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VRAB Volume 5, Issue 4, 1978

Abstract

This issues presents a series of relevant conference reports. There is also a profile of the visual resources library at the University of Michigan, a list of vacant positions, a list of new slide curators, and a selection of professional development and continuing education opportunities for visual resources professionals. There are also updates on a series of in-progress guides as well as a series of slide market news items.

Keywords

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

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SLIDES AND PHOTOGRAPHS NEWSLETTER

Winter 1978

Volume 5

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Conference Reports

MACAA

MID-AMERICA COLLEGE ART ASSOCIATION CONFERENCE
October 25-28, 1978 Detroit

The 7th Annual Visual Resources Program held with the Mid-America College Art Association in Detroit, was organized by Lynn Barry of Wayne State University, and covered not only the daily activities of the slide curator, but theoretical and thought provoking considerations as well. An exchange of ideas, descriptions of ideal systems and conditions stimulated discussions that nevertheless managed to keep the realities of managing a slide collection in mind.

CLASSIFICATION SYSTEMS

The opening session on Major Classification Systems was chaired by Antje Lemke of Syracuse University School of Information Studies, who is well known in the field of Visual Resources through her contributions as an instructor, lecturer, author, and friend.

Professor Lemke defined Visual Resource Material as information communicated in predominantly visual terms. While this could mean anything from the plate in a book to the image on a video disk, her comments focused on the classification of slides and photographs.

As visual resource material was used more and more extensively, it experienced a correlative growth. Methods of organizing it began to appear. All of these systems began with logical divisions:

- Broad Media Divisions
- Time - Period/Century
- Geography - Country/Culture
- Producer - Architect/Artist
- Specific information - title/type

But classification systems had to remain accessible to the user group, and the rigid nature of logic began to fail the more flexible needs of the patrons. The curator has to determine the purpose of the collection. This means evaluating the kind of material documented, the ultimate size of the collection and the rate at which that goal would be obtained. The evaluation includes the support the collection receives in the budget, staffing and available equipment, the physical space the collection occupies and its location within the institution. Possibilities of new media (fiche, video disks) must also be taken into account. All pertinent information to the management of the collection has to be identified and its effect measured before a classification system can be chosen, or if extant, made to work.

However, choosing a classification scheme means not only understanding the collection, but being aware of the schemes already in existence. Referring to the twelve page annotated collection of seven slide classification systems that was distributed, Professor Lemke noted that all of these systems bear similarities in the kind of information used in classification. All of them use either an alpha-numerical code or natural language (system of abbreviation) for cataloging. Each system begins logically, using basic divisions (Architecture, Sculpture, Painting, etc.). Gradually, as the classification becomes more complex, the choices more numerous, the decisions become more arbitrary (i.e., choosing between alph-numerical codes, the arrangement of information and priority of importance, etc.). Flexibility is necessary to serve the diverse interests and needs of the patrons. Difficulties in locating various objects were solved through multiple access (indexes, shelf-lists, authority files, multiple cataloging, etc.) The basic decision in forming a classification system is whether or not the collection will offer open access to the patrons. Open access is preferred by the users and makes it essential to classify each slide individually. Closed access speeds the accessioning process as only basic coding is required.

The ideal of a universal cataloging system always seems to be pushed out of reach by the obstacles involved in initiating such a plan. The curator must consider the expense of converting an existing system, balancing the size of the collection with the size of the staff to do the work, the budgetary support, and balancing the immobilizing effect of conversion on the collection with the intrinsic value of conversion. Existing systems can be made to work in a variety of methods. Each of us should be open to new ideas and aware that there are many sources of information available to us (including conferences!). Professor Lemke referred to the Annotated Bibliography of Slide Library Literature, edited by Stanley W. Hess, Syracuse University Press, 1978, as a comprehensive listing of sources that are useful to the Slide Librarian doing research in the field of Slide Librarianship and in slide classification.

In the open discussion that followed Professor Lemke's presentation, it was apparent that areas of concern and interest include slide quality, the ethics and legality of copy photography, preservation of existing collections and the education of the patron.

Continued on page 3

From the Chair

November 1978

Another annual conference for MA-CAA Visual Resources is past and I believe that those of us who have attended from the start can see how far we have come. I am hopeful that we can look forward to more communication and professional activities in our field with every year that passes.

For one thing, we seem to be branching out more and looking to allied areas for information relative to our own work. For the first time in the short history of our organization, the majority of our program participants or speakers came from outside our own ranks. Antje Lemke in her lecture on Major Classification Schemes noted that we as slide and photograph curators can learn much from such contingent fields as museum registration, art archives, museum libraries. In many respects the program itself in Detroit reflected these and other areas that are relative to the interests of curators of slides and photographs with visits to the conservation labs at Greenfield Village, the Archives of American Art, and with demonstrations and lectures by professional photographers. In addition to the procedural and organizational features of interest to us in the fields mentioned by Professor Lemke, certainly the areas of conservation and preservation as well as photography are specialties with technical information relative to our needs. Gaining knowledge in the techniques and materials in photography will be reflected in better quality slides and photographs for our collections. Familiarity with conservation and preservation practices for film, photographs and even paper will produce longer shelf-life for slides and photographs. Certainly an effort at consciousness raising on our own part in these adjunct fields will offer us an added dimension to our work that will not only improve our performances as curators but make our work more interesting to us.

-Nancy Schuller
Chairperson, MA-CAA Visual
Resources

1979 MACAA CONFERENCE

Begin now on plans to attend the Conference in Tempe, Arizona at the end of October, 1979. The Program Chairman will be Sally Squires, slide curator at Arizona State University, with the help of Zelda Richardson, University of New Mexico. Program suggestions or offers of help would be welcome, and may be addressed to Sally at the Art Department, Zip 85281. We hope to have tours to Taliesen West and Soleri's Arcosanti, as well as the Art Museum in nearby Phoenix.

The MACAA membership fee is combined with the Conference fee, total \$20.00, payable at the time of Conference registration. Registration blanks will appear in the Fall 1979 Newsletter.

MA-CAA SLIDES AND PHOTOGRAPHS NEWSLETTER

Editor: Nancy DeLaurier, U.Mo.-K.C.
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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 Spring issue is February 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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Contributors to this issue: Deborah Tinsley, Rosann Auchstetter, Susan Tamulonis, Barbara Wagner, Nancy Schuller, Gillian Scott (Carlton University), Christina Updike, Marie Light, June Stewart, Christine Sundt, Carol Ulrich (Stanford University). See MACAA list or articles for affiliations not given here.

A TRIBUTE TO MACAA

Our Visual Resources group in the Mid-America College Art Association has clearly become a vital force in the field, providing the GUIDES, the Newsletter, the strong Conference programs and the Consultation and Placement Services. This has been possible only with the steady moral and financial support of the MACAA Board of Directors. Along with the University of New Mexico, the Board provided "seed money" for the GUIDE publications, which are hopefully now on their own as sales increase. Instead of a reprimand for our \$600 Newsletter deficit, they praised its content, and suggested further improvements in its appearance. They suggested, and are now backing, an extensive mailing to advertise our services. They have now invited our representation on the Board, which will be implemented at the mid-year meeting during the CAA Conference in Washington. We are grateful, especially to Frank Seiberling, who has worked with us as liaison officer, but also to all the Board members who have supported us so graciously since 1972.

MACAA Conference Report, continued from page 1

ART GRANTSMANSHIP

Mr. William Hulsker, General Reference Librarian, Purdy Library, Wayne State University was the speaker on Thursday morning, October 26, Visual Resources Session on "Art Grantsmanship". Mr. Hulsker has done extensive research in the area of grants and is the editor of "Grantsmanship in the Visual Arts, A Preliminary Bibliography", 9 pages containing sources of information for locating foundations, guides on proposal writing ("how to" books), finding out what foundations have given money, how much and to whom.

There are 28,000 foundations in the U.S., and the first step is to find the foundation that is right for your needs. One of the best reference tools on the subject of foundations is the Foundation Directory, sixth edition, New York, Columbia University Press, 1977, the major directory of U.S. foundations that have assets of \$1 million or more or award grants over \$100,000 annually. The directory list addresses, phone numbers, application procedures, and other information that is helpful, including various indexes.

Another source that was recommended was the Foundation Center National Data Book, New York, Foundation Center, 1977. This book lists information on more than 22,000 small U.S. foundations. Another possible source of support may be found in the local corporate community. Corporations are often willing to support local institutions with funding or material. Information is best obtained by personal contacts in the business community or by contacting the corporation directly.

Since the competition for grants is brisk, and decisions can take a long time, it is advisable to apply early and to apply to more than one foundation or other source.

It is helpful to establish contact with persons connected with the foundation from which one is interested in applying for a grant. Mr. Hulsker also suggested that the applicant know the deadline dates and policy procedures as they may be unique to the foundation.

If one is interested in applying for a federal grant, several sources were given. These included the Foundation Grants Index, published by the Foundation Center, bimonthly; Comsearch Printouts, New York, Foundation Center, 1976-, annual; Foundation Grants to Individuals, New York, Foundation Center, 1977; and the Foundation Center Source Book and the Foundation Center Source Book Profiles, former published by Columbia University Press, 1975-76 and the latter published by New York, Foundation Center, 1977-.

Judith B. Margolin's About Foundations: How to find the facts you need to get a grant, New York, Foundation Center, 1977, and Virginia White's Grants - How to find out about them and what to do next, New York, Plenum Press, 1975, are both excellent for finding about grants relating to art.

Of the various guides to writing grant proposals, Developing Skills in Proposal Writing, by Mary Hall, Corvallis, Office of Federal Relations, Oregon State System of Education, 1971, and Program Planning and Proposal Writing, Los Angeles, Grantsmanship Center, 1974, are two that are considered to be among the best. The best help to learning how to write a proposal is attending a Foundation Center workshop on grant application. There is also a Grantsmanship Training Program offered by the Grantsmanship Center, a national non-profit organization. Schedules for the places and dates this program will be offered may be obtained by writing: Grantsmanship Center, 1015 W. Olympic Blvd., Los Angeles, Ca. 90015.

ARCHIVAL PROCEDURES

The Archives of American Art were founded in Detroit in 1955. In 1970, the Archives became part of the Smithsonian Institute. It is believed to be the largest collection of primary material documenting the history of the visual arts of this country in the world. All the original documents are housed in Washington, D.C.

Mr. Dennis Barrie, the Mid-West Area Director of the Archives of American Art spoke at the Visual Resources Session on Thursday, October 26, on the archival procedures of the Archives of American Art, illustrating his talk with slides.

The Archive receives literally tons of material in every imaginable state of decomposition. The material includes large over-sized sketches, personal letters, diaries, journals, shopping lists, catalogs, photographs of artists and their studios, almost anything that has some concrete connection to art in America.

The Archives of American Art take only basic conservation measures to preserve the seven million items of original source material to remove acid, bugs, paper clips, etc. All the documents are microfilmed and copies of these films are housed in the five regional centers in Washington, Detroit, New York, Boston and San Francisco. The Archives do not accept finished works of art although sketches are included in the collection. Mr. Barrie noted that photographs do not film very well on microfilm so all photographs are removed from the written forms of source material and filmed on x-ray microfilm.

In the Washington headquarters, the separate photograph files are arranged by artist or organization with cross-references for group portraits. If the Smithsonian owns the copyright to the photograph, publishers are permitted to include it in publication.

The Archives are arranged in chronological order and by media, i.e. journals, letters, photographs, sketches, etc.

When the Archives was formed, they were to be a source of material for scholars. The collection of taped interviews with noted artists, dealers, curators and collectors, is one of the outstanding oral history programs in this country.

MACAA Conference Report, continued

There are two separate publications describing the holdings of the Archive:

Archives of American Art, A Directory of Resources, 1972

Archives of American Art, A Checklist of the Collection, 1975

During the Bicentennial, some of the documents were incorporated into the exhibit "The Words and Thoughts of American Artist" done in conjunction with the painting exhibition "Heritage and Horizon: American Painting; 1776-1976." Mr. Barrie worked on the selection of the documents from the Archives of American Art and the installations of the exhibit at the Detroit Institute of Arts, the Cleveland Museum of Art, and the Toledo Museum of Art.

Later on Thursday we visited the Archives of American Art at the Detroit Institute of Arts.

COLOR COPY AND MUSEUM/GALLERY PHOTOGRAPHY

from reports by Susan Tamulonis
and Deborah Tinsley

Patrick Young, University of Michigan Art History Department staff photographer, spoke at the Thursday afternoon session. He first described the equipment for copy-photography, from basic essentials to elaborate variations which make the photographer's job easier. His discussion of equipment included bulb types, camera bodies, lenses, and proper arrangement of all equipment for effective work. Mr. Young also described the best film types for color copy work, and their various characteristics. He also spoke on the special problems of gallery and museum photography; and on the various color tones given to slides by different kinds of projector bulbs and light viewing tables. The details of Mr. Young's talk will appear in forthcoming issues of the Newsletter in a new regular column on Photography which he will write. The first column, in the Spring issue, will be devoted to copy-photography, and a later one to gallery photography. Mr. Young will welcome questions from subscribers.

ARCHITECTURAL PHOTOGRAPHY

Professor Wayne Andrews of Wayne State University, widely-known architectural historian, author, photographer and lecturer, gave a short presentation on "Architectural Photography." He showed a selection of his favorite slides. As illustrated by his selection, it is important to document architecture since the photograph may outlast the building. He stated his prime consideration in architectural photography was to document, with the second emphasis being on artistic quality. The photography always indicates the bias of the photographer, and the camera can and often does lie. It is valuable to keep in mind the effect of the sun, the surroundings, and the chosen view on the finished photograph.

CONSERVATION: PAINTINGS and FURNITURE

Friday began with a bus trip. We stopped first at the Henry Ford Museum and Greenfield Village for a tour of the conservation laboratories, located at the rear of the Museum. Mary Frederickson, Assistant Conservator, introduced us to some of the techniques used in restoration and cleaning paintings. One of the most delicate tasks is removing and replacing deteriorating canvases and linings of paintings. John Bertalan, Assistant Conservator, showed us the workshops where furniture and machinery are restored. Using X-Rays, they are able to authenticate some furniture by identifying tool marks and determining the type of tool used to make it.

It became apparent that the service the conservator performs is one of highly complex techniques and a strong commitment to preservation. The training requires, in addition to a Masters Degree in Art History, and scientific background, the completion of a three to six year internship at one of the few schools offering this training. Seeing different objects in various states of restoration added respect for the conservator's task. In a sense they perform miracles that allow us the privilege of seeing original works of art that would otherwise be lost.

AT THE UNIVERSITY OF MICHIGAN

The next stop was at Ann Arbor. We had a couple of hours of free time to look over the beautiful University of Michigan Campus, at the height of fall color. At 2:30 we met at the Archives of Asian Art for a short tour with Alita Mitchell, the Archivist.

The Archive has three major divisions: The National Palace Museum Photographic Archive, the Asian Art Photographic Distribution, and the Asian Art Archives. The National Palace Museum in Taiwan and the National Palace Museum Photographic Archive are the only repositories of negatives, original slides and photographs and accompanying research data on the extensive National Palace Museum Collection of Chinese paintings and art objects in the world. The Asian Art Photographic Distribution section of the archive was established in 1972. In addition to acquiring, cataloging and protecting the original slides, negatives and photographs of collections and exhibitions, they also distribute sets of photographic material to scholars, universities and museums throughout the world. The Asian Art Archives contains over 40,000 b/w photographs of Chinese, Japanese, Indian and Southeast Asian paintings and art objects for use by the faculty and students of the University of Michigan.

Each photo is mounted on an 8x10" card with all pertinent information, translated into English, on the back. The photographs are classified by dynasty and format (scroll, handscroll, album leaf). Within the dynasty, the works are filed in alphabetical order by painter. A 3 x 5" card file arranged by painter and seal is maintained as a cross reference.

The newest addition to the collection is the Southeast Asian Art collection. Still relatively small, most of the material is of Thailand. Cambodia will be included in the near future. Southeast Asian Art is classified by place, then by temple name in alphabetical order.

The Archive is open to all interested scholars. Information concerning the purchase of slide sets may be obtained by writing: ASIAN ART PHOTOGRAPHIC DISTRIBUTION, Tappan Hall, Room 4, University of Michigan, Ann Arbor, Michigan 48104.

After the tour of the Archive, we went to the second floor of Tappan Hall for two cataloging workshops. "Far Eastern Art", conducted by Barbara Wagner, Associate Curator of the Slide and Photographic Collection, University of Michigan, and "Ethnographic", by Bill Wierzbowski, the Research Assistant at the Department of African, Oceanic and New World Cultures, Detroit Institute of Arts.

1. Oriental Classification

The first topic discussed in the workshop on the cataloging of Asia slides and photographs was the availability of reference materials. Various dictionaries, guide books, and atlases were recommended, and a short bibliography for reference books was distributed. In addition to written material, the consultation of professors and graduate students was encouraged.

The Far Eastern collection at Michigan, following the Fogg system, is divided first by medium, then country and broad time divisions. Next it is arranged alphabetically by site, city, or artist, then by period or dynasty, and finally by subject. The decorative arts are classified by period and dynasty, and then ceramic by types of ware, and metal by shape.

There followed a general discussion on individual cataloging problems. This kind of workshop is invaluable. We can be guided toward a decision or measure our decisions against those of an expert. Communication of a common problem brings a group effort to what is often less than confident individual approach.

2. Ethnographic Classification

This is especially true in areas of art history where much of the material is just now coming to light, as in the "Ethnographic" areas of our collections. Country and media divisions become less useful in our understanding and therefore in our approach to cataloging. Western art does not provide a model for these categories. Mr. Wierzbowski classifies this area by tribe, material, and subject. Everything is classified as sculpture unless it is obviously painting or architecture. Sculpture is then divided by use: ritual or utilitarian. He distributed a list of regional divisions and known tribes of Africa, Oceania and Native American Indian. Included on the list were suggested sources of information.

We ended the day with a tour of the Slide and Photographic Library, housed also in Tappan Hall on the first floor. It is always informative and at times inspiring to visit other slide libraries. Just to see how someone else manages a collection of slides and photographs, the exercise of contrast and comparison, seeing the physical space, and a dozen other experiences available only through direct contact, provide an input of information that may very well be the most useful we can obtain. For a description of the slide library, see the article profiling the collection. We thank Marie Light, Curator, for opening up and describing her collection to us.

This has been only a brief outline of the information available at this conference. It does not adequately represent the amount or varying degrees of complexity of the information offered. It does not describe the support and the exchange of information possible through individuals. The Visual Resources group is active and vital and more than willing to share what they know, the problems they encounter, or the effectiveness of the solutions they have chosen. This is the heart of the success, and increasing quality, of the Visual Resource sessions. The interest and excitement of a field that is just coming into its own is present. For new curators it is an opportunity to meet the more experienced and gain from their knowledge. For the experienced curators there is the exposure to new energy and fresh ideas, often fostered from the desperate needs of the uninitiated. The exchange can only help us hone our professional skills and personal goals.

from reports by Deborah Tinsley, Rosann Auchstetter and others as cited

PISA CONFERENCE

September 4-7 in Pisa was held the "First International Conference on Automatic Processing of Art History Data and Documents", organized by the Villa I Tatti, University of Siena, the Upper Normal School of Pisa, and the Italian Ministry of Cultural Properties. The 40 participants came from many countries, from Australia to the U.S. and represented a wide variety of projects, both local and international.

Computerization of Slides and Photographs was included in different forms: Hans Rahn's iconographical descriptions of paintings, from his slide collection, two on manuscripts, Egyptian iron design, Luraine Tansey's "Potential uses of slide classification data bases", and Fabio Bisogni's I Tatti project on the complete catalog of Italian paintings from their photograph collection.

The Program and abstracts of all Conference transactions is available for 2000 Lire from: Annali della Scuola Normale Superiore, Classe Di Lettere E Filosofia, 56100 Pisa.

ATTENDANTS at Visual Resource Sessions
MACAA Conference, Detroit 1978

Acker, Nancy S.;
Architecture Department, U. of Houston
Alexander, Joy, assistant; U. of Michigan
Auchstetter, Rosann M.; Art Institute of Chicago
Barry, Lynn; Wayne State University, Detroit
Bookheim, Dennis; AV Co-ordinator, Indianapolis
Cockerline, Neil; Alma College, Alma, Michigan
Collins, Eleanor; Ret., U. of Michigan, Ann Arbor
DeLaurier, Nancy; U. of Mo.-Kansas City
Detwiler, Ann; U. of Michigan-Dearborn
Follis, Nancy; U. of Mo.-St. Louis
Goldberg, Jane; U. of Illinois
Holcomb, Alice T.; Northern Illinois U., DeKalb
Kerr, Virginia;
U. of Illinois-Chicago Circle Campus
Kopatz, Kim; Cleveland Institute of Art
Lamoreaux, Rex;
CIT Design Service, Wayne State University
Light, Marie; U. of Michigan
Marks, Joseph;
Humanities Dept., U. of Michigan-Dearborn
Messer, Brenda; U. of Western Ontario
Metz, Carolyn J.; Indianapolis Museum of Art
Pryor, Glenn; U. of New Mexico
Richardson, Zelda; U. of New Mexico
Schuller, Nancy S.; U. of Texas, Austin
Sherman, Helen; Marygrove College, Detroit
Snider, Jane Anne;
Herron School of Art, Indianapolis
Soderberg, Patricia;
Humanities Dept., Wayne State University
Tamulonis, Susan; Wake Forest University
Tannenbaum, Charlotte;
Architecture Librarian, U. of Houston
Tinsley, Deborah; Kansas City Art Institute
Van Cleef, June; Kimbell Art Museum, Fort Worth
Wagner, Barbara, Assistant for Oriental;
University of Michigan
Wiedenhoeft, Renate; Saskia
Wiley, Richard; Alma College
Woollever, Mary; Northwestern University

CAA

COLLEGE ART ASSOCIATION
VISUAL RESOURCES SESSIONS
Annual Conference, Washington, D.C.
(January 31-February 3, 1979)

Ruth Philbrick, Curator of the Photograph Archives, National Gallery of Art, has arranged the following program:

Wed., Jan. 31, 2:00-4:00 p.m.: Panel: Major Problems for Slide Curators: Moderator, Anne von Rebhan, National Gallery, Washington; Circulation, Nancy Kirkpatrick, York U. Toronto; Classification, Helen Chillman, Yale U.; Copyright, Janice Sorkow, MFA Boston; Conservation, Nancy DeLaurier, U. Mo.-K.C.
4:30-5:00 p.m.: Annual Meeting for Slide and Photograph Curators
Thurs., Feb. 1, 2:00-4:00 p.m. 1. Tour of National Geographic-Illustrations Library, 2 tours limited to 15, each lasting about 45 minutes. 2. National Archives - still pictures divisions - 2 tours.
4:00-6:00 p.m.: Reception and tour of National Gallery - East Wing - Photographic Archives and Slide Library.

As suggested last year, this limited program allows more time for slide and photograph curators to attend art history sessions, and to visit the important art collections in Washington.

Visual Resources functions in the CAA, not as a sub-group as in MACAA, but as a committee of two, currently Gillian Scott, chairman, and Joan Abrams, as chairman of the ad hoc Standards Committee for CAA. They represent our interests and special projects as need arises at CAA Board meetings, with the Board president, and with the CAA office in New York. Gillian Scott has served her two years as committee chairman, and a successor will be chosen at our annual meeting.

CAA Membership dues are rated according to salary, about \$25 for income under \$12,000. CAA is the professional organization for college art teachers and art historians, including slide and photograph curators. Membership includes the Art Bulletin, the Art Journal, the CAA Newsletter, reduced annual conference fees, the Placement Service, and discounts on subscriptions to art periodicals and on art books. For membership application, write to the CAA office, 16 E. 52nd Street, New York, New York 10021.



ARLIS\SW

ART LIBRARIES SOCIETY OF NORTH AMERICA
Western Regional Conference
Phoenix, Arizona October 27-29, 1978

Reported by Carol Ulrich

Close to 50 people enjoyed a sunny weekend in Phoenix at the end of October. The conference began Friday afternoon with a tour of Frank Lloyd Wright buildings, planned by Stan Jones and Jane Henning. Special permission was granted so that we could get past the foliage to see the Carlson house from the grounds. We then viewed the First Christian Church of Phoenix (Designed during Wright's "circus" period and executed post-humously), the Pauson House (built in 1939, damaged by fire in 1942, and now mostly demolished), and the Price House. Our final destination was Taliesin West where we were guided around the premises by one of the Fellowship staff.

That evening the Heard Museum of Anthropology and Primitive Art hosted a reception. Following a docent tour of the galleries, we were taken to the basement to see the modern storage area.

On Saturday morning we all gathered at the Phoenix Art Museum for a panel presentation: "Acquiring Information about Local Artists." Shirley Russell moderated the session, beginning with a history of the ARLIS chapter project of collecting an Archive of Arizona Artists. She mentioned some of the problems in developing such an archive: "Who's an Arizona Artist?" "Anyone who can vote in Arizona and says he's an artist."

Anita Lee, current editor of Who's Who in American Art (published by Jacques Cattell Press in Phoenix), spoke about the editorial policies and procedures that result in the directory. She and the former editor Ann Rhodes answered a number of questions relating to this publication.

Tom Cain, the Curator of the Heard Museum, spoke on contemporary Indian artists, giving the background of the Heard Museum's activities in this area, and mentioning useful publications, including: Philbrook Art Center, Tulsa. Biographical Directory of American Indian Artists. 1968 (over 1000 artists listed). Dorothy Dunn. American Indian Painting. 1968. University of New Mexico Press, Albuquerque. Clara Lee Tanner. Southwest Indian Painting. 1972. Arizona University Press, Tucson. Jeanne Snodgrass. American Indian Painters. 1968. Heye Foundation, New York. For more information on Indian artists, you may write to him at the Heard Museum, 22 E. Monte Vista, Phoenix.

Merrill Mahaffey, "A true Arizona Artist," spoke next, not only about his own experiences as an artist, but also about his activities in the area of collecting information on other Arizona artists. He stressed that the artist himself is the best source of information; he can also be useful as a source for names of other artists. He felt questionnaires needed to be worded carefully so the artist would feel that giving the information would benefit and not exploit him.

Rudy Turk, head of the University Art Collection at Arizona State University, Tempe, ended the morning session with an anecdotal and witty talk. He illustrated the problem of multiple spellings and pseudonyms in collecting information on artists, and emphasized that every bit of information should be collected and saved.

The afternoon session on Photographic Archives was moderated by Harold Jones, Coordinator of the Photography Program at the University of Arizona in Tucson. Dr. Keith McElroy, from the Art Department of the same institution and a specialist in photography in Latin American in the 19th century, spoke on the history of photography and its importance as an art form.

Dr. Charles Colley, Field Collector and Archivist at ASU, Tempe, continued the session with information on collecting photographs relating to local history. He suggested that old photos stored in village museums or family attics should at least be borrowed (if possible) and copied for record purposes.

James Enyeart introduced us to the Center for Creative Photography at the University of Arizona in Tucson, of which he is the Director. He showed slides of the Center which has extensive archives of the photograph as an art form, with major holdings on Ansel Adams, Aaron Siskind, Frederick Sommer, Harry Callahan, Wynn Bullock and W. Eugene Smith. Four hundred other photographers are represented to various degrees. A videotape on the Center is available, as are videotaped interviews with photographers.

Mr. Enyeart emphasized the important of defining the area of collecting and suggested that an institution give photos outside its scope to another within whose scope they would fit. He also talked about conservation, saying there is currently no proven way to revive photographs. The best we can do is preservation, that is, provide a neutral situation so that deterioration is slowed down. He provided a bibliography on photographic preservation.

In the evening the Phoenix Art Museum hosted an elegant dinner in one of its galleries. Afterwards Ronald Hickman, the Director, took us on a special tour through the building, including the library and the Costume Institute. A stroll through the galleries, especially those with contemporary art and 18th century French painting, was an enjoyable way to end the day.

On Sunday we left early for a tour of Soleri's Cosanti Foundation in Scottsdale, by the resident sculptor, Michael McCleve. Some of us bought bells, sculptures or posters produced by the Soleri studios to help raise money for Arcosanti, being built in the desert 70 miles north of Phoenix. A fitting end to the conference was Sunday brunch at the elegant Arizona Biltmore (attributed to Frank Lloyd Wright).

Profile

SECAC

Report from Christina Updike, Visual Resources
Chairman for SECAC

The second annual Slide Librarian's meeting held in conjunction with the Southeastern College Art Association at the University of Arkansas-Little Rock was a wonderful experience. The University campus was beautiful and the slide librarians' meetings were very informative. The Thursday morning session was made extra special by the slide presentation by Nancy DeLaurier of the University of Missouri-Kansas City on the topic of "Slide Quality." A question/answer period followed. The afternoon session was a round table discussion of problems and concerns of the participating slide curators. Other highlights included an informal slide librarians' luncheon on Thursday and a Friday trip to the Arkansas Arts Center slide facilities. Our numbers are growing and during the 1979 meeting (to be held at the Georgia State University in Atlanta, Georgia) slide curator workshops are being planned. More information will follow in early 1979.

If anyone is interested in receiving a xerox copy of Nancy DeLaurier's presentation given at the meeting, please send a self-addressed, stamped envelope to: Christina Updike, Slide Curator, Department of Art, James Madison University, Harrisonburg, Virginia 22807.



ARLIS\ANZ

NEWS FROM AUSTRALIA

June Stewart, University of Melbourne, who attended our MACAA Conference in Minneapolis last year, sends her ARLIS/ANZ News #5.

One of the two addresses featured at their annual conference was "Art Libraries and visual resource collections in North America: the American experience with some words of advice" by Stanley Hess, Associate Librarian for Slides and Photographs, Cleveland Museum of Art. Stanley was in Australia for ten days as a guest of ARLIS/ANZ in late August. He also visited Canberra and Sydney and spent several days in New Zealand.

The ARHS/ANZ Newsletter also announces our GUIDES in their Publications column.

This is the first of a regular column describing visual resources libraries among our Newsletter subscribers. We will select a variety of types to give readers a picture of the wide range of collections and problems that our colleagues must handle. Again, suggestions are welcome. As our Conference group had so recently visited the University of Michigan collection, that seemed a logical choice for our first PROFILE. Marie Light, the curator, sent a completely-written profile to Deborah Tinsley who edited it for the Newsletter.

UNIVERSITY OF MICHIGAN

Although the Slide and Photograph Collection at the University of Michigan in Ann Arbor was begun in the academic year of 1911-12, formal classification of the slides did not begin until 1946, when Eleanor Collins was hired as the first full time curator. The Photograph collection, initiated by a gift of 100 mounted photographs from the Carnegie Foundation, was classified under the Fogg System. Miss Collins merged the two collections continuing to use that system.

There were three faculty positions at that time, now there are 23 and the slide collection numbers over 203,000, including 30,000 3-1/4 x 4" black and white Lantern slides. Two thirds of this collection covers the five major periods of Western Art while the remaining third covers the Near and Far East as well as South and Southeast Asia. The 35 mm slides are mounted in GEPE Mounts, masked with Scotch brand silver tape, and housed in Neumade slide cabinets.

The photograph collection, stored vertically in Steelcase and General Fireproofing Company, four drawer, legal sized cabinets, numbers nearly 90,000. It includes photographs, University prints, and three special Archives: "I Tatti" a collection of early Italian Paintings, the Court-auld Institute Illustration Archives; and a Romanesque Archive, currently being developed, will focus on Romanesque sculpture from Burgundy and southwest France.

Currently there are six professional positions. Marie Light, the Curator, implements and develops policies and programs, handles the budget, oversees the hiring and training of personnel, develops slide orders to complement the collection, supervises cataloging and classification, is chief liaison with the instructional staff, and represents the Collection at faculty meetings. Barbara Wagner, Associate Curator, manages the Asian holdings. The Assistant Curator, Joy Alexander, supervises, trains, and coordinates the slide room assistants, manages the copy photography requests for western material, catalogs and supervises extra-departmental circulation. Daniel O'Leary, the Cataloger of Western Art, and Helen Miller, the Cataloger of Asian Art, in addition to being responsible for classification and cataloging in their respective areas also supervise, train and coordinate the Student Assistants in the Print Study Gallery, and prepare material for display in that area. Patrick

Young is responsible for museum and gallery photography as well as copy photography. He provides slides and prints for faculty and student research, trains and coordinates 20 departmental projectionists at 11 teaching sites and maintains the projection equipment (Lantern Slide: Beseler Slide King 35 mm slides: Leitz Prado 500 Universal). He produces video tapes, 8 mm and 16 mm films, and slide tape programs for use in teaching and offers a non-credit course in copy and gallery photography.

The University of Michigan has assigned professional and administrative job classifications because of the subject expertise and supervisory skill required for the curatorial staff positions. Each member of the staff has an M.A. in Art History and possesses reading knowledge of the major European languages.

20 to 26 student assistants, graduate and under-graduate, work 10 to 12 hours per week in the collection: 7 file slides, 5 bind slides and dry-mount photographs, and 3 type cards, labels and correspondence. One student, advanced in the study of Medieval Art, maintains the Romanesque Archive and one or two other graduate students are engaged as research assistants. The Print Study Gallery requires 5 to 10 part-time employees. Funding for these positions comes primarily from departmental hourly allotments and assistantship money for graduate students. The Federal Work Study program and the Student Employment Program augment departmental funding for 7 or more of the hourly positions.

The collection is primarily for use by the Art History Department, though students and other departments may use the facilities for University sponsored lectures. The Art Historians drop a namecard behind the interfiled shelf list, containing duplicate level information, for every slide they remove from the file. Slides may be removed from the Collection only for the hour of the lecture. Between classes, instructors store their slide boxes on assigned shelves in the staff work area. This minimizes conflicts between professors who require the same slide on the same day, but at different hours. Extra-departmental circulation has been reduced from 6000 slides a year to 3000 by the initiation of a \$3-per-loan fee, or, a flat \$50 per year fee for unlimited borrowing.

Of the 10,000 slides added to the collection each year, approximately two-thirds are produced through copy photography. This is accomplished on a weekly basis. The average completion time for processing is two weeks. Detailed slide request forms are required for each book order to facilitate the cataloger's work. An effort is being made to reduce copy photography requests. The copy photography set-up includes: Leitz Reprovit IIa Copy Stand, Leica MDA camera, and a Beseler 45 MCRX Enlarger. For gallery and museum work a Nikon or Hasselblad camera is used.

Accession records are maintained within the Lantern slide collection, which acts as a master file. Each slide is represented by a card with the source and date of acquisition at the bottom. Red type indicates a 35 mm slide while black tape indicates a lantern slide. Accession records for the photographs are kept in notebooks. Photographs are listed in sequence of acquisition with the source. A shelf-list and subject index file, listing photographs by iconography, collection, country, medium, artist and site are also maintained.

An interfiled shelflist in the 35 mm collection, expedites check-out and acts as a filing aide. Color coded guide cards appear throughout the collection indicating countries, artists, sites, major categories within the Fogg system, individual works and details of works. Color coding is also used on the thumb-dots to allow easy identification of media.

The Print Study Gallery provides a space where students may review material from classes. Photographs, chosen by instructors from the general study file, are posted or placed in bins for all but the basic survey class. The 800 to 1000 students enrolled in survey courses sign up at the start of each term for a weekly hour of review time in one of the six study carrels where they may review slides. Each carrel accommodates six students, and is equipped with a Kodak Carousel projector and a rear projection screen. A collection of 8500 uncatalogued cardboard-mounted slides is maintained exclusively for use in the print study gallery. The facility is staffed by two student assistants, whose duties include picking up materials at the Slide and Photograph collection, posting photographs, scheduling carrel appointments, and circulating slide trays.

This is a large, professionally managed collection due, in a large part, to the progressive direction of Eleanor Collins for 27 years. Ms. Light continues to provide professional curatorship. The staff provides a congenial working relationship, and continues to upgrade and expand the collection making it an accessible, comprehensive educational tool.



Placement

POSITIONS OPEN (as of dates given):

Iowa State U., Ames: (Oct. 16, 1978) Curator of Visual Materials, College of Design, 12-month, full-time, starting salary \$12,977 - \$13,500. (New position) Qualifications: Required: BA in art, art history, architecture or related area. Preferred: MA in one of the above; related curatorial or administrative experience. Send letter of application, three letters of recommendation, and graduate transcript to: Michael P. Brooks, Dean, College of Design, Iowa State University, Ames, Iowa 50011.

U. of Iowa: (October 1978) Slide and Photograph curator, plus "studio thesis rental and exhibition program", salary open. Position available July 1979, application deadline January 15. Qualifications: MA in Art History, and 3-5 years professional and administrative experience. Apply to Dr. Wallace J. Tomasini, Director, School of Art and Art History, North Riverside Drive, Iowa City, 52240.

U. of Maryland (Nov. 1978): Slide curator, position available July 1979, application deadline January 15. Salary open. Qualifications: BA Art history (MA preferred), prior experience, reading knowledge of French. Apply to David Driskell, Chair, 1211 Art/Sociology Building, College Park, MD 20742

Hobart and William Smith (Nov. 1978): Slide Curator for September 1979. Salary open; MA preferred; apply to Lois Drawer, Chair, Art Department, Geneva, New York 14456.

Southern Methodist University (Nov. 1978): Slide Curator, for Aug. 1979, salary open. Required: MA Art History and experience. Apply to Anna Marie Carr, Fine Arts, Dallas, Texas 75275.

University of North Carolina at Charlotte, College of Architecture (new position), (September 1978): Slide curator to develop and expand collection; salary \$11,232. Qualifications: MA preferred in art or architectural history; experience in visual materials collection, and knowledge of European languages and Library Science background desirable. Apply to: Dean, College of Architecture, University of North Carolina-Charlotte, UNCC Station, Charlotte, NC 28223. Application Requirements: Resume of experience, education and other qualifications. Four letters of reference directly sent to resource.



NEW SLIDE CURATORS

S.U.N.Y., Oswego: Mindy Ostrow (had been acting slide curator at Penn State.)
 Herron School of Art, Indianapolis: Jane Anne Snider
 Western Kentucky U.; Melanie Wall
 Texas Tech U., Lubbock: Leigh Gates (from U.T. Austin)
 Ohio State U.: Jennifer Hehman (formerly ass't. at Indiana U.)
 U. Texas, Dallas: Karen Watson
 Wichita (Kansas) State U.: Anita Peeters
 U. Cincinnati: Glenn Pryor
 U. Nevada, Las Vegas: Cynthia Ortega
 U. Virginia School of Architecture: Marika Simms
 Georgia Inst. of Technology, Architecture School: Edith Dunn
 Atlanta College of Art: Jo Anne Paschall
 U. Florida, Gainesville: Marian Fox
 Arkansas Arts Center, Little Rock: Nancy DeLamar
 Boston University, Peter Grewenow

STATUS UP

Norine Cashman at Brown University reports that her status has been professionalized from the clerical category to the appointed category, with a relative salary increase. Now they are working on similarly upgrading her assistant's position.



CONTINUING EDUCATION

Slide curators continue as expected to study art history and languages to enlarge our knowledge and service, but here are some less usual related areas of study that have been found useful and interesting: a management course at the U. of Texas helped Nancy Schuller better administer her large staff and provided inspiration for her "Management Guide"; June van Cleef, Kimball Museum, Fort Worth, is in her second year of photography courses, now in color, and learning the problems of slide production; Christina Updike, James Madison U., Harrisonburg, Va., studied Projection Equipment, and now does her own annual cleaning and lubrication and makes minor repairs; Wilhelmina Minster, U. Louisiana, took a Media course; and Marie Light, U. of Michigan, is now taking accounting to aid in handling the budgeting problems of such a large collection.

Any more? Tell us what you've studied and how it has helped.

TRAINING

The dates June 17-23 have been set for the 4th annual crash course in Basic Training for Art Slide Curators, held at University of Missouri-Kansas City by Nancy DeLaurier, for 17 years curator of Slides and Photographs. This course is a one-week intensive workshop covering all aspects of managing an art slide collection. Topics include administration, acquisition, classification and cataloging, circulation and conservation as well as the production and processing of slides. Sessions will be held all day, every day for the week. Preference will be given to those with a B.A. or M.A. in art history. The course is designed for those beginning in a position as slide curator in an educational institution, museum, etc. A Chancellor's Certificate will be awarded upon successful completion of the course. Enrollment is limited to 20. For application and/or further information, write to: Arts and Sciences Continuing Education, 407 Haag Hall Annex, University of Missouri-Kansas City, Kansas City, Missouri 64110.

Guides

PROGRESS REPORT ON THE GUIDES

A meeting for all the Guide Editors was held in Detroit Wednesday afternoon, October 25. Chairman Nancy Schuller presided.

Zelda Richardson, Guide Production Manager, reported that financially the Guide sales are breaking even with production costs. All but fifty Management Guides are sold, and sales of Photograph Collection Guides are increasing. The Equipment Guide has been printed and is available for sale, as announced in the Fall Newsletter.

The Copy Photography Guide is in final revision, and should be printed by January.

The Guide for Collections without Curators has been written, is now being edited, and should be printed also by January.

The Classification and Cataloguing Guide is undergoing editorial revision and should be completed within a few months.

A new Guide for Architecture Slide Collections, primarily classification, is being undertaken by Nancy Acker, Slide Curator, with the help of Charlotte Tannenbaum, librarian, at the Franzheim Architecture Library, University of Houston, Houston, Texas 77004. Information, ideas and assistance should be directed there.

A Guide on Computerization of Slide collections was proposed, but no editor or committee was appointed.

Susan Hoover, Guide publicity chairman, reported that brief descriptions have been sent to library and architectural journals. A large mailing to advertize the Guides is now being planned.

1979 Subscriptions Due!

NO MORE FREE NEWSLETTERS!!

NEWSLETTER CHANGES SUBSCRIPTION POLICY:

The Newsletter ran up to \$400 in debt in 1978 because of increased printing rates and increased size. Rather than reduce the size and value of the Newsletter, we decided to: 1. Put all recipients on a subscription basis; 2. Charge MACAA members \$2 per year (subscriptions will be checked against the paid membership list); 3. Increase the subscription rate for non-members to \$3. The MACAA Board will continue to subsidize the Newsletter to compensate for the lower rate paid by its members.

Content: At the Conference Visual Resources business meeting the editor requested more contributions for the Newsletter, and suggestions for new material. Two regular columns were suggested: 1. Profiles of VR collections, which begins with this issue, and 2. Photography Problems, which should start in 1979. Other columns may be added, and suggestions and/or contributions from readers are warmly welcome.

Assistance: An assistant editorship, appointed on an annual basis, was established. Nancy Follis, U. Mo.-St. Louis, was appointed for 1979, and will specifically assume responsibility for the "Profile" column. Deborah Tinsley, Kansas City Art Institute, will also act as "assistant to the editor", especially convenient as she is in a neighboring school.

The editor continues to encourage subscribers to send in items that may be of interest to other readers. We all have much to share and much to learn. The purpose of the Newsletter is to fill the gaps in distance and in time between Conferences. It is a line of communication to lessen the isolation we all feel. It is the responsibility of subscribers to share both knowledge and problems through the Newsletter. We ask only that facts be verified before any material is submitted. Suggestions for columns or features would also be welcome. In summary, don't be satisfied only to read the Newsletter - participate in it! Deadlines are 3 weeks prior to the first of the months of issues.

Mailing: The Editor apologizes for the late arrival of many copies of the Fall issue, due primarily to postal delays. We agreed at our meeting to send at least the Conference issue by first class mail hereafter, to assure its timely arrival. The difference between bulk rate (1.8¢) and first class (15¢) prohibits universal first class mail without an additional increase in subscription rates for postage. However, any individual may request first class mail by adding an extra 50¢ to their subscription.



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.

ART SLIDES OF INDIA AND NEPAL (Thomas Donaldson): new address: 1684 Preyer, Cleveland Heights, Ohio 44118: lists 3000 new slides of Indian Art, especially from Gujarat and Orissa. Total offerings now 12,000 slides. Prices increased to \$2 each with quantity discounts to \$1.50.

KRISTENSON STUDIOS, 1775 Hillcrest, St. Paul, Minn. 55116: 5 Ceramic Slide kits showing the major methods of production. 42-60 slides per set, prices \$47.50 to \$65.50.

J. EDWARD MARTIN, White Rock, B.C.: further information: Prices for lists (size doubled) now \$2. Subjects now include sculpture as well as architecture; price \$.95 each, minimum order 12.

McINTYRE VISUAL PUBLICATIONS (formerly known in U.S. as just Visual Publications), Lewiston, N.Y., has an extensive new offering of modern art slides.
The film used is #7381, another version of Eastmancolor Print film.

ROSENTHAL ART SLIDES has just produced the first of their new museum offerings, 2 sets of 25 slides each (one American and one European) of paintings from the Cincinnati Art Museum. These slides exhibit the success of Rosenthal's new efforts in contrast control, a special device built to his specifications, by which the duration, intensity and color of the light is controlled at will by 4 lights placed around the lens for automatic flashing with the duplication of each slide. This method adjusts to the needs of each slide keeping the light and dark areas of the image closer together. I have reviewed these slides, and they come closer to the subtle values of original slides than any duplicates I have seen. Self-adhesive labels are supplied with these slides, which are available either from Rosenthal, or from the Cincinnati Art Museum at slightly lower prices. Lists are available from either.

CINCINNATI ART MUSEUM, Cincinnati, Ohio 45202, address to Christine Droll, Slide Library; lists and sets available, 25 European paintings and 25 American paintings, excellent slides, by Rosenthal Art Slides (see above).

ASIAN ART PHOTOGRAPHIC DISTRIBUTION, University of Michigan, has expanded to start distributing slides of Japanese painting, beginning with works from the Shinenkan, a set of 239 slides (including details) for \$235.

MINIATURE GALLERY: The "Dada and Surrealism" set is now in production, and the announcements should be out soon to regular customers. This set was photographed at the important Hayward Gallery (London) exhibition this past year, of works from 1913 to 1972, and encompasses not only the major artists such as de Chirico, Duchamp, Man Ray, Ernst, Dali, Magritte, etc, but many lesser-known. Most of the works are in the important pre-war period. The full set of 165 slides reflects the large size of the exhibit, 1250 works; but to accommodate lower budgets, a "mini-set" of 83 slides has been prepared, representative, but with emphasis on the earlier periods. Prices \$147 and \$73.50.

The "Modern Spirit" (American Painting) set has been sold out, but a new edition is being made.

The "Courbet" set has been received with great enthusiasm despite the difficulty of photographing such large and/or dark paintings. Mr. Carver notes that some of the works were included in his "19th c. French painting" set from transparencies sent by the museums, and that the new slides photographed from the originals in the London exhibition are much better.

VICTORIA AND ALBERT MUSEUM, London: slide stocks very low now, and no published lists currently available.



NEW FILMS

Kodak Ektachrome 400 (daylight and flash) for dimly lighted subjects, faster freezing action (1/1000), or depth of field with small apertures.

Kodachrome 40, #5070 (Type A), to replace Kodachrome II Professional type A, for use with 3400K photolamps.

Kodak Vericolor Slide Film 5072, print film from color negatives or internegatives, replacing #5028.



Faded photographs and negatives can be revived by a new system, autoradiography, developed by Barbara Askins, chemist at the Marshall Space Flight Center in Alabama. The process intensifies the image. (from a news item in the Detroit Free Press, 7-24-78, sent in by Ann Detwiler, University of Michigan, Dearborn.



DOUBLE VALUE FROM EXHIBITION SLIDE SETS

When Sandak published its set from the Metropolitan Museum exhibit "The Year 1200" in 1971, I was fascinated by the idea that only in this slide set could be preserved the image of the whole Bury St. Edmunds Cross, that after the exhibit the cross would be separated and its component parts returned to their respective museums.

Not all examples are this dramatic, but exhibitions do gather works that belong together, often from private collections and provincial museums, and even from larger museums where they may never have been photographed for publication. It is possible in exhibition slide sets to find works that are not only published in slides for the first time, but have never been published at all. These sets become useful then not only to illustrate art history lectures, but important for research and reference as well.

Sandak's recent Cezanne exhibit slide set, and the Miniature Gallery's Courbet set are outstanding examples, but almost any exhibition set would serve to aid the scholar as well as the teacher.

--Nancy DeLaurier

A SLIDE COLLECTION FOR STUDENTS
University of Wisconsin, Madison
Report by Christine Sundt, Slide Curator

A new facility on our campus opened up this fall. This slide collection, which has taken up all of my extra energies for the past two years, is completely apart from the Art History collection. It has been greeted with considerable enthusiasm and appreciation by the students and faculty of the Madison campus. Our plans include incorporating the catalog information into the main university library catalog and eventually extending this service to all UW system schools. In the meantime we are still finishing up the first phase of the project which includes devising standard subject headings for the catalog cards using as much from the Library of Congress heading system as possible. The classification scheme is our own.

The new slide collection at the College Library is a circulating collection of 35 mm. slides available to all students and faculty. At the present time, Art is the emphasis of the collection, with special consideration given to Modern art, the Italian Renaissance, Women artists, and the art and artifacts of North American Indians. Several slide sets, which are groups of slides with one general theme, are also available. Materials to be added in the near future include Afro-American art and contemporary Mexican-American art. The collection is located on the third floor of the College Library. Slides and slide sets may be checked out for 7 days; there are NO RENEWALS.

Slides are listed in two catalogs: A. The Artist/Title Catalog, and B. The Browsing Catalog. Listings are by: Medium-country-chronological period.

The checked-out slides may either be taken from the building or they may be viewed in the library. Options for viewing in the Library are:

A light table behind the Third Floor Desk
A viewing box on top of the Third Floor Desk
Hand slide viewers.

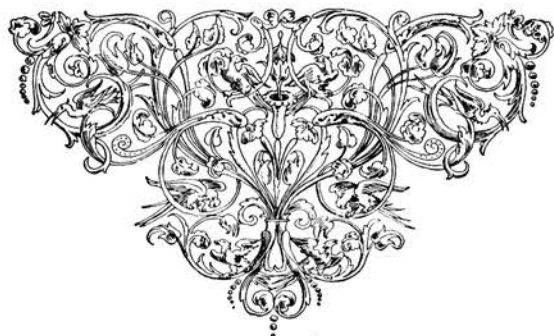


LONDON CONFERENCE

On November 10 was held a one-day conference on "Exchange of Experience on the Management of Slide Collection" at the University of London, organized by the Library Resources Co-ordinating Committee. It was apparently for all slide collections, ranging from university libraries to public free lending collections, and included the teaching of slide management in library schools and new technology in making and maintenance of slides. Copies of our Newsletter were brought to the Conference by one of the participants, Derek Carver, of the Miniature Gallery. We hope to have a fuller report in the next Newsletter.

INTERNATIONAL CONFERENCE

The format for Visual Resources participation in the CIHA Congress has been changed from an open Visual Resources program to invited committee meetings. The V.R. International Congress committee chairman, Eleanor Fink, felt the CIHA response was too late to develop an adequate program, so dissolved that committee. Gillian Scott, CAA-VR committee chairman, then appointed Nancy DeLaurier as CAA-VR representative to the Congress, to organize an international planning committee for future Visual Resources activities. Mrs. DeLaurier has invited several VR people in Europe and other areas to attend these proposed meetings with a small representative contingent from North America. Those interested in participating may apply to Mrs. DeLaurier. Registration for the Congress must be requested by December 31, 1978. The Congress will be held in Bologna, September 10-23, 1979.



DO TEACHERS CARE?

One of the most recurrent and depressing complaints I hear from fellow slide curators is "But the teachers don't care about slide quality. They just want a particular work represented, and it doesn't matter if the color quality is poor, or even if it's black or white. They don't believe high-quality slides are worth the price we usually have to pay for them."

Nothing would please me more than a flood of irate retaliations from art history faculty to disprove the point, but I fear it will not happen.

Is art history to be taught mainly as document? Yet even such a document is only a half-truth if the color is false. Perhaps yet another responsibility is thus laid on our shoulders: to see that our students are inspired by the beauty of good color slides in art history classes, despite lack of support.

How do you do this with a faculty apathetic about quality? You might start by ordering as samples a few beautiful originals from Saskia, Burstein or the National Gallery, London, and good duplicates from Rosenthal's new-process. Then set up a display comparing these with your old off-color slides. Point out the rich colors and full range of values compared with the harsh high-contrasted slides taken from book plates. Of course many favorite works are not yet available in good color slides on stable film, but slide producers and museums continue to improve their product and increase their offerings. It is a pleasant surprise to discover how many works of art are now available in good slides.

Nancy DeLaurier



WANT ADS

WANTED:

PRINCETON HOLDERS: Their source has dried up, so any source for new or used 3 1/4 x 4" vertical cardboard Princeton slide holders would be welcome. Please contact Marie Light, Slide and Photo Collection, Art History Department, University of Michigan, Ann Arbor, Michigan 48104.

FOR SALE:

Unused set of 156 Miniature Gallery slides, 19th century French painting set (second set ordered by mistake). Original cost - \$122. Contact Lauren Soth, Department of Art, Carleton College, Northfield, Minnesota 55057.

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 _____