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VRAB Volume 5, Issue 2, 1978

Abstract

This issue features a number of professionally relevant updates and notes ranging from best practice to recent job vacancies. There is also a detailed overview of slide care practices as well as slide market news.

Keywords

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

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MID-AMERICA**COLLEGE ART ASSOCIATION****Slides and Photographs****Newsletter****Summer 1978**

Volume 5 No. 2

June 1978

GUIDES FOR VISUAL RESOURCES CURATORSHIP

The plans made so long ago at the 1976 MA-CAA Visual Resources Section meeting in Lincoln, Nebraska are at last materializing. The first guide published is Management of Visual Resource Collections, edited by Nancy S. Schuller (Univ. of Texas, Austin) and deals with planning for physical facilities, staffing, annual reports, budgeting and circulation and control. This guide, published in January of 1978 by MA-CAA through the University of New Mexico, is available for \$5.00 through pre-paid request to Zelda Richardson, College of Fine Arts, University of New Mexico, Albuquerque, N.M. 87131.

To be published by July 1, 1978 is Guide for Photograph Collections, edited by Susan Tamulonis, Wake Forest University. The focus of this guide is on collections of photographs for the study of art and architecture. It covers such aspects as cataloging and classification for photo collections, conservation and maintenance, sources for photographs, and necessary equipment, supplies and sources. It will be available through the same source for \$2.50.

Other guides due to be published later this year and early next year are: Guide to Equipment for Slide Maintenance and Viewing, edited by Gillian Scott (Carleton College, Ottawa); Copy Photography, edited by Rosemary Kuehn (Univ. of Nebraska); Classification and Cataloging, edited by Eileen Fry (Indiana Univ.); and Collections without Curators, edited by Eleanor Collins (ret., Univ. of Michigan). Consult future MA-CAA Visual Resources newsletters for publication dates.

The Equipment Guide has been completed, and is now being content-edited by Nancy Schuller and Nancy DeLaurier. After copy editing by Zelda Richardson, it will be printed and published.

--Nancy Schuller

PROFESSIONAL STANDARDS

The progress of the joint CAA-ARLIS Standards Committee, co-chaired by Joan Abrams and Stanley Hess, has been slowed this spring by difficulties in establishing jurisdictional lines of communication. However, they are now organizing their large committee, formulating the sub groups and deciding on the coordinators of each. The committee is now balanced between ARLIS and CAA members, with the additions of Nancy Schuller and Carol Ulrich for ARLIS.

The special interest sub-groups are now thinking out the theoretical groundwork for decisions on composition of standards for their own divisions.

Each group is expected to have a draft of their standards ready by January of 1979, for consideration by the whole committee and the Visual Resources membership at the CAA conference in Washington.

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. The editor will be away from August 2-21, and will appreciate receiving news items before July 21 if possible. Late news will be compiled August 21 on her return.

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

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CONFERENCES

I. Announcements

The last week-end of October (October 25-28) will positively vibrate with conferences: MACAA in Detroit, SECAC in Little Rock, Arkansas, and a Southwest conference in Arizona. All three will have sessions for slide and photo curators, and will be described more completely in the September Newsletter.

Prior to that, information on SECAC may be obtained from Christina Updike, Art Dept., James Madison U., Harrisonburg, VA 22801; and on the Southwest conference from Carol Ulrich, Art Dept., Stanford U., Stanford, CA 94305.

Lynn Barry, program chairman for our MACAA S & P group, sends the following:

The striking Renaissance Center on the Detroit River is the locale for the up-coming MA-CAA Conference (Oct. 25-28), hosted by Wayne State University. This imposing structure is in the heart of downtown Detroit overlooking the shores of neighboring Canada.

In order to facilitate accessibility and interaction among participants, most of the Conference activities will be held on the same floor. The Visual Resource sessions will be open to all those interested in various aspects of photography, slide cataloguing, art grantsmanship, and archives. Participants will be given the opportunity to visit Ann Arbor and the University of Michigan Museum and campus. Special tours involving the Slide and Photographic Library and Archives of Asian Art are being arranged. Open-house for MA-CAA members will be held at the Detroit Institute of Arts, Archives of American Art, Wayne State University, Center for Creative Studies (all within the Cultural Center) and at Cranbrook Academy of Art in Bloomfield Hills.

Allow time in your itinerary to enjoy the sites and sounds of the area. The Renaissance Center contains a variety of nightlife of restaurants and shops, including haute-couture boutiques. The nightlife of Greektown is two blocks away and the tunnel to Windsor, Canada begins alongside the Center.

The complete program format will be available in the Fall Newsletter. Communication concerning the conference should be addressed to: Lynn Barry/Slide Curator, 150 Community Arts, Wayne State University, Detroit, Michigan 48202.

II. Reports

A. Canadian Conference, UAAC, Victoria, B.C. Feb. 1978. The program was reported in the Spring Newsletter. Attendance: Invitation was also extended to Western United States persons who might have found it impossible to attend the Visual Resources Programme of the College Art Association held this January in New York City.

Lack of funding and distance united to keep attendance small, but there was representation from the Universities of British Columbia, Victoria, Alberta, Calgary, Regina and Washington; Mount Royal College, Audio-Visual Resources of Alberta Government Telephones, Kootenay School of Art, Art Gallery of Hamilton, and San Jose City College.

However, one-half air economy fare was available to everyone to apply for. This year, full fare was made available as aid to the coordination by the Canada Council.

It was recommended to UAAC that its membership support and initiate establishment of funds in each member institution to enable Slide/Photograph Librarian to attend the annual UAAC-Visual Resources Programme for his/her professional development.

Recommendations were made to organize the group along the lines of the MACAA Slide and Photographs group, and to encourage UAAC support of the Visual Resources professional activities in Canada.

-from report by Luella DuWors,
University of Calgary

B. Missouri Slide Curators

Fifteen slide curators, curator-teachers, and career-minded art history students from Missouri and nearby Illinois met April 13 and 14 in the St. Louis area. Nancy Follis, slide curator at the University of Missouri-St. Louis planned the 1-1/2 day program with a variety of meetings, tours and social events.

April 13 was spent at Lindenwood College in the old river town of St. Charles. After a group lunch, Nancy Follis and Nancy DeLaurier reported on and discussed the MACAA and CAA conferences. Nancy DeLaurier gave a slide presentation and discussion on buying and evaluating slide quality; and Nancy Follis showed slides and led a discussion on copy-photographing. After a group dinner in St. Charles, an evening meeting concentrated on problems of small collections and new curators.

Friday was devoted to 3 visits: UMSL, where morning coffee and doughnuts awaited the slide collection tour; the St. Louis Art Museum for a visit to Cheryl Vogler's Slide Library, the general library, the Teachers' Resource Center, a group lunch, and the Museum's collection; then Washington University's Art and Archaeology Dept., where its curator, Jeannine Quinn, explained their large and well-established slide collection.

The group decided to meet next spring in Kansas City.

CONSULTING SERVICES

- C. ARLIS/Indiana-Illinois, March 31-April 1, met jointly with the Midwest Art History Society at the U. of Illinois, Champaign-Urbana.

Among the programs was a most informative talk and demonstration of the photo-copy equipment in use at the University by Professor Betts, and a talk by Mr. Everly on the administration's interpretation and compliance with the new copyright law.

The fall meeting is tentatively planned for September 30 at Ball State University, Muncie, Indiana. Anyone interested in attending should contact Alice Holcomb, Art Dept., Northern Illinois University in DeKalb. - reported by Alice Holcomb

- D. ARLIS/Northern California, at U.C. Berkeley, May 5: A Workshop on Collection Development. Visual Resources sessions included "Commercial Sources for a General Slide Collection", led by Delia Schalansky of Sacramento State College and Cecilia Pencak of Sonoma State College; "Special Slide Sources": Contemporary Art, led by Janice Felgar, Otis Art Institute, and Foreign Dealers, led by Carol Ulrich, Stanford; and a discussion on "Standards for Collection Development" with Helene Kosher, UC Riverside as the Visual Resources representative.

A tour of the UC Berkeley Slide Library was conducted by its curator, Keith Thoreen.

- reported by Carol Ulrich

Correction: The reception given by the Canadian Consulate General in New York on January 24 was erroneously credited in the Spring Newsletter. The reception was arranged solely in conjunction with, and on behalf of, Hartill Art Associates, who bore a substantial portion of the costs, the balance being borne by the Canadian government.

PROFESSIONAL NOTES

Membership in the College Art Association was strongly advocated in our last Newsletter to help build our individual professional status and recognition of our organization. From their membership brochure: "THE COLLEGE ART ASSOCIATION OF AMERICA was founded in 1912 to raise the standards of scholarship and teaching of art in the United States. It seeks to establish high standards and fair practices in the profession; it encourages the recognition and support of the arts; and it serves as a recognized forum for the exchange of ideas among teachers, scholars, artists, museum curators and students. Membership is open to all individuals and institutions interested in the purposes of the association." The membership fee is based on income: \$24 for income \$0-\$12,000; \$30 for income \$12,000-\$16,000; and \$35 for income above \$16,000. Membership forms are available from: The College Art Association of America, 16 East 52 Street, New York, New York 10022, (212) 755-3532.

Julia Hainline, Chairman of the Consulting Services, MACAA/VR is pleased to report that Colgate University, Hamilton, New York has engaged the services of consultant Mary Wilkinson (formerly at the Metropolitan Museum, NYC). Colgate was most co-operative in conforming to all fee requirements and other arrangements; it is most certainly some indication that the Consulting Services program can be a successful venture. The Consulting Services-MACAA/VR provides the professional expertise of retired (or currently not employed) slide curators who have successfully managed major collections in solving some of the many problems that face expanding slide collections. The service can also be extended to cover all problems in established slide collections. Private business, long ago, learned the value of having an outside consultant come in to advise and upgrade its operations; perhaps, as a growing profession we can take a needed clue from this practice. If you, or your department, or college is interested in the Consulting Service, please contact Julia Hainline, Slide Curator, Department of Art, Western Illinois University, Macomb, Illinois 61455; phone: 298-1675 (Area Code 309).



REFERENCE MATERIAL

Guide to Basic Information Sources in the Visual Arts, Gerd Muehsam, Art Bibliographer and associate professor, Queens College, CUNY; \$14.95.

Directory of Art Libraries and Visual Resource Collections in North America, compiled by ARLIS/NA, \$39.95. Part II was compiled by Stanley Hess, Associate Librarian for Photographs and Slides, Cleveland Museum of Art, and is an inventory of art slide, photograph, and other media resources attached to academic, museum, and other educational institutions. Collections are identified by media, size, classification scheme, and by subject and country or cultural emphases. A special section classifies the visual resource collections by media, subject and cultural emphases. In all, nearly 7,500 classifications are included.

Both the above are available from American Bibliographical Center - Clio Press, Riviera Campus, 2040 A.P.S., Box 4397, Santa Barbara, California 93103.

An Annotated Bibliography of Slide Library Literature, by Stanley W. Hess, to be published by Syracuse University in September. See next issue.

WHAT'S CURRENT IN THE
VISUAL RESOURCES JOB MARKET?

The purpose of this column is as its title suggests, to furnish information about jobs available and job seekers in the profession of visual resources. Although this publication is quarterly, we envision this as an ongoing service. Send enquiries or information on the subject of placement at anytime during the year--not just at deadline time! In addition, when positions are filled, please advise us.

Nancy S. Schuller
Curator, Slide & Photo Collections
Dept. of Art
University of Texas, Austin
Austin, Texas 78712

Positions Available:

TEXAS TECH UNIVERSITY, DEPARTMENT OF ART, LUBBOCK, TEX. SLIDE CURATOR. \$10,000 to 10,500 Full-time. Effective September 1, 1978. Work with the art faculty regarding the acquisition, cataloging, and circulation regulations for management of slide collection. Routine duties will include book photography, ordering slides, cataloging, mounting, labeling and storage, filing and maintenance. Supervise part-time student assistants in slide collection and, to a limited extent, supervise some aspects of the departmental Resource Center. Apply by July 1, 1978, to James Broderick, Chairperson, Dept. of Art, P.O. Box 4720, Texas Tech University, Lubbock, Texas 79409.

UNIVERSITY OF NEVADA, LAS VEGAS advertised for a slide librarian to start in mid-May. We do not know if the position has been filled yet.

S.U.N.Y. - OSWEGO, SLIDE CURATOR/GALLERY ASSISTANT, non-teaching professional, twelve month contract subject to budget confirmation, one-half time responsibility for maintaining and developing slide collection of 30,000; one-half time assisting with art gallery operations and maintenance of permanent collection. MA required in Art History or Art. Experience desirable, PR-2 rating, salary \$12,749. Send resume and supportive material by 15 June 78 to: T.C. Eckersley, Chairman; Dept. of Art, Tyler Hall; State University of New York, Oswego, New York 13126. Oswego is an equal opportunity employer.

TEXAS A & M UNIVERSITY, DEPARTMENT OF ARCHITECTURE, COLLEGE STATION, TEXAS, SLIDE CURATOR. Duties to include processing slide orders, identifying and cataloging slides, and supervising student assistants in slide mounting. Position will become available this summer and requires a BA in Art with a major in art and architectural history. A starting salary of \$6,056 is budgeted for this year, however, an increase in salary is anticipated in the near future. Applications should be made to John S. Garner, Assoc. Prof., Chairman, Reference Center Committee, Dept. of Architecture, Texas A & M University, College Station, Texas 77843.

OHIO STATE UNIVERSITY, SLIDE/PHOTO CURATOR, position beginning in August 1978. 12-month salary, \$12,000-\$14,000 negotiable; to supervise a staff of 5-7 assistants, administer budget; also to participate in departmental activities and committees. Qualifications: MA in Art History and MLS or equivalent training or experience with a slide collection, and a reading knowledge of at least two foreign languages. Apply to Dr. Franklin M. Ludden, Chairman, Art History Dept., 124 W. 12th Ave., Columbus, Ohio 43210.

New position:

Cynthia Bolshaw has moved from Slide Library assistant at Brown to Slide Librarian at Boston University.

Sabbatical

Jean Jackson, Slide Curator at the University of Hawaii, has been granted a six-month sabbatical with full pay! She will spend most of it in Europe making slides and visiting slide companies.

Remember to visit other slide/photo collections on your vacation! See how your colleagues solve problems - it can give you good ideas and/or make you feel better about the way you do things. Besides, it is fun to meet your colleagues on their home ground.

Itineraries of Two Great Exhibits:

Thanks to information sent by the Metropolitan Museum: Treasures of Tutankhamen moves from Los Angeles on June 15 to Seattle to be open from July 15 to November 15. From these its final US showing will be in N.Y. at the Metropolitan Museum December 15, 1978 to April 15, 1979.

Treasures of Early Irish Art went from the Met to San Francisco, from where it has now returned east to Pittsburgh from June 28 to September 24. Then on to Boston October 24 to January 21, 1979, closing in Philadelphia February 26 to May 27, 1979.

STATEMENT ON SLIDE QUALITY STANDARDS

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

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

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

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

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

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

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

Joint ARLIS/VRSIG - CAA/VR Subcommittee on
Slide Quality:

Carol Ulrich, Chairman, Slide Curator, Stanford University, Stanford, California 94305

Nancy DeLaurier, Slide Curator, Department of Art and Art History, University of Missouri-Kansas City, Kansas City, MO 64110

Eleanor Fink, Chief, Office of Slides and Photography, NCFANPG, Smithsonian Institution, Washington, D.C. 20560

Stanley Hess, Associate Librarian, Photos and Slides, Cleveland Museum of Art, Cleveland, Ohio 44106

Linda Bien, Assistant Slide Librarian, Division of Visual Arts, Concordia University, Montreal, Quebec H3G 1M8

Editor's note: Ms. Ulrich is seeking funding to distribute this statement to all known suppliers of art slides.

MOISTURE IN SLIDES: THE FINAL WORD
Take it or Leave It

Mr. A.G. Tull, Royal Photographic Society of Great Britain, has the final answer to the problems that cause Newton Rings, bubbles, mildew and warping in slides, but we may not be willing to accept his conclusion. Mr. Tull has done more research than anyone on the glass-mounted slide, and we should respect his advice however distasteful. His article in the latest RPS Journal concludes that the slide/glass sandwich must be as tight as possible, without even the thinnest masking tape to leave space between the film and the glass. The masking must be done on the outside! Furthermore, only paper-binding can accomplish this tightness, as the plastic and metal mounts allow too much interior space. The gummed paper binding is to be dampened on both sides before application to tighten the bind as it dries. Now, are we willing to allot the extra time for paper binding? And the more frequent re-binding of heavily-used slides as the paper wears? Is it worth the un-aesthetic exterior masking?

We could dismiss it as being only misty England's problem, but, unless you live on a desert, take a good look at your slides, even project them. If your slides are ever in an above - 50 R.H. environment, they are likely to contain damaging moisture. This spring, our de-humidifier in Kansas City removes up to 3 gallons of water daily from the air of our normal-size slide room!

Gillian Scott plans to include Mr. Tull's article as an appendix to the soon-to-be published MACAA guide on Equipment. Arrangements may also be made later to reprint the article and purchase it separately as a MACAA service.



HELPFUL HINTS FOR COLOR CORRECTION

Although excellent material has been written on color correction, I know from several of my customers, who are engaged in copying opaque material or duplicating slides, that they still have difficulty in obtaining good results. Since I spend much of my time at Rosenthal Art Slides in color analyzing and correction, I hope to be able to offer some help.

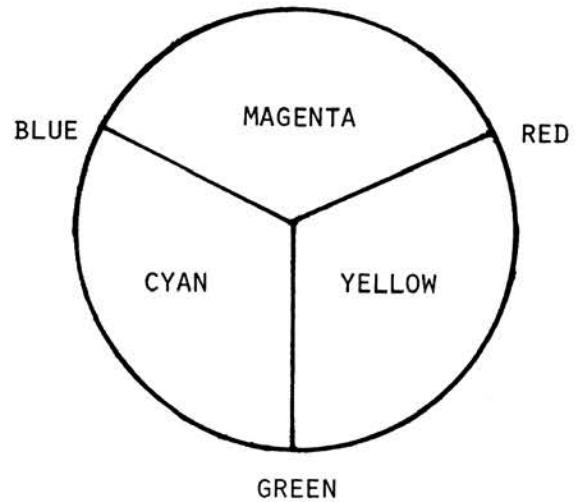
I recommend using Kodachrome Type A or Ektachrome 50 Professional (Tungsten) film for making color slides from books and photos. This film can also be used for duplicating slides or transparencies where an increase in contrast is desirable (such as in slides of low contrast originals or in line drawings and charts). For all other slide duplication, Ektachrome slide duplicating film 5071 is best. I recommend the use of 3200° bulbs, even for Kodachrome, since they have a much longer life than the 3400° bulbs. Color correction as necessary can be done as follows:

For copying from books or photos, CC (color correction) filters should be used over the lens. For the duplication of slides or transparencies, it is more economical to use CP (color printing) filters which should be placed between the light source and the material to be copied, since they are not optically correct. To determine the correct filtration it is necessary to begin by making some tests, using the recommended filtration and exposure. The results can then be analyzed and errors in exposure can be corrected (or selected, if the test exposures were bracketed). Color can then be corrected by using the following procedure:

Subdue the room lighting and use a viewer which meets current ANSI standards -- a color rendering index of 90 or above and a Kelvin temperature of 5000° K. The relatively inexpensive 10" Idealite viewer, while it may not meet these specifications, can be used for slides, providing you use the 5000° K bulb (DSGN designation -- not CWX). I like this viewer for analyzing, because it is flat, has a horizontal surface, and is easy to use on a table-top. If you are working from prints or photos, these should be lit with a separate light source of a quality similar to that of the viewer (5000° K). It is a good idea to place a few slides of proper exposure and color on the viewer as a reference, since the eye and mind tend to compensate for poor color and density.

In order to make the necessary color correction, place your test next to the original and place filters under the test until the color appears correct. You should then add these same filters to your filter pack. If adding filters to the test makes it too dark to give a good indication and you are attempting to match the color of an original slide, you can work in reverse by adding filters under the original until the color appears to match, in which case you would add the opposite filters to your filter pack.

The following chart should prove helpful, and you can refer to it while making corrections:



It is important to realize that red, blue and green (not available in CP filters) can be made by combining their adjoining colors -- that is, red can be made up of magenta and yellow. Now suppose that your test is too red -- you would add cyan to it until it is correct and add that cyan to your filter pack. Or suppose your test is too magenta (blue-red); you would add green, or if a green filter is not available, cyan and yellow.

It is best to keep the number of filters used in the filter pack to a minimum. If all three subtractive colors (magenta, yellow and cyan) are in the filter pack, the color with the smallest amount of filtration should be removed and the other colors should be reduced by the same amount. If for instance you wound up with 15 magenta, 30 yellow, and 55 cyan in the filter pack, you would subtract 15 from each color, leaving 15 yellow, and 40 cyan (or 15 green, and 25 cyan).

Since filters absorb light, exposures should be adjusted when making filter changes. Charts giving the appropriate compensations are available, but if you don't have one handy, you will be in the ball park if you allow 1/4f stop for each 10 cc filter, except yellow, which hardly requires any compensation. Remember that if you change from one film emulsion number to another, the color and density of the new film may be different.

If your second tests are better than your first ones, keep trying until you are satisfied. If the results are worse, or you cannot get what you want, you may send me the results of your best efforts along with accurate information as to the filtration and exposure used for each slide submitted. Accompany this with a self-addressed envelope (with a 28¢ stamp, so the slides can be returned between cardboard). I will give you my recommendation for corrections for up to four slides without charge, providing you are not making your slides for profit and that you are not copying slides which have been copyrighted.

Recommended reading:

Color as Seen and Photographed, Kodak Publication E-74, cat 152 7910, (out of print, but local dealers may have copies for \$1.00)

Good Luck! © John W. Rosenthal
Rosenthal Art Slides
5456 S. Ridgewood Court
Chicago, Illinois 60615
Phone: (312) 324-3367

FILM AND PHOTOGRAPHY

Color film

Kodak announces a new 400-speed daylight slide film, E-6 process, "Kodak Ektachrome 400", in both 135 and 120 sizes. Available in August.

Black and White

LPD.4 line copy film was tried out by Celia Maddox, Tulane, who has developed a formula that works better for her for medium contrast results (possibly with electronic flash): "a lens opening of 5.6 for line drawings and medium-contrast black and white photographs, and a lens opening of 4/5.6 for murkier photos; develop in Dektol for at least two minutes. A simple test roll, using one of each type of photograph (thin, thick, heavy line, light line) shot at different apertures, then marked and mounted in a negative preserver can be kept at hand as an instant reference. I find LPD-4 to be a much more versatile film than it seemed at first to be. I am even using it for the conversion of our collection of 7000 lantern slides to 2x2 format. I'd be eager to hear from anyone who has or is duplicating lanterns to find out if there exists a better mousetrap. My homegrown method, using a little plywood lightbox with a translucent plastic top and an electronic flash unit is certainly an economical way."

Kodak's 1978 Index to Information is now available (Publication #L-5) free of charge from Dept. 412-L, Eastman Kodak, Rochester, N.Y. 14650. Many problems can be solved by the pamphlets and books listed herein, priced from 5¢ on up. (Canadian address: Kodak Canada Ltd. 3500 Eglinton Ave. W., Toronto M6M 1V3)

Slide Duplicating by Kodak labs may cause a problem now in re-mounting. Lois Thornhill, assistant slide curator at Stanford writes:

Kodak is installing new slide duplicating machinery which produces duplicates with only one set of sprocket holes. Consequently, the image is shifted to one side of the film, it is no longer centered on the film. When you remount the film you will lose one edge of the image. The image size is still 24 x 36 mm.

The Palo Alto Kodak Processing Laboratory is the first to install this new machinery and other processing laboratories are soon to follow. At the moment the Los Angeles and Rochester labs are still using the old double sprocket duplicating machinery.

WHERE DO SLIDES COME FROM?

A great deal of attention lately has been given to the quality of slide reproduction, but quality begins with the original photography and the integrity of the source. When commercial slide producers photograph in museums, they depend greatly on the conditions which they pre-arrange with the museum.

Slide producers like the Wiedenhofts (Saskia) and Derek Carver (Miniature Gallery) inform us of the wide range of difficulties they encounter trying to photograph in European museums. Anyone knows that art photography is best done with a tripod, and often with special lighting. Most museums will allow this extra photographic equipment only on their closed days or after hours, greatly limiting the photographer's work time, especially if he is not a resident. The pre-arrangements for this work often involve hours of bureaucratic red-tape and delay, electricity and guard fees, or "per piece" fees up to \$45 (needless to say, there are few slides on the market from that museum!). Some museums will allow no special photography at all, whereas some are completely amiable, with no or very low charges.

Slide producers borrowing Ektachromes to reproduce also encounter a wide range of cooperation from museums, and a wide range of fees. US companies, such as Rosenthal and Sandak, usually pay a standard royalty to the museums for each Ektachrome borrowed, or for each piece photographed. These mentioned and certain other slide producers spend many hours in negotiations with museums before slide photography or production can ever begin. But they find it worth both the trouble and expense for the high quality of their slides, the good will between them and the museums, and the respect and trust of their customers.

But many slides are legally produced without the museums' cooperation, or even without their knowledge. According to the AAM's legal counsel, only copyrighted works of art are off limits to photographing and reproducing. This could apply only to certain 20th c. art, all other works being in the "public domain". Photographic rights and reproductions, then, would depend only on a museum's restrictions for the general public (except when guards are bribed). Anyone then could hand-hold a camera if a museum allows it, and sell the slides so produced.

However legal it might be to photograph and reproduce slides without permission from museums, most museums resent being denied the opportunity to approve both the quality and the documentation for the sale of reproductions of their works.

They consider this source of slides unethical. Although the museums' legal hands are tied, we could help maintain ethical standards in the slide business by concentrating our patronage on companies that have the courtesy to make prior arrangements with the museums whose work they reproduce for sale.

-Nancy DeLaurier

SLIDE MARKET NEWS
Nancy DeLaurier

Continuing Addenda to the 1976
Slide Buyers Guide

NEW SOURCES

HARVEY MORTIMER, 109 Alexander Avenue, Montclair, N.J. 07043. Catalog in preparation; slides duplicated on order by Colorfax Labs, using E-6 dup film #5071, and filtering to adjust to the varying brands of film used for the originals. Subject areas: architecture, archaeology and antiques in Europe, Asia and Africa, all photographed by Mr. and Mrs. Mortimer. Quality guaranteed.

AMERICAN VISUAL COMMUNICATIONS, P.O. Box 26392, Tucson, Arizona 85726.
12 slide sets on North American Indians, taken primarily from the photographs of Edward S. Curtis from 1897 to 1928, all on sepia-tone film, archivally processed. Also Kino Missions and New Mexico artists (color slides), and several sets on flora and fauna of the Southwest. Slides are \$1.00 each, in sets, good quality. Brochure lists set titles with description, but no individual lists yet available. Some sets include cassette tapes.

SALVADOR DALI MUSEUM, IMS Bldg., 24050 Commerce Park Road, Cleveland, Ohio 44122.
A list of 167 slides (some repeats) of Dali's paintings, almost 1/2 in the A.R. Morse Coll. (Dali Museum), and including several details. Info now includes most dates, media, dimensions and locations. About 1/2 are 75¢ and produced on "Eastman Ektachrome" (presume Eastmancolor Print film) by Universal Color Slides; the rest are \$3.50 each, produced by a commercial photographer.

PORTLAND CEMENT ASSOCIATION, Old Orchard Road, Skokie, Illinois 60076.
Slides of architectural works in cement, on E6 dup film, #5071. 1978 Catalog available soon.

EDUCATIONAL TECHNOLOGY CENTRE, 221 Wakefield St., Adelaide, S.A. 5000 (South Australian Education Dept.): offers to date 3 catalogs of "Pik-a-Paks" educational slide (or combination slide/print) sets including about 25 sets of art-related subjects. The catalogs illustrate most of the slides. The emphasis is on Australian art, but include world-wide subjects also. Prices start at \$3.85 per set (usually 20 to 25 slides per set) + \$2.00 "surface-air-lifted" postage. The catalogs cost \$1.10 each plus \$4.65 each for postage. But you might ask just for xeroxes of the Table of Contents to save postage on the heavy illustrated catalogs. The catalogs are also being put on microfiche @ \$2.20 each, including postage. Eastmancolor film is used for the slides. Address requests to Mr. C.W. Dunnett, Principal Education Officer.

CENTER FOR INTERNATIONAL PROGRAMS AND COMPARATIVE STUDIES, N.Y. State Education Dept., 99 Washington Avenue, Albany, N.Y. 12210: Set of 100 slides on Indus Valley-Bronze Age Civilization and a companion set on toys of the Indus Civilization will be released this year.

ORELL FUESSLI VERLAG, Nuschelerstrasse 22, Postfach 8022, 8001 Zurich, Switzerland
2 sets of 6 slides each. Chagall windows in Fraumunster Church, Zurich, @ SFr. 8.50 each. Excellent.

NEW INFORMATION

ART NOW is using E6 Duplicating film #5071 for all new sets, including the remainder of the Drawing set. All previous sets are on the Eastmancolor print film. The Continuing Color Slide Series of contemporary art, selected from N.Y. shows, is a good source in a hard-to-get subject area.

FOUR CONTINENT BOOK CORP., new address: 149 Fifth Avenue, New York 10010.
A large group of slides purchased 2 years ago is already so pink that they are unusable. A March 8 letter on the problem has not been answered.

JOHNSON ARCHITECTURAL IMAGES: new set on the bridges of Robert Maillart, 75 slides @ \$75.

LOGOS SIGNUM PUBLICATIONS (Address in SBG addenda), has been using Eastmancolor Print Film, but after enlightenment has changed to E6 duplicating film #5071. Selections are now being made for the Greek vase set, to be released by Fall.

ROSENTHAL ART SLIDES, after considerable difficulties being corrected by the manufacturers of their new automatic processing and duplicating machinery, are now in full production again. He expects all slides listed in his catalogs I & II to be in stock by mid-summer. He will then start on new material for Vol. III, following contracts with some major museums.

SASKIA (new address in SBG addenda) is raising slide prices to \$3, effective July 1, 1978. Their 1978 supplement is available free of charge to purchasers of the 1977 catalog. It lists new slides photographed in European museums, including a good selection from the Academy in Venice. A subscription service is available from which selections can be made from the actual slides, with attractive discounts.

VISUAL MEDIA rents ektachromes to duplicate from the Metropolitan Museum; they photograph by arrangement in the National Gallery, and make some slides for the Philadelphia Museum (presumably from ektachromes). Photography in any other museum is apparently done as a tourist or teacher.

U.S. Museums

DETROIT INSTITUTE OF ARTS is currently printing a supplement to their 1976 catalog. The 1978 catalog is in progress, but they still do not plan to include dates. Address inquiries to Lesley Morawski, Photographic Services.

MINNEAPOLIS, WALKER ART CENTER, (see SBG addenda) List available of 101 slides from their permanent collection of 20th c. art, including sculpture, painting and graphics; and several details. Original slides @ \$1.50; duplicates @\$1.00.

N.Y. METROPOLITAN MUSEUM OF ART: The slide sets reviewed in the Spring Newsletter are produced by the Visual Media Company on Eastmancolor Print film. Future sales of these sets may include a printed list with adequate information for labels. Some mis-labeling in the "Christmas Story" set.

STANFORD UNIVERSITY MUSEUM OF ART (see SBG addenda), List available for 2 slide sets, French and English drawings, each set 36 slides @ \$30 per set.

ST. LOUIS ART MUSEUM has increased the number of their 20-slide kits from 14 to 21, all from the Museum's collection. Price \$5.00. Video-cassettes also available.

WASHINGTON, NATIONAL GALLERY is negotiating a changeover from their originals to printed or duplicated slides. We would be well advised to purchase any needed slides while the originals are still available @ 50¢.

U.S. Institutions

THE DUNLAP SOCIETY announces Vol. II in its comprehensive "Architecture of Washington, D.C." to be available sometime in 1978. It will comprise 2400 images in microfiche of 14 additional buildings, and include plans, drawings, old photos. Both microfiche volumes ordered now @ \$115; separately @ \$65. Slides are available in color and b/w @ \$2 each, the microfiche volumes serving as visual catalogues.

AMERICAN COMMITTEE FOR SOUTH ASIAN ART, Color Slide Project, announces that all 19 of its original slide sets are now available, the first four now being re-issued. The entire 19 sets can be purchased for \$1500; but sets are \$100 each, with other quantity discounts. There are 100 slides per set. For prices and set lists, contact Job Thomas, address in SBG.

Britain

JAMES AUSTIN, 36 Malcom Place, Cambridge, now lists all slides available as b/w 35 mm unmounted filmstrips @ \$.75 per frame. Extensive lists of Romanesque and Gothic architecture and sculpture in France.

MINIATURE GALLERY: After an extensive program of photographing exhibitions, mainly in London, this past year, they are now preparing the slides for distribution. Their "Art-Slide News Sheet" mailed in May details sets currently available, sets in process, and sets now out of stock. To be available later: Wallace Collection, Part III (French 19th c., English, Spanish and Italian painting); Courbet, Dada and Surrealism, Cityscape, Blake; also commissioned in Italy: Raphael's followers' paintings in Castel Sant' Angelo. The Victoria and Albert Museum slides are being deleted (ASN 18 & 30). Stocks are depleted in both French and British 19th c. painting sets.

The 1976 Slide Buyers Guide, (3rd ed.) and the 1978 Addenda are available from the College Art Association, 16 East 52nd Street, New York 10021, for \$5.00 prepaid (to CAA). The 1978 Addenda is available separately for \$1.00.

PHOTOGRAPH MARKET NEWS

Rosenthal Art Slides will make 2-1/2 x 3-1/2" color file prints from his slides for 50¢ each; these are type R glossy, with black borders.

James Austin, Cambridge, England (see SBG addenda) offers 50% discount on his January 1978 list of sets of photographs, except #147-152, until December 31, 1978. After that date all these sets will be discontinued, except by special order @ \$3-\$4 each. The sale price is 50 pence each.

Marburger Index, K.G. Sauer Publishing, Inc., 175 Fifth Avenue, New York 10010: 500,000 photographs of art in Germany produced on 5000 microfiches, @ 1,000 per year. Complete subscription price \$4500. Indexes also on microfiche. 1978 Catalog available.

Alinari now has US representatives, and requests that all correspondence, orders and payments be sent to RAF Book Distributors, Inc., 52 E. 76th Street, N.Y. 10021. Their representatives are Mr. Romano Giachetti and Mrs. Christine Giachetti.

INTER DOCUMENTATION CO., Order Dept, Poststrasse 14, 63300 Zug, Switzerland: A collection of 7114 photographs on 173 microfiches on Indian art; entire set 511 SFr., but fiches available individually.

CLASSIFICATION/CATALOGUING

(How about a regular column on this subject? Send in your problems, and solutions if you have them.)

The purpose of classification and cataloguing is to establish a precise place for each item within a logical system. A system must be consistent enough so users will know where to look, but not so rigid as to make a usage unworkable. Reasonable flexibility should be maintained within a comprehensive system.

20th Century art poses problems that are not well solved by most established cataloguing systems. The mobility of the artists makes country divisions almost arbitrary, so a common solution now is to dump all 20th c. artists in one pot, arranged purely alphabetically. An alternate solution to avoid such a massive change is to use an authority file where each artist is alphabetically arranged with his/her filing information on the card. A sample authority card citation:

PICASSO, PABLO (1881-1973)	P586 (green) Spanish	
		376
		276
		376P
		476

The mixed media aspect of 20th c. art has led some curators to also dump all media (paintings, sculpture, ceramics, textiles, etc.) in one pot. However, the reference to filing numbers on the authority card could also facilitate using the standard media division system.

The standard subject divisions flounder also in 20th c. art. All of Mondrian, under the Fogg system, ends up as 98 (abstract). The obvious solution is chronological subject cataloging, so the 3rd line number becomes simply the date of the work (or the last 2 digits). Most modern works are dated, posing less a problem than using the former method.

-Nancy DeLaurier

More problems?
More solutions?
Let's have them!

IT'S YOUR NEWSLETTER

"Editor" doesn't, and shouldn't, mean "author". Your contributions of news and articles are not only appreciated, but are absolutely essential to the life of this newsletter. Don't worry about writing pieces up as a news story; you may just send the information, if you prefer, to be written up here. This is not a literary journal, it is a professional information exchange, so if the language is clear and the facts are straight, any item pertinent to art slides and photographs is welcome.

Your comments and responses, both negative and positive, are also gratefully received. How better to keep improving?

-Nancy DeLaurier

ABBREVIATION MYSTERIES

In case your curiosity runs as rampant as Helen Chillman's (Yale), the initials that come with most slides of French art, SPADEM and ADAGP stand for "Societe de la Propriete Artistique et des Dessins et Modeles", and "Association pour la Diffusion des Arts Graphiques and Plastiques". SPADEM is the French national copyrighting agency, and ADAGP is also involved somehow in French copyright.

TRAINING

The training gap no longer exists! Two very solid semester courses are now available, both packed with all the information needed to handle a professional position. Both are credit courses under art history departments, and taught by slide curators of long experience and standing in their profession.

Nancy Schuller has completed the first semester of her course "Development and Administration of Photographs and Slide Collections" at the University of Texas, Austin, and is very pleased with her students' work. Her students are drawn from both the art history and library science programs, graduate and undergraduate. Twelve students are already pre-registered for her fall course.

Nancy DeLaurier will continue to offer "Visual Resources Management" in the fall, followed in the spring with a 3-credit-hour internship. The 3rd annual "Workshop in Basic Training for Slide Curators" June 18-24, is an intensive condensation of the semester course.



CATHY DELAURIER

Computerization: has anyone computerized their existing cataloguing system? Both Zelda Richardson (U. New Mexico, Albuquerque) and Nancy DeLaurier (UMKC - Fogg system) are considering this, and would appreciate hearing from anyone who has had the experience.

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

(for those outside the Mid-America CAA Region)

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

Send to: Nancy DeLaurier
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Kansas City, Missouri 64110