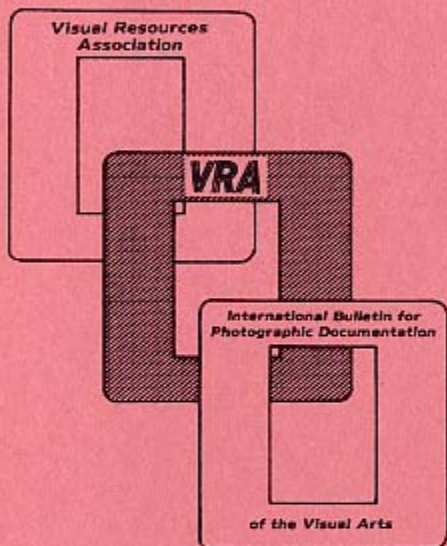


# New York



ANNUAL BUSINESS MEETING  
AND PROGRAM

February 13-14, 1986

The New York Hilton

# 1986

# Visual Resources Association

VRA

Annual Business Meeting & Program and Other Events of Interest  
New York City - 1986

## Wednesday, February 12

### CAA Reception

6:00-8:00 PM Museum of Modern Art  
Special Exhibition: Mies van der Rohe  
Cash bar

## Thursday, February 13

The New York Hilton  
1335 Avenue of the Americas  
(CAA Headquarters Hotel)

8:30-11:30 AM VRA Executive Committee Meeting I

9:00-2:00 PM VRA Registration  
Promenade Registration fee: \$10.00  
Second Floor Volunteers are needed to work at the Registration Desk during the times scheduled. A sign-up sheet will be posted at the desk.

### CAA Program

9:30-12:00 "Photographic History and Critical Theory: New Directions in Photographic Scholarship"

12:00-2:00 PM International Bulletin and MEMBERSHIP COMMITTEE  
VRA Suite Working Lunch

2:30-4:00 PM VRA Awards Reception  
VRA Suite

4:45-6:00 PM VRA Annual Business Meeting and Introduction of New Treasurer  
(Check the CAA Program for room assignment)

8:30-9:30 PM VRA Executive Committee Meeting II  
VRA Suite

Publishers of the *International Bulletin for Photographic Documentation of the Visual Arts*



Friday, February 14  
The New York Hilton

8:00-10:00 AM VRA Publications Committee and Visual Resources Journal Meeting  
VRA Suite

9:00-10:00 AM VRA Registration  
Promenade  
Second Floor

10:30-12:00 VRA Program Session - Open Session  
Room 520 Coordinator: RUTH PHILBRICK, The National Gallery of Art

RUSSELL KIRSCH, National Bureau of Standards and Sturvil Corporation:  
"Computers Seeing and Understanding Visual Resources"

PAT STEVENS, OCLC, and ANDREA GIBBS, The National Gallery of Art:  
"OCLC MARC Format Adapted for The National Gallery of Art"  
(a demonstration)

JULIE HAUSMAN, University of Iowa: "The Iowa Art History Videodisc  
Project"

12:30-1:30 PM VRA Open Workshop - Decorative Arts Classification  
Room 520 Coordinator: NANCY DE LAURIER, University of Missouri-Kansas City  
Leaders: MARGUERITE DE'APRILE-SMITH, Decorative Arts Section, AAT  
NANCY DE LAURIER, University of Missouri-Kansas City  
JEANINE SKERRY, Yale University Art Gallery

2:00-5:30 PM VRA Program Session  
Room 520 "Trends in Automation II"  
Coordinator: GARY SELOFF, University of Texas at Austin

LISE HAWKOS and SCOTTIE JONES, Arizona State University: "Creative  
Applications of a Database Manager in Slide Collection Administration"

MARK J. MC GUIRE, The Ohio State University: "Acquiring a Dedicated  
Mainframe Computer"

TIM ROSE, Brigham Young University: "Brigham Young University Art  
History Slide Classification, Indexing and Labeling System"

Room 520 VRA ROUNDTABLE DISCUSSION  
"New Technology in the Visual Resources Collection"

Leaders:  
DAVID VANCE, Stony Brook, New York  
JANICE SORKOW, The Museum of Fine Arts, Boston  
CHRISTINE L. SUNDT, University of Oregon

CAA Reception  
6:00-9:00 PM The Metropolitan Museum of Art  
Special Exhibition: Liechtenstein: The Princely Collections  
Cash bar

Saturday, February 15  
The New York Hilton

CAA Program  
9:30-12:00 "Art In the Computer Age: The Computer as an Artistic Tool"

CAA Program  
12:00-2:00 PM "Research and Automation in the History of Art: Demonstration/Workshop"

CAA Program  
2:00-4:30 PM "Research and Automation in the History of Art: Presentation"

Coordinator: HENRY MILLON, National Gallery of Art

DORIE J. REENTS and RONALD L. BISHOP: "The Maya Polychrome Pottery  
Data Bank"

MARTIN H. RAISH: "A Computer-Assisted Iconographic Study of Classic  
Maya Ceramic Vessels"

ELIZABETH L. MEYERS: "Geometric Description and Its Use in Art  
Historical Research"

RICK K. HOLT: "The Census of Antique Works of Art and Architecture  
Known in the Renaissance: The Computer as a Tool in Scholarly Research"

HELENE E. ROBERTS: "The Connecting Links between Works of Art"

MICHAEL W. PANHORST: "The American Monument and Outdoor Sculpture  
Database (AMOS)"

IMPORTANT CONFERENCE INFORMATION

REGISTRATION FEES:

VRA Program Registration fee: \$10.00 (for admission to all VRA Sessions and  
Events and a copy of the abstracts of VRA papers) Payment of the VRA  
registration fee does not constitute payment of fees for other programs  
(ARLIS/NA, CAA) that may be going on at the same time.

A CAA registration badge or single session event ticket will be required for  
admission to CAA sessions, exhibits and special events.



Creative Applications of a Database Manager  
in Slide Collection Administration  
LISE HAWKOS and SCOTTIE JONES  
Arizona State University

This presentation offers more than a case study of a particular collection; rather it points out specific applications useful to any collection, either one approaching automation or one already underway. It will offer suggestions for the creative application of the Dataease and Wordstar programs, and in so doing will describe the evolution of a system initially designed simply to index slides. Since then, applications have been developed for supplemental cataloging/art historical data (authority files), slide room administration, and faculty research and class data. It will also address a number of pitfalls that we encountered which could have been easily avoided had we known what we know now.

When the database management system for the School of Art Slide Collection at Arizona State University was being planned, our goal was fairly straightforward. We wanted to develop an index that could be cross-referenced by any or all fields used in the existing classification system. An abundance of database management software was available, therefore finding a database manager to fit our needs was fairly simple. The trick was to make the most of the applications available in our chosen software. Establishing the forms and procedures for the cross-referencing index was relatively painless and the system was operable within about a week. We have since been involved in a process of refining and expanding and are developing new applications almost as fast as we can implement them. The original slide record form has been joined by a source form (that not only keeps track of our source material but also generates our photo orders) as well as an artist file which provides a list of all the artists (and pertinent information about them). Slide Room administration has been assisted by additional forms for employee records, annual report information and basic housekeeping records. We foresee pushing ever further with additional authority files (e.g., museums, metric conversion) and are also considering the feasibility of a bar code reader for circulation.

In addition to developing applications, continual exposure to the computer and its capabilities has led to a number of time and/or labor-saving devices. For example, basic programming skills can be used to write menus and batch-files which not only make the system easier to use, but also can save steps. Other computing functions include remote entry, the data import and export facilities (e.g., allowing breaking up a large database into several of more manageable size), generating reports (slide labels, database searches, work orders), and using a word-processing program (Wordstar) in conjunction with the database manager (Dataease) to enable a more time effective method of making changes and/or corrections within the database.

Computers Seeing and Understanding  
Visual Resources  
RUSSELL A. KIRSCH  
National Bureau of Standards  
and Sturvil Corporation

Computers which can process records about visual resources can also store and retrieve images on videodisks, for example. But the computer, is, typically, blind to the images it stores and reproduces. Such a limitation is not inevitable, however, if the computer is used to sense the visual information, and is also instructed in understanding what it senses. This can be done either with artificial intelligence (pattern recognition) techniques or with computer graphics. The former is automatic, general purpose, and limited in its present state. The latter requires manual intervention, is equally general, and is limited only by the insight of the scholar and by the descriptive power of the graphic language used. We will illustrate these approaches and discuss future prospects.



**Art History Core Videodisc Retrieval Project  
at the School of Art and Art History,  
and Weeg Computing Center, University of Iowa  
JULIE HAUSMAN  
University of Iowa**

A successful 1980 pilot project led to the development of a current project in which approximately 30,000 slide images including those used in teaching the Core art history classes were transferred to videodisc for computer controlled retrieval. These images were selected for three reasons.

- 1) The scope of the material provided a test of the problems and practicality in constructing large scale databases to access diverse visual materials.
- 2) the videodisc and associated database offered increased access to a collection of visual images which was previously extremely restricted.
- 3) this collection had the largest potential for classroom applications.

Slides were selected based on the significance of material in the general history of art, utility of particular views or details and quality of the image. Images include most material represented in the major art history texts: Gardner, Janson, Hertz, Honour and Fleming, and Canaday.

Slides were transferred by the University of Iowa Video Center using an Ampex VPR-3 still frame storer with special attention paid to framing, bordering and details. The videodisc is controlled by an IBM-PC computer connected to the University's Prime mini-computer. The software is built around Infotext, a database retrieval system which allows variable length text fields and uses a concordance to facilitate access to keywords. Fields in the database are designed to allow the user a maximum number of access points and search strategies. Fields in the database include videodisc ID number, classification number of slide, accession number of slide, artist, title(s), medium, materials, detail descriptions, dates, artist dates, subject, style, origin, present location, dimensions, source of slide image, text references, and comments. User programs are menu driven for ease of use. Images may be retrieved on the videodisc by any characteristic or combination of characteristics desired.

Equipment configuration for the project is a videodisc player (Pioneer LD-V6000), and IBM-PC with 2 asynchronous communications cards, a color monitor at remote locations with a telephone or sysrec connection to the Prime mini-computer housing the database. This configuration allows the image to be displayed on the monitor while the associated information from the database is displayed on the IBM-PC display monitor. A Sony video player is used with a Tandy 100 computer controlling the videodisc player in the classroom.

**Acquiring a Dedicated Mainframe Computer  
MARK J. MC GUIRE  
The Ohio State University**

The scramble seems to be on to find ways to acquire the computer hardware and software needed to automate various activities in the slide library. A variety of options is available, depending on the institution, from seeking funds for the purchase of micro-computers, to linking up to existing institutional mainframe systems. The Art History slide library at Ohio State University recently became one of the primary users of a mainframe dedicated to our needs and maintained by the College of the Arts. The four terminals housed in the slide library are hosted on a DEC VAX 11/750 computer, which is running Digital Equipment Corporation's Datatrieve databasing and DSR text processing software. All of this came to the slide library at no cost.

As a result of our active participation in a test project several years ago with Digital Equipment Corporation, a grant of the VAS mainframe computer and other hardware and software was made to the College of the Arts. As a facility for the entire college, we were assured equal access, but getting the slide library's "fair share" was not secured without vigilant monitoring of the process for establishing the college computer lab.

While this method of acquiring direct access and control of a mainframe computer will certainly not present itself to everyone, many of the strategies which contributed to our success may prove valuable to others. The first hurdle was perhaps the toughest, that of simply having our needs heard and acknowledged. Much of this was accomplished over many years through regular reminders included in routine reports and memoranda. Justification of need was provided, especially suggesting the usefulness beyond the parochial value to the slide library. Favorable administrative support was courted, and the overall campus environment was used to advantage as we proposed a link between our automation and other popular projects on campus. After the momentum had begun, and our requirements were understood by the "powers that be," our legitimacy was established and we became important partners in bringing computer technology to the College of the Arts.



Brigham Young University Art History  
Slide Classification, Indexing  
and Labeling System  
TIM ROSE  
Brigham Young University

The program in Art History at Brigham Young University is only 10 years old and, therefore, the development of an art history slide library has occurred entirely within a period characterized by the emergence of various pioneering automated classification and indexing systems. After several years of experimentation with the "Santa Cruz" notation, that system was abandoned in 1983 and a completely new system developed.

The BYU system includes a new classification scheme, computer indexing, a new label format, computer generated label printing, and iconographic classification and indexing with associated computer retrieval capabilities. Goals have been to design a classification system amenable to browsing by library patrons (Art History faculty) as well as efficient filing by library staff; to design a well organized slide label in natural language, eliminating numerical coding, and to establish an indexing and computer entry system -- including iconographic indexing -- which can be operated by library personnel without extensive training. A further goal has been to achieve automated label printing generated from the data entered at the accession of each slide. All of these goals have been realized.

Among important features of the BYU system are the following: classification has been simplified by reduction of traditional period, geographical and cultural designations to one information field; the new labeling format locates each item of information so it is visually of maximum service both to library patrons browsing through the collection and to staff doing filing; coding is reduced to a minimum and natural language employed. The ICONCLASS system was consulted and exerted some influence on selection of key concepts but was not actually used since we wished to avoid numerical coding and our final keyword system is not essentially hierarchical. Our iconographic indexing is performed on the basis of only some 130 keywords. This relative simplicity in the iconographic component is intentional and perceived as a benefit. Perhaps we could say ours is not an "image indexing" system but an "iconographic indexing" system in more traditional art historical terms -- the object being more efficient cataloging and retrieval, rather than research, per se.

While being careful to maintain uniformity in classification data, we feel comfortable in developing authority files gradually, in conjunction with appropriate research and consultation with faculty. The software will allow any adjustments in decisions about names, dates, technical and geographical terminology, etc., to be implemented automatically, throughout the file, at any time.

The system uses a personal computer with a "fixed disk" (IBM-XT) and a readily available commercial database management software (dBase III). The library currently has about 75,000 slides of which 15,000 are entered in the computer system.



An International Directory  
of Slide Sources for Art and Architecture

NORINE D. CASHMAN  
MARK M. BRAUNSTEIN

VRA - CAA Conference Special

15% discount

through 31 March 1986

#### ORDER FORM

Complete order form and send to:  
**LIBRARIES UNLIMITED, INC.**  
ATTN: Department 75  
P.O. Box 263  
Littleton, CO 80160-0263  
Or call (303) 770-1220.

IF USING YOUR OWN PURCHASE  
ORDER, PLEASE ATTACH OUR FORM

Visual Resources Series  
1985 267p. ISBN 0-87287-471-0  
\$25.00 U.S. (\$30.00)\*

#### Slide Buyers' Guide

#### Department 75

Date: \_\_\_\_\_ Name (please print): \_\_\_\_\_  
BILL TO: \_\_\_\_\_  
Street address: \_\_\_\_\_  
City, State, Zip: \_\_\_\_\_  
SHIP TO: \_\_\_\_\_  
Street address: \_\_\_\_\_  
City, State, Zip: \_\_\_\_\_  
 Bill our Library/School.  
Purchase Order number: \_\_\_\_\_  
Authorized signature: \_\_\_\_\_ Phone: ( ) \_\_\_\_\_  
 Personal Order.  
 Check/Money Order enclosed  
 Charge to VISA \_\_\_\_\_ MasterCard \_\_\_\_\_  
Account Number: \_\_\_\_\_ Exp date: \_\_\_\_\_  
Signature (as it appears on card): \_\_\_\_\_

\*If ordering from outside the U.S., please use "I" price.  
 SEND COMPLETE CATALOG OF TITLES

Sponsored by Visual Resources Association

Visual Resources Series  
1985 267p. ISBN 0-87287-471-0  
\$25.00 U.S. (\$30.00)\*

INTRODUCE A FRIEND TO THE Visual Resources Association  
...AND DO THAT FRIEND A FAVOR!

**VRA**

The **Visual Resources Association** is an international non-profit membership organization. It serves the professional interests of slide curators and media librarians, photo archivists, slide and microform producers, rights and reproduction officials, photographers, and anyone involved or concerned with visual materials. Membership includes a subscription to the quarterly journal, supplements, and a Directory of Members. The **Visual Resources Association** is the only professional organization dealing exclusively with the ever-changing world of visual resources.

**VRA MEMBERSHIP BENEFITS**

- Subscription to the *International Bulletin*
- Professional Guides for the field
- Information on the latest technology
- Workshops, programs and meetings
- Contacts with fellow professionals

All contributions are tax deductible as permitted by law. Thank you for your support.  
Publishers of the *International Bulletin for Photographic Documentation of the Visual Arts*

**Visual Resources Association**

**VRA Membership Application**

Annual dues	U.S. \$10.00
Surface Postage outside U.S.A.	U.S. \$ 3.50
Airmail outside North America	U.S. \$ 8.75

Enclosed is my check for U.S. \$ \_\_\_\_\_  
All payments must be in the form of a check or bank draft drawn on a U.S. bank in U.S. currency and payable to the **Visual Resources Association**. PREPAYMENT IS REQUIRED.

Type of Membership:  
 Individual  New  Renew  
 Institutional  New  Renew

**PLEASE PRINT OR TYPE:**

Name _____	Position _____
Institution _____	Department _____
Street _____	City _____
State/Province _____	Zip/P.O. Code _____
Country _____	Business Phone _____

Mail to: Christina Updika, VRA Treasurer  
c/o James Madison University  
Art Department  
Harrisonburg, VA 22807

prices subject to change without notice





# Visual Resources Association

Incorporated as a General Not For Profit Corporation  
in the State of Missouri, under No. N00028029  
13 August 1982

## OFFICERS

President: Christine L. Sundt, University of Oregon  
Vice-President: Ruth R. Philbrick, National Gallery of Art  
Treasurer: Christina Updike, James Madison University  
Secretary: Kathryn K. McKenney, Winterthur Museum  
Honorary Past-President, Nancy DeLaurier, University of Missouri, K.C.

## EDITORS

International Bulletin for Photographic Documentation of the Visual Arts,  
Joy A. Alexander, University of Michigan  
Slide Buyers' Guide, Norine Cashman, Brown University  
Visual Resources, Helene E. Roberts, Fogg Art Museum, and Christine Sundt,  
University of Oregon

## COMMITTEES

Advisory: Margaret Nolan, The Metropolitan Museum of Art (retired)  
Publications: A. Zelda Richardson, University of New Mexico  
Membership: Ira Bartfield, National Gallery of Art

## 1986 PROGRAM (New York)

General Coordinator: Ruth R. Philbrick, National Gallery of Art  
Graphics Coordinator: Priscilla Farah, The Metropolitan Museum of Art  
Sessions: Ruth R. Philbrick and Gary Saloff, University of Texas  
at Austin  
Workshop Coordinator: Nancy DeLaurier, University of Missouri, K.C.

The Visual Resources Association is grateful to all members and friends who helped in any way to make this program possible.

Brochures describing the Visual Resources Association and applications for membership will be available at the Information/Registration Tables at The New York Hilton during the conference. Annual membership dues for 1986 are \$10.00. To become a member, send your check (U.S. currency only) to Christina Updike, VRA Treasurer, James Madison University, Art Department, Harrisonburg, VA 22807.

Publishers of the *International Bulletin for Photographic Documentation of the Visual Arts*



