

VRA Bulletin

Volume 05

Issue 3 VRAB Volume 5, Issue 3, 1978

Article 1

June 2016

VRAB Volume 5, Issue 3, 1978

Follow this and additional works at: <https://online.vraweb.org/vrab>



Part of the [History of Art, Architecture, and Archaeology Commons](#)

Recommended Citation

(2016) "VRAB Volume 5, Issue 3, 1978," *VRA Bulletin*:Vol. 05: Iss. 3, Article 1.

Available at: <https://online.vraweb.org/vrab/vol05/iss3/1>

This Feature Articles is brought to you for free and open access by VRA Online. It has been accepted for inclusion in VRA Bulletin by an authorized editor of VRA Online.

VRAB Volume 5, Issue 3, 1978

Abstract

This issue covers the MA-CAA Conference in Detroit 25-28 October. It includes pieces on slide acquisitions and slide suppliers, consultation services and professional standards. There are also vacant job postings, exhibition itineraries, and professional development opportunities of-interest to visual resources professionals.

Keywords

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

Author Bio & Acknowledgements

Nancy DeLaurier

Department of Art and Art History

University of Missouri-Kansas City

MID-AMERICA COLLEGE ART ASSOCIATION Slides and Photographs Newsletter Fall 1978

Volume 5

No. 3

September 1978

CONFERENCE !

MA-CAA Conference
Detroit, October 25-28

Wayne State University, host institution

How could the 1978 Visual Resources program possibly top last year's? Lynn Barry, Wayne State University slide curator, seems to have done it. The topics are current and important, the speakers are first-rate. Lynn has gathered experts on the topics we checked as priority, and has put together an un-missable conference for us. Here is the final program, and registration forms are on the back page of the Newsletter.

In addition to the program, slide people have such a good time just getting together! Send your registration in early so Lynn can plan, and so you don't miss the lower rates. Notice that she is providing a room-mate service to cut down your hotel costs, and to make your stay more pleasant, but you must act quickly on this.

The group lunch on Thursday at the New Hellas Cafe should be fun, and we encourage you to sign up for it. Lynn must guarantee a minimum of 40, or we must make up the deficit from our already-depleted treasury.

We also encourage the bus-trip to Ann Arbor-it will go right to the door, and you'll have no parking problems in crowded Ann Arbor. Again a minimum guarantee is necessary.

Come to the MACAA Conference to learn, to compare, to make friends, to be part of an active and vital group of people whose interests and problems are the same as yours. We look forward to seeing you in Detroit!

MA-CAA VISUAL RESOURCES PROGRAM

DETROIT, RENAISSANCE CENTER

Wednesday, October 25

Afternoon

- 1:00 - Registration
- 2:00 - Executive Committee Meeting
- 3:00 - MA-CAA Guide Meeting

Evening

- 6:00-6:15 - Welcoming Session
- 6:15-8:00 - Major Classification Systems Analysis
Prof. Antje Lemke, Syracuse University, School of Information Studies
- 8:00-9:00 - Social Hour

Continued, next page

The MA-CAA Slide & Photograph Newsletter

Editor: Nancy DeLaurier, U.Mo.-KC

Printed by UMKC Printing Service

Published quarterly: March, June, September, December. Supported by MA-CAA and sent free to college-level institutions in the Mid-America region, and to MA-CAA members outside the region. Subscription rate to all others: \$2.00 per year, subscription period beginning with the March issue. See subscription form on last page.

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 Winter issue is November 7.

The current chairman for the MA-CAA Slides and Photographs group is Nancy Schuller, University of Texas, Austin.

Copyright MA-CAA Visual Resources 1978

COME TO DETROIT!

COME TO THE CONFERENCE!

MACAA VISUAL RESOURCES CONFERENCE PROGRAM,
continued

SECAC

Thursday, October 26

9:00-10:30 - Art Grantsmanship. Bill Hulsker, General Reference, Purdy Library, W.S.U.
10:30-11:30 - Archival Procedures, Dennis Barrie, Mid-West Area Director of Archives of American Art
11:30-1:30 - Luncheon, pre-arranged in Greektown

Afternoon

1:30-3:00 - Pulling Together a Slide Portfolio, Museum/Gallery Photography, Pat Young, Univ. of Michigan, Staff Photographer
3:00-4:00 - Alternatives in b/w Copy Photography, Rick Bielaczyc, Assistant Director of Photographic Services, W.S.U.
4:00-4:30 - Architectural Photography, Dr. Wayne Andrews, Professor of Art History, W.S.U., and noted Architectural Photographer and Author

Evening

MACAA GENERAL OPEN HOUSES:
Wayne State University
Archives of American Art
Detroit Institute of Arts
Center for Creative Studies

Friday, October 27Morning

9:00 - Board Bus for Conservation Lab at the Henry Ford Museum at Greenfield Village in Dearborn
9:30-11:00 - Tour of Conservation Lab, Col. Edward Gilbert, Chief Conservator
11:00-12:00 - Bus ride to Ann Arbor

Afternoon

ANN ARBOR SESSIONS

12:00-2:30 - Free time in Ann Arbor to eat, shop, visit the University Museum, Kelsey Museum of Ancient and Medieval Archaeology, University Libraries
2:30-3:00 - Tour of Archives of Asian Art, Alita Mitchell, Director, Tappan Hall
3:00-4:00 - Workshops, Cataloguing
1. Far Eastern Art-Barbara Wagner, Associate Curator of U of M, Slide and Photographic Library
2. Ethnographic-Bill Wierzbowski, Research Assistant, D.I.A., Dept. of African, Oceanic and New World Cultures
4:00-5:00 - Tour of U. of Slide and Photographic Library, Marie Light, Curator
5:00-6:00 - Return bus trip to Plaza Hotel, Detroit

Evening

FREE

Saturday, October 28

9:00 a.m. Visual Resources Business Meeting, Detroit

The Southeastern College Art Conference (SECAC) will hold its 1978 conference at the University of Arkansas-Little Rock on October 26-28. The second annual meeting of the Southeastern Art Slide Librarians in conjunction with SECAC will be held Thursday, October 26. The slide curators meeting is organized by Christina Updike, Art Slide Curator of James Madison University. The morning session, from 10:30-12:00 noon, will feature a presentation by Nancy De Laurier on the topic of "Slide Quality." In the afternoon, from 2:00-4:30 p.m., an informal discussion session on slide library problems will be led by experienced slide curators. Other highlights of the conference include a riverboat trip with dinner on Wednesday evening for those who arrive early. Slide librarians are invited to sit with Nancy and Christina for dinner to become acquainted during the trip. Jennifer Sparrow, the slide curator of the host University, invites all attending slide librarians to visit their slide room facilities. If you plan to attend the conference, please contact Christina Updike, Art Department, James Madison University, Harrisonburg, Virginia 22807 and also write for a registration form from SECAC, P.O. Box 1022, Chapel Hill, North Carolina 27514. Slide librarians may register for the Thursday sessions or the entire conference.

FIRST ARLIS/NA WESTERN REGIONAL CONFERENCE
Sponsored by the Arizona Chapter of ARLIS/NA
October 27-29, 1978 Phoenix, Arizona

Theme: "All About Archives"

Registration Fee: for ARLIS Members \$15.00
for non-ARLIS Members \$18

Of interest to Visual Resources:

Sat. 2:00-4:30 "Photographic Archives" Panel Presentation, Moderator: Keith McElroy--University of Arizona Art Department; Charles Colley--Field Collector and Archivist, ASU; Harold Jones--formerly of the Center for Creative Photography, University of Arizona; Lee Theisen--Phoenix Historical Society

COME TO THE CONFERENCE!

UNSOUGHT SLIDE ACQUISITIONS

Especially this time of year slide curators are subject to the receipt of slides from traveling photographers. Some of these are excellent, well documented and valuable contributions to a teaching collection; they also allow collections to include slides that would not be available through museums or commercial sources. However, others are not worth the cost of mounting, and will seldom, if ever, be used for teaching. Most are in between these two extremes.

The photographers, usually faculty or friends of faculty, often expect varying arrangements or financial considerations, usually either duplication of their slides, or payment for their originals, or at least a statement of value for income tax deduction.

Questions arise:

Do we have to accept all these slides?

Who should decide which slides to accept and add to the collection?

What criteria should be used?

What value should be placed on accepted slides? The cost of film and processing only? The "fair market value" of the slides?

Should the institution provide film and processing for what might result as sub-standard slides?

With help from the slide curators of Harvard, University of Michigan, New York University Institute of Fine Arts, Princeton, University of Texas, and Yale, the following guidelines have been worked out which others may find useful:

We need not accept all gift slides; or if they are accepted, we are not bound to spend our time and expensive mounting materials on poor quality or un-needed slides. As of last spring, the cost per slide for processing, including materials and hourly-wage labor, at UMKC was 89¢. Such costs must be considered.

The slide curator should make the decisions, aided when advisable by an interested professor.

Criteria for selection: 1) Original slides are preferred, with quality criteria based on the CAA/ARLIS Slide Quality Standards Statement (from our Summer 1978 Newsletter); 2) The slides should be needed or potentially useful in the institutions' collection; and 3) Each slide must be completely and accurately documented (see also our Slide Quality Standards, and add "medium").

The IRS approves* for deduction the "fair market value" of a donation. If this deduction is used, then no payment can be made, nor deduction taken, for film or processing.

Some institutions are legally prevented from making appraisals, so instead give a wide range of suggested values to allow the donor to set his own valuation. However, an estimated valuation of \$1.00 to \$1.50 would be a "fair market value" for a cardboard-mounted slide which meets the above-mentioned criteria.

Most institutions do not advance film and processing, but prefer to see the finished slides first before making any financial arrangements with the photographer.

For any donation of slides, an official letter of acknowledgment should be written by the slide curator, acclaiming its educational value to the collection, whether or not a monetary value is attached. The donor can then use this letter to support a possible deduction claim with the IRS.

Harvard also anticipates the problem of later requests for duplicates of donated slides, and asks donors to fill out a form indicating how they want such requests to be handled.

However impolite it may be to reject gifts or deflate the ego of these photographers, we cannot commit our limited time and funds to the processing and storage of unneeded slides. The teaching value of the slides must be weighed against the storage space required, the cost of mounting, and the time involved in cataloging, labelling, and processing.

--Nancy DeLaurier

*See IRS Publication 526, 1978 ed. "Income Tax Deductions for Contributions, pp. 2 and 8."

COME TO DETROIT!

MACAA GUIDES

The monumental Guide to Equipment for Slide Maintenance and Viewing, edited by Gillian Scott (Carleton U., Ottawa), is at last in production, and should be available by October 1. This thorough study of equipment and methods, with about 150 pages and 39 photographs, will deal with binding, labeling, storage, light tables and viewers. Included will be A.G. Tull's April 1978 article from the British Journal of Photography on "Film Transparencies between Glass", as reviewed in the Summer Newsletter. Priced at only \$7.00, this will be an invaluable aid to slide library management. Order blanks are at the end of the Newsletter.

The other two GUIDES so far published are Management of Visual Resource Collections, edited by Nancy Schuller (U. Texas, Austin) and Guide for Photograph Collections, edited by Susan Tamulonis (Wake Forest U.). Zelda Richardson reports that 174 Management Guides and 31 Photograph Collection GUIDES have been sold.

Other GUIDES being written and edited are: Classification and Cataloguing, and Slide Collections without Curators (or The Small Collection). A special Guide for Architectural Slide Collections has been proposed.

FAIR PLAY FOR SLIDE SUPPLIERS

Our CAA/ARLIS Committee on Slide Quality set good standards for slide suppliers. I supported and contributed to this endeavor. Now we in turn are obligated to set standards for ourselves in slide acquisition. The attitudes and practices of some institutions range from appallingly dishonest to merely careless. Does the noble title "institution of higher learning" license us to cheat slide suppliers any more than we would shoplift from our local grocer?

Granted, most of us suffer from inadequate funding. I do not recall hearing from any institution in recent years that they felt their allotment sufficed their needs. Poverty however is relative. Many slide curators envy the budgets of those with similar needs who cry for more. My observation is that unethical practices are not in proportion to the poverty level of the institutions. It is, in fact, sometimes the better-funded schools that buy the expensive equipment with which they duplicate copyrighted slides and photocopy color bookplates. Although the former is clearly unethical and possibly illegal (see article in Spring Newsletter), the latter is more probably still legal, but clearly cheats the slide suppliers out of business, while deluding us into thinking the bright "pretty" bookplate colors provide better quality than the more accurate colors of the good slide producers.

Slide production for the academic art market is, at best, a marginal business. I know of no slide producer that has even made a living supplying our needs without a supplementary source of income. All slide companies that I know about are either small family businesses, or the academic supplying section is merely a part of a larger operation. Three "large" companies that come to mind are Scala, Woodmansterne and Sandak. Scala and Woodmansterne are major producers of tourist slides in Italy and England respectively (GAF Panavue in North America would be the equivalent, but they have abandoned direct art slide sales entirely as non-profitable). Sandak is both a family business and a combination of markets. Harold, with his wife Ruth and his brother Victor, run the business with a handful of employees in a small cement block building. Secondary schools are a major part of his market, and he also does commercial work, as does Scala. Scala also publishes art books. Publications Filmees d'Art et d'Histoire is a small one-man office in a major Paris color processing lab. The conglomerate of five companies under SEPT is a tiny office complex on the 4th floor of a drab Paris building, with only one person in evidence. "Saskia" is Renate Wiedenhoft, who runs the business from home with the help of her husband Ron, an art history professor, and her parents in Germany who assemble the slides. John Rosenthal has converted the basement of his modest South Chicago home into a slide production and processing plant, with two or three employees, and depends heavily on

income from his wife's high school French teaching. The "Miniature Gallery" is the attic of Derek Carver's home, where his wife Brenda and two part time employees handle the business end, and Derek does the camera work and writes all his letters. Until recently he operated another unrelated business, but is trying now to support his family on our market alone. If he is succeeding as it appears, he is the first that I know of. The tale could continue for any company.

Now we are imposing expensive standards on these small and low-margin businesses. Documentation requires the considerable time of a knowledgeable person, and printing it on labels and in lists and catalogs is costly. The photographic accuracy we expect requires large investments in equipment.

We are asking for slides to be made on high-quality and more stable film than the pink-turning Eastmancolor. These quality films are much more expensive. Let us not now penalize the producers who changed to it by substituting cheaper methods of acquisition. Encourage them by continued patronage. The companies that now produce good slides on stable film report that their business is actually better than ever, which shows that quality does pay!

Prompt and accurate order-filling and correspondence requires the time of capable people - the major problem in short-staffed museum slide sales.

We need to continue to patronize these suppliers if we want them to maintain their capability to provide the slides they offer when we need them. Have you studied the recent catalogs and listings of the most active slide suppliers? Collectively, they are a rich source for effective art history teaching. I can safely say that good slides are commercially available to supply the basic needs of most art history programs, and a large proportion of upper-level and graduate level requirements.

Instead of duplicating copyrighted slides for any purpose, we should purchase the additional copies needed from the supplier. Our photocopying should be limited to needed slides not obtainable on the commercial market.

A few slide companies are still so trusting as to maintain an approval policy. There is evidence that this has been abused by institutions duplicating and returning the slides. Of course, any liberal return policy also runs this risk. Moral judgment on this type of cheating is obvious, and we assume that none of our readers is guilty.

As to business practices: we expect our orders to be filled promptly, but we don't always check to see that their invoices are paid as promptly as institutional procedure allows, which is slow at best. Orders and invoices must pass through numerous hands, including inefficient and careless clerks and procrastinating

PROFESSIONAL STANDARDS

administrators. Suppliers report that payments are often delayed by months, and there are even some deadbeat institutions! These delays deprive the suppliers of the use of their money, tantamount in the business world to borrowing from them at the rate of 5% to 15%, depending on the country and the time. Our responsibility does not end with orders or even approving vouchers for payment. We should follow through to see that our suppliers are paid promptly.

We expect our orders to be filled accurately, yet we frequently send inaccurate orders, which cause puzzlement and mistakes on the filling end, and result in time-and expense-wasting correspondence and exchanges. Double-check each order before it goes out, and don't depend on purchasing department clerks to re-type your order list correctly. Type lists on separate sheets which can be merely xeroxed and attached to the order.

Several suppliers have established minimum orders because it is unprofitable for them to fill small ones. The paper-work on both ends takes about as much time for two or three slides as for 50 or 100. Have you seen your institution's purchase-order form? These are not inconsiderable. Many have several pages to fill out, asking such questions as "how many square feet of warehouse space do you have?" Such forms caused one museum to double its slide prices to institutions instead of giving an educational discount! The least we can do is order enough at a time to make it worth their while.

As a group we are now establishing an admirable reputation as discriminating slide buyers. Let us also establish a reputation as responsible buyers, and honest acquirers of slides.

--Nancy DeLaurier

CONSULTATION SERVICE

Julia Hainline reports the highly successful completion of the first use of our Consultation Service. Mary Wilkinson, formerly a Metropolitan Museum slide curator, was engaged by Colgate U. at Hamilton, N.Y. to analyze their slide collection and prepare a report. She spent two days at Colgate and sent them a 60-page report, dealing concretely with their particular problems and giving them a plan for long-range development. The Colgate chairman was immensely pleased and offered to serve as reference for any other prospective clients.

Wendy Phillips, until recently visual media curator at the Minneapolis Institute of Art, has been added to the list of consultants, specializing in museum and multi-media aspects of visual resources. Other consultants are Barbara Maxwell, retired, U. California-Riverside, and Eleanor Collins, retired, U. of Michigan.

Julia Hainline, chairman of our Consulting Services, can be contacted in the Slide Library, Department of Art, Western Illinois University, Macomb, Illinois 61455.

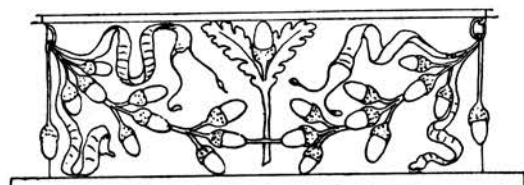
Although the joint committee on standards is functioning, and has established its full component and its sub-committee co-ordinators, it was felt that an official action from both CAA and ARLIS boards of directors was needed. The following statement was drawn up by co-chairmen Joan Abrams and Stanley Hess to be presented to the CAA Board at their October meeting, and to the ARLIS Board at their next meeting:

PROPOSAL TO CAA EXECUTIVE BOARD FOR SANCTION AND SUPPORT OF ARLIS/NA AND CAA JOINT SUB-COMMITTEE ON STANDARDS FOR VISUAL RESOURCES COLLECTIONS:

This joint committee was organized during the 1978 annual meetings of both organizations as an outgrowth of the CAA-VR sub-committee on Professional Status. Subsequent to the CAA executive board's October, 1977 endorsement of the statement on Professional Status for VR Curators/Librarians (also endorsed by ARLIS/NA), it was recommended that we now address ourselves to the development of detailed standards for our profession. Realizing that VR professionals in both organizations share many common needs and goals, and are often active in both groups, it was decided that this project would be most effective as a joint venture. Joan Abrams was selected to act as CAA-VR Co-chair person, and Stanley Hess was selected for ARLIS/NA. The sub-committee will report to Gillian Scott, CAA-VR Committee Chairperson, and William Bunce, ARLIS/NA Standards Committee Chairperson.

The goal of the committee is to develop comprehensive standards for VR collections and collection development which will serve as theoretical and practical guidelines for all concerned institutions and professionals. These standards will be submitted to the executive boards of ARLIS/NA and CAA for their endorsement and will be published in the newsletters of each organization. Funding may be sought from both organizations as the need is determined to help defray costs for printing and mailing. In addition, private funds may be solicited during the latter stages of the project so that the committee may meet to compose the final text.

NOTE: A similar document is being prepared for the ARLIS/NA executive board. Pending the approval of each board, a formal collaboration between ARLIS/NA and CAA on Standards for Visual Resource Collections will be established.



PLACEMENT

The following positions were open as of the dates given, although they may now be filled.

Southern Methodist University, Dallas, Texas, (7-14-78): Slide Librarian with BA or MA in Art History and at least six months experience in a slide library. Contact: Mona L. Wyatt, Administrative Assistant, Division of Fine Arts, Southern Methodist University, Dallas, Texas 75275.

East Carolina University, Greenville, N.C. (6-9-78): Librarian for slides, books and AV materials in School of Art, and teacher of one or two Foundation Courses. Salary: \$12,500. Contact: Tran Gordley, Acting Dean, School of Art, East Carolina University, Greenville, North Carolina 27834.

Boston University, (8-21-78), Slide Librarian, Art History Department, MA in Art History (or BA plus ML's) and 3 years art slide library experience. Contact: Karen Bernstein, Personnel Department, 881 Commonwealth Avenue, Boston University, Boston, Massachusetts 02215.

The following positions have been previously noted in this column, and we have not heard yet if they have been filled:

S.U.N.Y., Oswego, New York
U. of Nevada, Las Vegas
Texas Tech U., Lubbock

For placement information, contact Nancy Schuller, Art Department, University of Texas, Austin, Texas 78712.

NEW SLIDE CURATORS:

Carolyn Papsidera, Toledo (Ohio) Museum of Art
Jane Anne Snider, Herron School of Art, Indianapolis
Judith Yellin, Minneapolis Institute of Art

COME TO THE CONFERENCE!

MORE TRAVEL NOTES

Stanley Hess, Cleveland Museum, is currently in Australia, invited by June Stewart, U. of Melbourne, to present a paper to their ARLIS/ANZ meeting. He is combining professional activity with a vacation that will include New Zealand. We expect a report on his return from Down Under.

PHOTOGRAPHIC CONSERVATION SEMINAR

The Graphic Arts Research Center of the Rochester Institute of Technology will conduct a seminar on "Preservation and Restoration of Photographic Images", September 25-27. The program will provide "instruction in the preparation, processing, storage and restoration of photographs of archival interest". It will be conducted in the School of Photographic Arts and Sciences at RIT, and in the new Photographic Science Laboratory at the International Museum of Photography in the George Eastman House. The cost of \$195 covers tuition, supplies and reference material. Rooms will be reserved in a nearby motel. For information and registration contact William D. Siegfried, training director, (716) 475-2758, College of Graphic Arts and Photography, R.I.T., One Lomb Memorial Drive, Rochester, New York 14623.

PHOTOGRAPHS ON OPEN SHELVES?

Problem: We are very pressed for space in the photograph collection. Mounted photographs have always been stored in filing cabinets, but we are considering now storing them in shelves, in a variation of x-ray filing, possibly in compact storage units where the entire range of shelves is on a floor track and can be moved to open an aisle where needed.

Question: I have seen only one collection so far that uses shelf filing for mounted photographs. Are there others? Has anyone investigated this type of storage for a mounted photograph collection? What about dust? access? What about warping or curling? I am familiar with box storage, but shelf storage would go directly to an open shelf, with or without a covering door, with guide cards on the side. The system is feasible, but what affect will it have on the material?

Any comments or warnings or other information would be very much appreciated by Helen Chillman, Slide and Photograph Collection, Art and Architecture Library, Yale University, New Haven, Connecticut 06520.

EXHIBITION ITINERARIES

The great Tutankhamen exhibition will return by special arrangement to a third city on the West Coast next summer: San Francisco, June 1-September 30, 1979.

COME TO DETROIT!

A LONDONER LOOKS AT US

One of the largest lending slide libraries is the National Slide Loan Service at the Victoria and Albert Museum, London. They supply slides for educational purposes for any lecturer in the United Kingdom, even by mail. The former director, James Strand, was known by many of us. Now retired, his successor, A.D. (Bertie) Maxwell is visiting the U.S. and Canada again to seek methods of streamlining his very complex operation. Bertie's fifth trip in three years is funded by a Churchill grant, and he is spending most of August and September on the following ambitious itinerary. He is promoting museum slide exchanges as well, and investigating slide production.

As of this writing, he has been to visit Stanley Hess at Cleveland, the Toledo Museum, the Detroit Art Institute, Marie Light at the University of Michigan, the ROM at Toronto, Minneapolis Art Institute, Rosann Auchstetter at the Chicago Art Institute, Olivera Mihailovic at the U. of Chicago, John Rosenthal in Chicago, Nancy DeLaurier at U.M.K.C. and Janet McKenna at the Nelson Gallery in Kansas City. He then headed for the San Francisco area to visit Kathleen Hardin at Santa Cruz, U.C. at Berkeley, the Oakland Museum, then to Toni Graeber at U.C.L.A. and Robin Kaplan at the L.A. County Museum; Zelda Richardson at the U. of New Mexico, Nancy Schuller at U. of Texas-Austin, and the Kimball Museum at Fort Worth; then back East to Washington, D.C., Winterthur, the Philadelphia Museum, Margaret Nolan at the Metropolitan Museum, Cynthia Clark at Princeton, Helen Chillman at Yale, and Sandak's at Stamford. He's quite likely to be better informed on North American slide libraries than any of us!

REPORT ON THE NORTHWEST

With a valiant effort at suppressing raptures on its scenic glories, I shall restrict commentary to the professional pleasures of visiting the Northwestern U.S. and Western Canada.

I found my long-time CAA Conference colleague, Jo Nilsson, in her domain at the Seattle Art Museum, and discovered that she, like many museum people, does much more than curate slides. Besides, she has a mean skillet with scallops in her apartment!

Milly Thorsen at the University of Washington like me has been at her job for 16 years. She valued the opportunity to meet colleagues at the Western Canadian Conference last winter, and hopes to continue some group activity in that region. After a visit to her slide library, we enjoyed lunch in her houseboat-home.

We saw the University of Vancouver's handsome made-to-order slide cabinets, then lunched with Barbara Hopkins and her department chairman, George Knox, at their beautiful faculty club. Chris Stevenson showed us the slide room at the University of Victoria, then took us on a tour of her flower-bedecked city.

At the University of Calgary we talked with Luella Du Wors and her art history chairman, John Stocking. Then a delightful evening over supper in her apartment discussing everything but slides!

Two observations: 1) the Canadian slide curators, though generally better paid and funded, are under-staffed because there is no work-study type of program, 2) the International boundary becomes professionally fainter and fainter, and we should continue to find ways within our organizations to work around it, thinking in terms of natural geographical regions instead of political lines.

--Nancy DeLaurier

Order blank for the
Guide to Management of Visual Resources Collections, Edited by Nancy Schuller

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

Please enclose \$5.00 (pre-payment required)
Make check payable to: University of New Mexico
Send to: Zelda Richardson, Slide Library
Art Department, University of New Mexico
Albuquerque, New Mexico 87131

Subscription
to the MA-CAA Slide & Photograph
Newsletter for 1978

(for those outside the Mid-America CAA Region)

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

Please enclose \$2.00.
Checks are payable to UMKC-MACAA

Send to: Nancy DeLaurier
Art & Art History
UMKC
Kansas City, Missouri 64110

SLIDE MARKET NEWS

Nancy DeLaurier
Continuing Addenda to the 1976
Slide Buyers Guide

North American Sources:

BUDEK FILMS is looking into alternatives to replace Eastmancolor film. When and if a change is made, prices will rise.

JOHN ELK III has been recommended by Chris Stevenson (U. of Victoria, B.C.) as a good source for Latin American architecture slides. Many details and accurate dates.

NEIL HART (address correction: Hallandale, Fla.) has recently updated his slide catalogs in South and Central America, Iran and the Mediterranean and Asia Minor, and has added the Far East, including Southeast Asia and Japan. His slides are useful sociologically as well as art historically.

HARTILL ART ASSOCIATES has a new catalog supplement that includes new medieval slides and photographs on Chartres and 11 Burgundian churches; also modern architecture in Mexico, Ontario and Quebec, Maine and Vermont. This supplement will be sent automatically to holders of the catalog. The catalog (\$5.00 + \$2.35 U.S. postage) is well-organized and documented, listing an interesting variety of architecture, sculpture, mosaics and frescoes in Italy, France, South and Central and North America, ancient to modern. Slides are originals @ \$3 and duplicates @ \$1.75.

KAI-DIB has increased prices from \$1.50 to \$1.95.

J. EDWARD MARTIN, 1360 Fir Street, Suite 306, White Rock, B.C., V4B 4B2, Canada; an art and architecture professor, offers slides of Canadian and western U.S. architecture. He assures fine quality and complete documentation. Sent \$1 for descriptive lists and prices.

ROSENTHAL ART SLIDES announces 100 slides in production from the Metropolitan Museum, and 50 from the Cincinnati Museum, for whom he is now making slides. The Met transparencies were carefully selected from their collection and do not duplicate slides offered by any other authorized Metropolitan Museum slide supplier. Lists for the Met and Cincinnati Museum slides should be available by December. Now that production with his new machines is smoothed out, he is turning attention to new material, and is negotiating with other museums to produce slides of their work.

VISUAL EDUCATION (Herbert E. Budek) offers a special 40% discount on all available film strips and slide sets until December 31, 1978.

SCALA, U.S. office, new address: 342 Madison Avenue, New York, New York 10017, offers a new set: Stained glass of Canterbury Cathedral, ca. 1175-1220. A set of 36 slides of carefully selected original panels and details, taken from scaffolding, available at \$25. Photographed by Dr. Madeline Caviness, Chairperson, Fine Arts, Tufts University, and author of Early Stained Glass of Canterbury Cathedral, Princeton University Press, 1977, and a volume on the stained glass of Canterbury Cathedral in the Corpus Vitrearum Medii Aevi series, presently in press.

Museums

STANFORD MUSEUM is making their slides on #5071 duplicating film, produced by Frank Holmes Labs.

TORONTO, ART GALLERY OF ONTARIO is apparently no longer selling original slides for \$1 as listed in the SBG addenda. Original slides must be made to order @ \$4.

Institutions

AMERICAN CRAFT COUNCIL, "Your Portable Museum", has a new catalog describing over 100 slide kits, plus filmstrips and 16 mm movies. Six new slide kits available are: Peter Voulkos, new stained glass (10 American artists), jewelry from the Museum of Contemporary Crafts collection, Christmas tree ornaments, women artists, potters at work (film of rural Japanese potters). In sets @ about \$1.20 per slide.

AMERICAN COMMITTEE FOR SOUTH ASIAN ART is re-issuing all their 19 previous slide sets, 100 slides per set, at a special price of \$1500 for all. Five new sets to be published in 1978/79 include one in Western Art and one of interest to Eastern religious studies; they are: 1. Life of Krishna in Indian sculpture and painting, 2. Architecture and Sculpture of Hoysalas and Kakatiyas, 3. Sultanate Architecture, 4. Baroque art of Portuguese Goa, 5. Art of Burma.

ASIAN ART PHOTOGRAPHIC DISTRIBUTION will issue sets of Chinese Painting slides from the major exhibit of works from the Nelson Gallery and Cleveland Museum, which opens in Kansas City, April 1979. The Nelson Gallery set will be available in late fall 1978, and the Cleveland set later. Each group will be offered in a general set and a complete set, with many details. Prices \$1.10 per slide. Of the Nelson slides, 700 slides will be available in the complete sets, and 300 in the general sets.

NEWPORT COUNTY (RHODE ISLAND) PRESERVATION SOCIETY, 118 Mill Street, Newport, Rhode Island 02840, has sets of slides totaling 112 for \$25. The information given is inadequate, but Carol Ulrich researched it, and she might send a copy of her researches for 25¢.

TUTANKHAMEN EXHIBITION slides are available three ways: 1) The Sandak set of 48 cardboard-mounted slides on new film for \$60; or \$1.30 each, from Sandak; 2) at the Exhibition, 5 sets of Sandak slides, 10 slides per set, cardboard mounted, @ \$6.95 per set, probably not available by mail; 3) the Metropolitan Museum slide-tape set by Visual Media, 40 slides for \$14.95, from the Met Sound-Slide Library.

Foreign

England

MINIATURE GALLERY is now processing and will have available in several weeks the Courbet set from the major Courbet exhibition in London, comprising works from numerous provincial museums as well as the major ones. The important "Burial at Ornans" and "Good-day M. Courbet" are included. The set totals 112 slides, including 14 details and 3 drawings.

The supplying of Exhibition catalogs to American customers poses a problem for Derek Carver. British catalogs are usually superb in quality and low in cost, and he is often tempted to include them in the slide set. Although his slide labels almost always contain adequate information for cataloging, accompanying exhibition catalogs add valuable material that would be otherwise difficult to obtain. Sometimes Mr. Carver includes catalogs at no extra charge, as with the recent "British Painting 1952-77" set, but he cannot do this on a regular basis. He would like some feedback on his customers' interest in catalogs. Are they worth the additional cost, including postage? They cannot for practical reasons, be mailed separately, so must be sent air mail with the slides. Opinions on the subject may be sent to the editor to be forwarded, or directly to Mr. Carver in Surrey.

CRAFTS ADVISORY COMMITTEE, Department VA, 12 Waterloo Place, London SW1Y 4AY, has 10 slide packs, each with 18 slides and a short essay by an expert; on weaving, ceramics, glass, jewelry, calligraphy, and early musical instruments. Prices, £2.70 plus postage on most sets. Descriptive brochure available. Also, 8000 slides available of 400 craftsmen "Round about Piccadilly", but no lists or prices were sent.

Germany

BLAUER ART SLIDES: No new catalog in English since the 1972 one, but a 1976 catalog in German contains only a few new additions, mainly from the Berlin Gemaldegalerie. The prices are now \$1.20 for the old masters, and \$1.45 for the 20th century works. About 200 titles are out-of-stock. The slides are printed on a "Kodak slide film", which must be #5028 (unless he's changed), because the old slides have held their color too well to have been on Eastmancolor.

Italy

SCALA has available a 1978 catalog of slide sets, in Italian, with an English table of contents giving necessary format information; an accompanying order form gives prices in \$. Average price per slide, 55¢ to 62-1/2¢. Scala is investigating other films for a possible shift from Eastmancolor, with increased prices, for certain slides.

The catalog "Slides of Works by Women Artists", by Mary Garrard, published by the CAA Women's Caucus, is now out-of-print; but funding is being sought for re-printing. Meanwhile some slide companies have compiled separate indexes of their women artists' slides; e.g., Rosenthal, Sandak and Saskia.

SLIDE QUALITY STANDARDS

Omissions: The very important word "medium" was omitted in the copy of the Statement as printed in the Summer Newsletter. Insert "medium" in the list of information required for slide labels. Also, an editing error: "The film should be clean with no dirt or scratches on the surface nor duplicated onto the film..."

THE EYE OF THE BEHOLDER

Judgment on slide color quality should ultimately be accepted only if made in the presence of the original work of art - and even then with the same type of lighting used by the photographer. As striking examples of variant opinions, a supplier reports the following four judgments on a single slide set, all from one morning's mail:

- A lecturer in country A asked for no more slides on a particular film;
- A museum in country B much preferred that film and was well pleased;
- A college in country C returned the set for "poor quality";
- A university in country D said the set was "terrific".

Who is right?

As an educational experiment sometime, subject the same painting to daylight (sun and overcast), fluorescent light (cool and warm), tungsten (as a museum spotlight) and photoflood lamps. Chances are you will see five or six different paintings from light sources all normally used in museums for viewing and/or photography. Add different kinds of film to the light factor, then add different kinds of reproduction films and methods to the light and original film factor, then try to balance all those variables! Slide production is a complex matter, not to be lightly judged.

Detroit Plaza Hotel

Renaissance Center
 Detroit, Michigan 48243 • (313) 568-8000

WESTERN INTERNATIONAL HOTELS
 Partners in travel with United Airlines 

PLEASE CIRCLE DESIRED ACCOMMODATIONS. IF RATE REQUESTED IS NOT AVAILABLE, NEAREST RATE WILL BE RESERVED.

ACCOMMODATION	STANDARD	MEDIUM	DELUXE
<input type="checkbox"/> SINGLE—ONE PERSON	\$32.00	\$38.00	\$44.00
<input type="checkbox"/> TWIN—TWO PERSONS TWO BEDS	\$42.00	\$48.00	\$54.00
<input type="checkbox"/> DOUBLE—TWO PERSONS ONE BED	\$42.00	\$48.00	\$54.00
PARLOR & 1 BEDROOM	\$88.00	\$104.00	\$130/180
PARLOR & 2 BEDROOMS		\$148.00	\$190/235
FOR INFORMATION REGARDING LUXURY SUITES, PLEASE CONTACT HOTEL DIRECTLY.			

- ROOM WILL BE SHARED BY A THIRD ADULT.
AN ADDITIONAL CHARGE OF \$10.00 WILL PREVAIL.
- I AM ARRIVING AFTER 6 PM. PLEASE HOLD MY ROOM ON A GUARANTEED PAYMENT BASIS. RESERVATIONS HELD UNTIL 6 PM UNLESS GUARANTEED.

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 ARRIVAL DATE _____ TIME _____ AM/PM DEPARTURE DATE _____
 SHARING WITH _____

MID-AMERICAN COLLEGE ART ASSOCIATION

October 25 - 28, 1978

RESERVATIONS MUST BE RECEIVED BY 10/4/78 GROUP CODE MCA

ALL ROOM RATES SUBJECT TO APPLICABLE TAXES.

ROOMMATE INFO REGARDING PLAZA HOTEL RESERVATIONS:

If you are making your own roommate arrangements, only one of you should return the Reservation Form! Include the name of the roommate for hotel records and billing. The Plaza is computerized and will reserve two rooms if two cards are sent to them.

If you want Lynn to arrange a roommate for you, send hotel reservation form and request for roommate directly to:

Lynn Barry/Slide Curator
 510 Community Arts
 Wayne State University
 Detroit, Michigan 48202

Male _____ Smoking _____
 Female _____ Non-Smoking _____

In order to guarantee a roommate she must receive the request as of October 2!

Order blank for the
Guide to Photograph Collections, by Susan
 Tamulonis, (Available July 1, 1978)

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

Please enclose \$2.50 (pre-payment required)
 Make check payable to: University of New Mexico
 Send to: Zelda Richardson, Slide Library
 Art Department
 University of New Mexico
 Albuquerque, New Mexico 87131

Order blank for the
Guide to Equipment for Slide Maintenance and
 Viewing, edited by Gillian Scott.

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

Please enclose \$7.00 (pre-payment required)
 Make check payable to: University of New Mexico
 Send to: Zelda Richardson, Slide Library
 Art Department, University of New
 Mexico
 Albuquerque, New Mexico 87131

42nd ANNUAL CONFERENCE OF THE MID-AMERICA COLLEGE ART ASSOCIATION

REGISTRATION FORM

NAME _____

INSTITUTIONAL AFFILIATION _____

POSITION (SLIDE CURATOR, FACULTY, ETC) _____

CITY, STATE AND ZIP _____

PREFERRED MAILING ADDRESS _____

IF OTHER THAN ABOVE. _____

INDIVIDUAL MEMBERS

1978 MACAA DUES AND CONFERENCE FEE (REC'D OCT., OR LATER) \$20.00

ADVANCE CONFERENCE FEE (BEFORE 1 OCT.) \$18.00

ADDITIONAL MA-CAA ACTIVITIES for VISUAL RESOURCES

Round Trip Bus Fare to Ann Arbor and Henry Ford Museum, Dearborn on October 27 \$ 8.00

Buffet Luncheon w/Champagne Punch at the famed New Hellas Cafe, Greektown on October 26 \$ 7.65

Total for Conference _____

Receipts will be available at the Conference

CHECKS AND/OR MONEY ORDERS SHOULD ACCOMPANY THIS FORM AND AND BE MADE OUT TO:

MID-AMERICA COLLEGE ART ASSOCIATION

AND MAILED TO:

WAYNE STATE UNIVERSITY
DEPARTMENT OF ART & ART HISTORY
DETROIT, MICHIGAN 48202

MORE ON SPADEM AND ADAGP

These two French organizations act as agents for artists' copyrights. They do the same thing - each organization just represents different artists. To photograph works of these artists and to sell the resulting slides or reproduction, one is required to pay a fee to ADAGP or SPADEM. This fee can amount to 50% of the seller's cost of the slide. Slide suppliers can get by without notifying or paying these agents, but the international copyright law is upheld and goodwill maintained by paying the fee. To quote Derek Carver of the Miniature Gallery, "I do not object to paying it, our job being to promote the appreciation of art and not to exploit the artist. I think many creative people suffer by commercial concerns who try to deny them their just reward under the guise of 'educational'. It is quite impossible to contact artists individually, but the SPADEM and ADAGP set up works well. They reply at once and efficiently, so there is no excuse."

COME TO THE CONFERENCE!

COME TO DETROIT!

COME TO THE CONFERENCE!

COME TO DETROIT!

COME TO DETROIT!

COME TO THE CONFERENCE!

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



Nancy Husted
 Slide Curator, Art Dept.
 Rutgers Univ.
 Voorhees Hall
 New Brunswick, New Jersey 08901

SCL