. Slides were often missing due to lax, and at best, confusing rules which had been set up for circulation control. There was no uniform system of classification and the storage units for 35mm slides were those built to accommodate 3-1/4 x 4" lantern slides.

In November of 1977 a professional slide curator was employed full time to establish and to maintain a department separate from its parent, Registration. This Department of Slides and Photographs, until July of 1978, was composed of the part-time Photography Co-ordinator, the Slide Curator, and a professional photographer who is hired on an outside contract basis. Since that time, the duties of the Photography Co-ordinator have been assumed by the Slide Curator.

Classification system is taken from the already-established one used for the accession file in the Registration Office. Curatorial fields such as Painting and Sculpture, Ancient, Neareast and Fareast, Decorative Arts, and Tribal Arts provide the main headings, followed by media, country and time. The Prints, Drawings, and Photographs Department is a separate entity from the Department of Slides and Photographs and maintains its own collection of photographic material.

--Christine Droll, Curator  
Slides and Photographs



#### BRITISH SLIDE CONFERENCE

Miss Ruth Irvine, secretary of the Library Resources Co-ordinating Committee, sends the Libraries Bulletin #14 which included the following report of their meeting at the University of London:

#### CONFERENCE ON THE MANAGEMENT OF SLIDES COLLECTIONS

The LRCC organised a one-day exchange of experience Conference on the Management of Slides Collections on 10 November 1978 at the Senate House. About sixty people attended from libraries, library schools and specialised institutions from within the University and from elsewhere. Mr. C. Ford, Deputy Director of the National Portrait Gallery, chaired the meeting, which took the form of six talks on different aspects of creating transparencies and organising their collection, and an Open Forum at the end of the afternoon.

Mr. P. Slater (University Library) discussed the management of slides collections in university libraries, with particular reference to the practice in the University Library's own large collection which serves a wide clientèle, mostly in the arts subjects. Like many similar bodies, the University Library's Slides Library makes a number of its own slides, often at short notice, and the tools of the trade were illustrated.

Appropriately, this talk was complemented by two accounts of slide management in public libraries. Miss L. Williams (Westminster Public Libraries) outlined the organisation of transparencies in the Fine Art Library at Westminster. This collection is made available for loan to lecturers in the Greater London area, but shortages of money and staff have necessarily overshadowed its development. Mr. J. Morgan (Camden Public Libraries) described his Authority's use of slides in its local history collections and in its children's libraries. Here, too, however, it has not been possible to promote the use of transparencies too energetically, lest the staff involved in handling and processing them causes other services to suffer.

Mr. M. Strain (Art Libraries Society, and Ealing College of Higher Education School of Library and Information Studies) spoke on the teaching of slides management in library schools. He acknowledged the criticism that schools do not prominently teach the subject of audio-visual materials, but pointed out the limits on the curricula imposed by a very full general course, and the effects of students' own choice upon the availability of optional subjects. He described the work being done by a number of professional bodies to extend library education beyond library school by providing short courses to fill such specialized needs as this.

Mr. K. Moreman (Chester Beatty Research Institute Department of Photography) described recent developments in the technology of maintenance of slides. Particularly impressive were methods of duplicating slides rapidly in bulk, which cut down the heavily labour-intensive chore of fitting transparencies into individual holders. He also dealt with the perennial problem of deterioration in transparencies after a few years' use.

The Open Forum was lively and energetic. Participants expanded topics which had been raised earlier in the day, questioned the speakers more closely, and shared their own experiences with each other. There was, among other things, great interest in methods of improving the finances of slides collections (the most practical way was felt to be the reproduction and sale of original transparencies owned by the institution), and in possible future developments in technology.

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#### ACADEMIC ARCHITECTURE LIBRARIANS

The first meeting of Academic Architectural Librarians will be held April 6 and 7, in conjunction with the American Collegiate Schools of Architecture Conference, in Savannah, Georgia. The librarians meeting is being coordinated by Maryellen Lo Presti of North Carolina State University School of Design, at Raleigh. Ms. Lo Presti has invited Nancy DeLaurier to be guest speaker for their meeting on April 7.

## Types of Collections

This is a new column, developed after years of conversations with colleagues, realizing that we have many common problems, but also that collections in different types of institutions have problems peculiar to themselves. People from these varying institutional types have been asked to co-ordinate material from their own colleagues. Some of these coordinators plan to start the ball rolling by writing first about their own institutional situation. Readers are encouraged to write to the column coordinators listed, describing their special institutional problems. The 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: Betsy 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: Virginia Kerr, Art & Architecture Resource Center,  
University of Illinois, Chicago Circle, Box  
4348, Chicago, Illinois 60680.

### ART SCHOOLS

--Deborah Tinsley

The problems of managing a slide collection in a school that specializes in training artists, while not entirely unique from the problems of other collections, differ dynamically in the emphasis they receive. This became more apparent to me as I attended Visual Resource Conferences and read this newsletter.

The single most influential factor is the status of the Art History program. At the Art School where I work, Art History is a part of the Liberal Arts Department. Although Liberal Arts is an important part of every student's curriculum, it is secondary in the student's education from the standpoint of the time each student spends in studio as opposed to the classroom. Art History is taught by a qualified professional faculty. Simply stated, this fact does not seem that radical, but the educational atmosphere at the Art School does seem to be radically different.

A small school is like a small town. Everyone knows everyone else. There is a casual air of familiarity, and each student and faculty member is encouraged to explore, extend and develop his or her individuality. A community of artists and would-be-artists is bound to produce a creative "hot-house" environment.

Art Historians are not unaffected by this. Consequently, the Art History courses change more rapidly and there is a higher turnover in faculty than there is in a school where the end product is an Art History degree. Each new course, each new faculty member requires new slides, and is given the budget and authority to choose them. What that means to the slide collection is full scale acquisition.

The slide collection, a product of random acquisition, doubled in five years time, while maintenance and organization were neglected. The Art Historians, unaware of the complexity of managing a slide collection, pushed for higher acquisition budgets with no funds allocated for the required staffing. Student assistance, limited by the size of the Work Grant program and the scarcity of students with an interest in the collection or required clerical skills, could not fill the manpower shortage. Though I presented memos and initiated dialogue concerning this situation, my direct supervisor, at that time, was unconcerned with the slide collection and its problems. With no authority, I was unable to institute any policy changes.

Finally, the problems became so great that the necessary interest developed. A committee consisting of: an Administration representative; all of the Art Historians; the Chairman of Liberal Arts; the Slide Curator; and at one meeting a year, the Chairman of the Studio Departments, was formed. This created a forum where status and aims of the slide collection could be adequately presented and discussed.

The slide collection suffered from the lack of stability that a traditional Art History program offers. This does not mean that the Art History program failed or did not adequately fulfill its purpose, only that it took time and patience to realize that its needs were different. Identifying those needs and finding solutions for the special problem they create is not a simple task, and that is where participation by the reader is required. If there are any comments or if you have a special problem concerning your collection, please drop us a note. We'd like to discuss your comments and exchange what we know to make all of our collections run a little more efficiently.





## Professional News

Helene Kosher, Slide librarian at the University of California, Riverside, sends notice of her one-person show of paintings at the University-sponsored art gallery.

Alice Holcomb, long time slide librarian at the University of Illinois, De Kalb, is retiring in August of this year. Alice has been professionally active, attending both CAA and MACAA Conferences from the beginning of Visual Resources activities at those conferences, also ARLIS, both national and local. She planned and hosted the Visual Resources program for our third MACAA Conference in 1974. We hope Alice maintains her associations with us, because without it, we will miss her participation and support.

### NEW SLIDE CURATORS:

Iowa State University, College of Design: Gail Kana-Butrica, began February 1 in the newly created position "Curator of Visual Materials". Gail is finishing her MFA in Art History at the University of Texas, Austin, where she worked for 5 years, 3 years as full-time assistant to Nancy Schuller.

Southern Methodist University, Dallas: Claire Rosenfield, for the academic year 1978-79. The position will again be open for a permanent slide curator.

University of North Carolina-Charlotte: this position is presumed to be still open.

University of California-Santa Barbara: Gillian Scott is moving from Ottawa, Canada, to fill this position, vacated by Sharon Petrini, beginning April 1. Ms. Scott plans to apply for U.S. citizenship soon after establishing her residency.

### THE FOURTH ANNUAL BASIC TRAINING COURSE FOR ART ART SLIDE CURATORS

A one-week intensive course, combining lecture, discussion and practice, covers all aspects of managing an art slide collection. Topics include administration, acquisition, classification and cataloging, circulation and conservation as well as the production and processing of slides. Sessions will be held all day, every day for the week. Preference will be given to those with a B.A. or M.A. in art history. The course is designed for those beginning in a position as slide curator in an educational institution, museum, etc. Enrollment is limited to 20. Instructor: Nancy DeLaurier, Curator of Slides and Photographs for 17 years, Department of Art and Art History, University of Missouri-Kansas City 64110, Dates: June 18-June 23.

### POSITIONS OPEN

Northern Illinois University, De Kalb: Slide librarian, rank, assistant professor; position description: direct acquisition, classification, and circulation of slides and other print and non-print materials in a large comprehensive Department of Art. Direct other activities and functions of the slide library including supervision of civil service and student staff and production of slides. Serve on faculty committees and perform related academic duties. Position may include developing an instructional program related to visual resources and some teaching in that program. Qualifications: M.A. in Art History with strong knowledge and/or training in library techniques; or M.L.S. from an accredited library school with strong knowledge and/or training in art history. Knowledge of major foreign languages, photographic processes and equipment, administrative and supervisory training and/or experience. Previous teaching experience may be desirable. Salary: Dependent on qualifications and experience. Starting date: August 15, 1979; Application deadline: April 1, 1979. Application: Letter of application; complete résumé; placement file and/or three letters of recommendation. Address all inquiries and application materials to: Robert Even, Chairman, Department of Art, Northern Illinois University, De Kalb, Illinois 60115. The Department of Art has 70 faculty, 1200 undergraduate and 160 graduate students. Northern Illinois University, with approximately 22,000 students, is located 60 miles west of Chicago and serves an exurban population of some 2.9 million.

University of Kansas, Lawrence: currently open.  
Wayne State University, Detroit: currently open; apply to Art Department Chairperson, Lee Anne Miller.

The several positions listed in the CAA Placement Bulletin were probably filled from Conference interviews.

### SURVEY

Fred V. Mills, Art Department Chairman at Illinois State University, Normal, recently published a survey on slide libraries, included in his Issues in the Administration of the Visual Arts, published by the National Council of Art Administrators. The survey was sent at random to 100 art schools and departments, with 57 responses. Although 4 years later than our 1974 Survey of Professional Status, the results in parallel areas were much the same. However, without the qualification by size of collection, faculty etc., that our survey used, it is difficult to find the results really meaningful or useful. The author also acknowledges the ambiguity of questions which led to answers difficult to interpret, certainly from our experience a pitfall of trying to survey such a wide-ranging facility. This publication is available from Jerrold Maddox, Art Department, Kansas State University, Manhattan, Kansas 66506. Price \$4.

# Ask the Photographer

by Patrick Young

U. Michigan Staff Photographer

## Equipment for Copy Photography

My intention here, and in future columns, will be to present possible choices, different techniques or various alternatives that might be considered in the production of slides by an Art or Art History Department. I will be making frequent mention of the equipment owned by the University of Michigan and the materials and techniques that I use in making copy slides, Museum and Gallery slides and duplicate slides. I would certainly welcome suggestions or information that readers may wish to pass on so that we may all benefit from others' experience.

The basic equipment needed for copy photography includes a Single Lens Reflex camera, a macro lens (or close-up lenses or extension tubes as a less expensive alternative), a copy stand and lights.

Any 35mm SLR camera can be used for copy photography, from the full size professional cameras such as the Nikon F 2 and Canon F1, to the new compact cameras such as Olympus, Pentax, and Nikon FM. The full size cameras have a certain advantage over the others in offering changeable viewing heads. The Nikon waistlevel viewfinder and the Canon rapid viewer allow the photographer easily to look straight into the top of the camera when it is mounted on a vertical copy stand rather than looking down into the back of a regular viewfinder.

Both the Canon F1 and Nikon F2 for some time now have offered easily removable viewing screens. The newer compact cameras now have this same flexibility. The standard viewing screen is the split image with microprism collar. The problem with this screen is its tendency to black out when using a macro lens or extension tubes which makes focusing extremely difficult. The best screen for copy photography or museum/gallery photography is the grid screen with full image focusing. The tiny rectangular lines etched on the screen facilitate framing and correct alignment of the image. The full image focusing makes this the fastest and easiest screen to use for any type of photographic work.

For those who have already been shooting copy material this will come as no surprise - - not all SLR cameras record on film exactly what is seen through the viewfinder. In fact only one camera model, the Nikon F1 which is no longer being made, ever provided 100% viewfinder accuracy. The most accurate viewfinder available today is on the Nikon F2 which offers 99% accuracy - all other cameras are in the 92% to 94% range. Unfortunately the Nikon F2A sells for around \$500 and may not be within everybody's

price range. It is, of course, possible to overcome viewfinder error by testing its accuracy with a chart, noting the vertical and horizontal error, and then compensating for this when composing the image to be photographed.

A macro (micro) lens is best suited for copy photography, although any 50mm. lens can be adapted for close-up work. A macro lens can be focused from infinity to approximately eight inches and will provide exceptionally good edge sharpness and definition.

A normal (50mm. lens) can be used for copy photography with the addition of close-up lenses or extension tubes. Close-up lenses are used in the same manner as screw-on filters over the normal lens. Close-up lenses are generally purchased in a set of three, in strengths of +1, +2, and +3 diapters. The greater the diapter power, the closer the focusing capability of the lens. Close-up lenses will not provide the definition of a macro lens, particularly around the frame edges, unless the lens is stopped down approximately four or five stops from the maximum aperture. An f/1.4 lens should be stopped down to f/5.6 or f/8 when using close-up lenses.

Extension tubes are generally capable of producing results comparable to a macro lens at about 1/10 the cost. The trade-off with extension tubes is the fact that they lack the convenience and ease of a continuous focusing macro lens. Extension tubes provide a narrow focusing range, as do close-up lenses, and it is often necessary to make frequent changes when copying material of various sizes. Extension tubes are available in different lengths - a set usually consists of three tubes: 5mm, 15mm, and 30mm long. The greater the length, the greater the magnification.

There are any number of copy stands available ranging in price from \$40 to \$4,000. (Actually, the Leitz Reprovit 11a has a list price of \$4,500, which cannot be considered one of today's better buys.) Makeshift copy stands are also possible if the budget is small or use of the equipment is expected to be limited. It is possible, for instance, to convert a tripod into a copy stand by reversing the center column and mounting the camera in a vertical position. Another idea that would give you two pieces of equipment for the price of one is to buy an enlarger for the darkroom if you have need for one or anticipate using one at a later date. By removing the enlarger housing from its stand and replacing it with your camera you will have an incredibly sturdy copy stand. Doing this with a Bessler MRCX 45 would give you a motorized copy stand.

In purchasing a "real" copy stand one should pay particular attention to the ease in which the camera may be raised or lowered. Another consideration should be the distance that the camera is held out from the vertical column. If the camera is too close to the column it becomes impossible to copy illustrations from large books. An excellent copy stand that rates high in both areas and



sells for under \$200 is made by Bencher, Inc., of Chicago. Accessories for the copy stand are also available such as a back lighting stage (good for reducing 3-1/4 x 4" glass slides to 35mm) as well as separate copy lighting outfits.

A few copy stands offer lighting equipment as an integral part of the stand. Despite the advantage in having lights permanently set a 45° angle, it has been my experience that such units are poorly designed with the lights set too close to the copy area to provide even illumination.

Purchasing lighting equipment that is separate from the copy stand enables you to use the lights for museum/gallery photography or lighting three dimensional objects. The stands should be light, preferably made of aluminum, sturdy, and have adequate height when fully extended.

As for the lights themselves, there is a choice to be made between using tungsten filament or halogen quartz bulbs. Tungsten bulbs are less expensive and do not burn as hot as halogen quartz. On the other hand, tungsten bulbs have a much shorter life expectancy - four hours for 250 watt bulbs and six hours for 500 watt bulbs. The greatest advantage in using the halogen quartz bulb is the fact that the color temperature is always held constant throughout the life of the bulb. Tungsten bulbs will unfortunately drop their color temperature and produce a warmer light if used longer than the recommended four or six hours.

The total amount of light used to illuminate the copy area should be around 1000 watts, achieved either with 500 watt bulbs or four 250 watt bulbs.

My next column will deal with copy photography techniques and available film types. If you have any questions, particularly with regard to this topic, please send them to:

Patrick Young, Photographer  
107 Tappan Hall  
Department of the History of Art  
University of Michigan  
Ann Arbor, Michigan 48109

## References

The Index of Jewish Art, meant to complement the Princeton Index of Christian Art, has published its first volume, Iconographical Index of Hebrew Illuminated Manuscripts, by Bezalel Narkiss and Gabrielle Sed-Rajna. Priced @ \$15, from the Israel Academy of Sciences and Humanities, P.O.B. 4040, Jerusalem.

An Annotated Bibliography of Slide Library Literature by Stanley W. Hess, 1978, may be obtained from Syracuse University Printing Services, 125 College Place, Syracuse, New York 13210 USA, for \$5 each plus a shipping/handling charge of 10% of the total order (minimum .50) and New York State sales tax, if applicable. All orders must be prepaid in U.S. currency.

Mr. Hess' bibliography is impressive in the number of listings in its 47 pages. Much to his credit, Mr. Hess has searched new sources and has found more references than any previous slide literature bibliographer. A good proportion of the listings, however, are general audio-visual and do not seem pertinent to the particular needs of art slide libraries.

It is unfortunate that he omitted the best references in their areas, the MACAA GUIDES; possibly the GUIDES were published too recently to be included. The Management and Equipment Guides answer his plea for more research in the areas of facility planning and equipment.

As to the accuracy of his listings, I can only hope that other citations fared better than the three major citations of my own publications, which were all factually incorrect.

-- N.D.

### SLIDE SUPPLIERS AGREE ON SALE TERMS

The six slide suppliers present at the CAA Conference in Washington met to explore the possibilities of cooperative action in their trade.

The major accomplishment was a set of "conditions of sale" to which each ascribed, as follows:

Slides may be returned for reasons of poor quality within two weeks (see each company's catalog for slight differences in individual policies).

Individuals must pre-pay, but educational institutions may order on institutional purchase order forms.

Foreign purchasers must pre-pay or submit a bank letter of credit.

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.

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.

Signed: for Budek, Elizabeth Boynton  
for Prothmann, John Middents  
for Rosenthal, John Rosenthal  
for Sandak, Harold Sandak  
for Saskia, Renate Wiedenhoef

Copies of this statement will be sent to all American commercial suppliers. Those who subscribe to it will be listed in the News-letter, and can then be depended upon to abide by the conditions as stated.

# Slide Market News

Nancy DeLaurier

Continuing Addenda to the 1976 Slide Buyers Guide

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.

## US COMMERCIAL

Wayne Andrews: New Series XXXV 1979 features American architecture's French and Swiss inheritance, Le Corbusier plus Burnham and Root. Full set of 98 slides for \$289.25, or in 8 x 10 glossy prints, same price. A revised edition of Mr. Andrews book Architecture, Ambition and Americans, a social history of American architecture, has recently been published.

Educational Dimensions Group: one of our colleagues reports that two sets received had emulsion scratches, hair and dirt specks on many of the slides.

KAI-DIB slides are produced on Eastman color film, but Mr. Dibble anticipates the change mid-year to Kodak's new film, Eastman Color LS Print 7378.

DONNA KORNBLUTH, omitted from the 1976 Slide Buyers Guide, has continued in the slide business at the following address: 2101 Parnell Avenue, Los Angeles, CA 90025. Will send slides on approval.

Logos Signum has sent for review their newly-released set of 200 slides of Greek Vases, plus booklet with information and notes. Full set price \$200, also available in 4 smaller sets. The slides are duplicates on Ektachrome Film #5071. These slides are photographed from 17 museums, with concentration on the major collections in Munich, the Louvre, the Metropolitan and the NAM in Athens. From the standpoint of coverage, this set is an important contribution to the available material on Greek vases, and is adequately documented. The concept and range of the set are commendable, and the majority of the slides are useful. The film is durable and apparently well processed. My critique is based on the photography. Granted that Greek vases, especially in glass cases, are among the least photogenic of art objects, I believe that some improvements could have been made. The two major problems are focus and glare. The small vases had to be photographed at such a close range that part of the object is out of focus in about 10% of the slides. This could have been corrected with a longer focal-length lens. A couple of slides are completely out of focus. It is difficult to photograph especially black Greek vases without the glare either from museum lights or a flash. However, when this glare all but obliterates the design, it renders the slide almost useless, at least not worth the \$1 per slide price, which is the case in about 1/4 the slides in the set. In some cases the light is simply inadequate and the image is hard to see. I find also disturbing the differences in slide color brought about by the variation in sources of

light. Slides are all-over yellow, green, blue or pinkish indicating tungsten, fluorescent and daylight (at various times of day). Without

changing film or filters, the slides could have been color-corrected by filtration during duplication. I also find distracting the backgrounds of other museum objects and cases, and feel that more care could have been taken to avoid this. Some slides have come out very well, so a qualitative description of the set could be stated as ranging from "very good to very poor".

Rosenthal Art Slides has completed producing slides of 100 works of art in the Metropolitan Museum from 8 x 10 transparencies which the Museum graciously made available. These slides, displayed at the CAA Conference, were generally acknowledged as superb examples of the duplicating technique. Subjects were selected that were not currently being produced by any other slide company, and that had good quality transparencies from which to work. The Museum is now preparing accurate documentation for the labels and lists, so it will be approximately one month before the slides can be sold. Lists will be available from Rosenthal. The slides are widely varied in medium and subject, with many good examples in the decorative arts. Negotiations are underway to expand the selection to include a substantial number of additional major paintings from the Metropolitan. They will sell for the usual price of \$1.50 per slide, less quantity discounts with substantial discount for the whole set, as long as the stock lasts. They will eventually be available at a lower price directly from the Metropolitan Museum.

Rosenthal is also now working with the Los Angeles County Museum, the National Collection of Fine Arts and the Phillips Gallery in Washington, D.C. producing slides of their permanent collections. Availability of slides from these three museums will be announced in the Newsletter.

Saskia's new releases of 156 slides from the Dahlem in Berlin, the Academy in Venice, and the Uffizi in Florence feature Italian painting, with some Flemish and Dutch. Especially important are the Bellini's in the Academy, and the Rubens' in Berlin. We were especially pleased to see Rubens' Mystical Marriage of St. Catherine and Giotto's Uffizi Madonna and Child. Everyone should buy at least a few Saskia's every year, for morale lifting if nothing else!

Edward Teitelman has new listings, in addition to his 1977 catalog, of 19th & 20th c. Western European architecture, and Renaissance and Baroque Italian architecture, and increased coverage of architecture in England and the U.S. Prices increased to \$1.50 per slide. Slides are sent on approval.

Visual Media has been criticized for mis-labelling slides. The film currently used is the E6 duplicating film #5071.

Visual Resources, 152 West 42nd, #1219, New York 10036 (new address): announces new slide programs: West Coast artists documentation (catalog available mid-April); and a popular and folk arts project, Vol. I now available: Contemporary Chicano Popular Art, set of 250 slides for \$395, or 5 units each @ \$85, a catalog-handbook and bibliography are also available. Future projects: the VRI-Asia Society Slide Library of Asian Dance and Drama, and the slide library of world cinema. Mrs. Wisbar has screened her entire collection and has withdrawn all the poor duplicates, and is having all currently-produced slides carefully screened by one of our respected colleagues, so all duplicates should now be top quality. Mrs. Wisbar has been ill, and the New York office is now managed by her associate, Larry Oualls.

#### U.S. MUSEUMS

Chicago: The Artemesia Gallery, 9 West Hubbard Street, 60610, is offering a set of slides of the current Alice Neel exhibit. The set includes 24 paintings and sells for \$30 a set or \$1.50 per slide. Contact Joan Fitzsimmons.

#### Cleveland Museum

NOTICE!!! Slide set to be discontinued. Available until June 1979.

A set of 40 slides selected from the exhibition FIBERWORKS presented in the fall of 1977 at The Cleveland Museum of Art, will be discontinued after June 1979. Send in your orders now if you do not wish to be left out. Sale of the slide sets is limited to institutions, museum, academic and art schools only. (No sales to individuals accepted.) Price per set: \$18 plus \$2 shipping and handling charges. ADVANCE PAYMENT REQUIRED. Please send your orders to the attention of the Slide Library/Fiberworks Slide Set, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106.

Dallas: The Meadows Museum, Southern Methodist University, is now offering slides of their fine collection of predominantly Spanish painting, 15th to 20th c. 80 slides are available @ 75c each. List available. Dallas, Texas 75275

NY, Metropolitan Museum of Art: Two more slide sets (produced by Visual Media) have been reviewed at the Museum's request: "The Unicorn Tapestries" set and "Monet's Years at Giverny". Both sets suffer from high contrast, and the tapestry set was especially noted for uneven color quality.

The 100 subjects recently produced by Rosenthal Art slides are discussed above under Rosenthal.

Philadelphia Museum of Art has terminated their business with Visual Media, which has heretofore produced all their slides, and they will continue to sell from current stock only those slides of works from the Museum's own collection. The Museum makes the following statement in their announcement: We appreciate your patience and cooperation as we revise our policies to reflect the ethical standards of all major art institutions under the new copyright laws.

#### Institutions

American Committee for South Asian Art: I. Job Thomas has resigned as coordinator of the Slide Project to take a teaching position. A new coordinator will be appointed, and priority will be given to slide sets for the Indus Valley, Maurya, and the Kushan, both Gandhara and Mathura. The following are also available: A new catalogue, COLORED SLIDES: PERFORMING ARTS OF INDIA AND RELATED SUBJECTS: ARCHITECTURE, PAINTING AND SCULPTURE, has been produced by Marie Joy Curtiss, Syracuse University which contains 955 slides taken between 1967-1978. It lists as well several movies and tapes. For further information write to Marie Joy Curtiss, 103 Burlington Drive, Manlius, NY 13104. SLIDE-TAPE PRESENTATION ON THE INDUS VALLEY is a project recently completed by the Educational Center of New Delhi and the University of the State of New York, State Education Department. The presentation consists of colored slides taken by John Frank (SUNY), schematically presented with an accompanying audio cassette. The presentation features the site of Mohenjodaro and demonstrates concepts in city planning and such Bronze Age technology as pottery, jewelry, seals, and artifacts. The complete unit consists of 100 color slides, a cassette, a printed description of each slide, and instructions for their use. Running time: 18 minutes. Order (\$16 postpaid) from Service Center for Teachers of Asian Studies, Ohio State University, 29 Woodruff Avenue, Columbus, OH 43210. Make checks payable to Ohio State University.

#### FOREIGN

##### Canada:

Royal Ontario Museum has slides and photos of most of the Museum's artifacts, and those from past exhibitions @ \$1 per slide and \$4 per 3 x 10 photo.

Ottawa, National Gallery of Canada has a 1978 revised edition of their slide catalog for \$2.50, listing 1000 Canadian and 500 non-Canadian works of art, with complete information for each work. Address order to Slide Sales.

##### England

Liverpool, the Walker Art Gallery and Lady Lever Art Gallery offer 23 new slides on Ektachrome film @ 60 pence each, or £12 for the set.

London, the Arts Council Shop has slides for sale of works in English Provincial Galleries. Lists should be available in April. 23 Sackville Street, London W1X 1DA.

Miniature Gallery, coming issues: Firstly the WILLIAM BLAKE Exhibition. The slides are ready and the catalogue is at the printers. There will be 73 slides and I have avoided subjects which are to my knowledge generally available as slides already. Shortly following will be the thoroughly delightful exhibition CITYSCAPE (Urban themes in American, British and German art). There will be about 60 slides. At the same time there will be a small set (less than 30 slides) from the GREAT VICTORIAN PICTURES Exhibition. This was not a large exhibition and several of the pictures were issued previously. Then next "PAINTING IN BRITAIN IN THE 18TH CENTURY" which has been delayed quite long enough.



Germany

Blauel Art Slides have changed suppliers. Mr. Arnold has retired, so Blauel slides will be handled by Mr. Jurgen Hinricks, Postfach 1121, 8035 Gauting, Fed. Rep. of Germany. A 1976 catalog with 3 supplements (all in German) are available.

Juenger Verlag

seems to make at least some of their slides from books, as Norine Cashman of Brown University noted the obvious center crease of a two-page bookplate. Other slides in their set "Flaemische Fluegelaltaere" were brown tinged and faded.

Greece

S. Sterghionopoulos "Photo Lykidas", 24 Rue Tsimiski, Thessaloniki: has a list of six-slide sets of early Churches in Greece, and one set from Pella (ancient), on Eastman color film, @ 50 Drachmae per set.

Italy

Scala has raised their price so that prices from Italy and their New York office are the same, \$1.20 per slide. This is obviously to discourage orders to the factory, as they were not profitable. Dealership prices vary, so check with individual agents. The U.S. office has been changed to: Scala/EPA, 342 Madison Avenue, Room 1406, New York, New York 10017.

FILM

Kodak informs us that a new Eastman color film has been developed, LS Print Film #7378, and will be available after mid-1979. Its main feature, compared to the current Eastman Color film, is the extended dark keeping of the cyan dye, about 10 times the old film. This, of course, is the main reason the old film turns pink, even in storage. It will have the same good color reproduction, and the same contrast relationship, and will fade just as quickly in projection. It will also be processed the same, so we should expect the major Eastman Color producers, such as Scala and Budek, and the French companies, to change over to the new film. The Slide Market News column will report on that progress.

## Photograph Market News

Alinari offers a complete set of 653 photographs of the works in the Museo dell' Opera del Duomo in Siena for \$1110 (\$1.70 each). Individual photos are \$2 each, minimum order 200. Separate sets are available of the Maesta (before and after restoration), sculpture, other paintings and drawings, and applied arts. Information requests orders should be sent to US agents: RAF Book Distributors, 52 East 76th, New York, New York 10021.

## AVAILABILITY OF SLIDES IN GREECE

During a two-week trip to Greece in January I visited museums and sights on Crete and in and near Athens. As well as gaining a better understanding of the art and architecture of ancient Greece, the trip gave me an interesting insight into the "slide situation" in Greece from the standpoint of a slide curator.

The following sights and museums were visited: Crete: Archaeological Museum of Heraclion, Palace of Knossos, Phaestos, and Hagia Triada; Athens: The Acropolis Museum, National Museum, Benaki Museum, Byzantine Museum, and Cantelopsis Museum; Delphi and Thebes Museums and Cape Sounion.

I found that slides were available for sale at all of these locations with the exception of the new Cantelopsis Museum in Athens. The prices were quite reasonable - 10 slides for 60 drachmas, which is about \$2 - but the quality is not the best and the selection is limited to the better known objects in the museum. Slides are sold everywhere in sets of 10 with two or three rather "touristy" shots included in each set. \*Kodak film is used and the major art slide producers in Greece seem to be Hannibal Slide Company and Delta Slide Company. Of the two companies, the Delta slides contain more information printed on the slide pertaining to the object. I inquired as to the availability of museum slide order catalogues and was told everywhere that catalogues were not available but that slides could be ordered from the museums in sets of ten.

Photography was allowed in most of the museums with an additional fee of \$1 to \$1.50 for camera permit. However, there were many display cases and objects which were marked Do Not Photograph and this proved to be most frustrating. I learned that the reason for this was due to the fact that the objects had not been completely catalogued or published and that this situation has prevailed for years.

The main obstacle encountered in the museums was the lack of proper identification on the majority of the museum objects. This necessitated the purchase of a museum catalogue for another \$1.50 to \$3. I often found that many of the museum objects were not even listed in the catalogues, thus making it impossible to classify objects which I wished to photograph. I will say that the majority of museum catalogues contained fine quality photo reproductions and would provide an excellent source for photocopying. The reproductions in the catalogue are of much better quality than I could obtain from slides either purchased at the museums or photographed through glass cases.

---Nancy Follis  
University of Missouri-  
St. Louis

\*Ed. note: this means Eastmancolor.

# Want Ads

Stanford has been cleaning slide room cupboards, and has some surplus items: Lois Thornhill, assistant slide curator, offers:

KODAK SLIDE COVER GLASS for 3-1/4 x 4 slides. 11 boxes with 24 sheets each. Price: \$2.70/box, + postage.

LEITZ SLIDE MASKS, foil coated, for 2 x 2 slides, partial box (about 50).

KODAK SLIDE MASKS, foil coated, for 2 x 2 slides, partial box (about 50). Price: free

IDEAL BRAND, LANTERN SLIDE MATS (BLACK) for 3-1/4 x 4 slides. 3 boxes of 100 each. Each box has a different inner dimension: Size No. 22, 19, 4. Price: free.

EMDE ALUMINUM MOUNTS, for 2-1/4 x 2-1/4 slides. 3 boxes with 24 mounts each. Price: \$2/box + postage.

Interested parties should write to: Slide Collection, Art Department, Stanford University, Stanford, California, 94305.

Marie Light reports from the University of Michigan, History of Art Department, that her "wanted ad" in the last issue was answered by their own architecture Slide Library, with a gift of 4500 Princeton holders! We are glad we can help people communicate across their own back yard!

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   
 Foreign Air Mail \$2.50

\*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

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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.

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## TWO TEACHERS CARE

Here in its entirety is the "flood of irate retaliations" to the editorial "Do Teachers Care?" in the Winter 1978 Newsletter. We hope that Profs. Pross and Karsina speak for their colleagues:

"Teachers do care about the color quality of slides which they use. One of our prime concerns in the addition of slides to our collection is just that, and our greatest disappointments are when excellent slides rapidly turn red or when non-returnable ones are not up to our expectations. The falseness of an off-color slide is embarrassing to explain away, and we would prefer to use black and white when and where necessary. I wish that we had a high enough budget to insure this quality for a large enough set of purchases, but we don't. We are careful though, to be as selective as possible in our additions."

--Lester F. Pross, Berea College, Kentucky

I care. I care!

After many years and many tries, I've finally gotten good slides of The Piero, Madonna and Child w. Saints in Milan. The original Saskia's are worth the expense. This is especially true and important, I think, in situations such as ours where students seldom get the opportunity to experience real art.

God knows, even the best slides are lies, but we can try to minimize the falsehood through care of selection, projection and explication.

The list of really good, dependable and consistent slide sources is still rather small, but thankfully, growing."

James Karsina  
Aquinas College  
Grand Rapids, Michigan

MACAA Slides and Photographs Newsletter  
Department of Art and Art History  
University of Missouri-Kansas City  
Kansas City, Missouri 64110

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