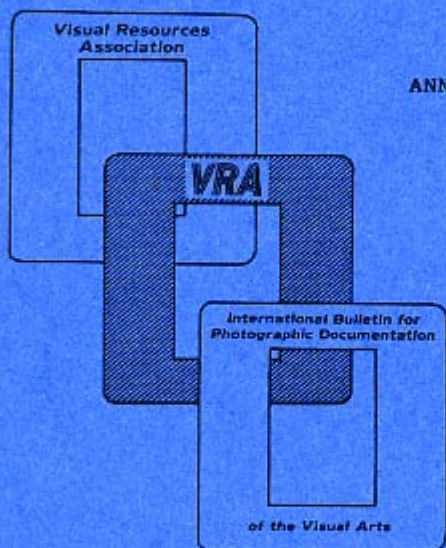


# LOS ANGELES



**ANNUAL BUSINESS MEETING  
AND PROGRAM**

**February 14-16, 1985**

**The Embassy Hotel**

# 1985

Visual Resources Association

VRA

LOS ANGELES - 1985

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VRA

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Thursday, February 14

The Biltmore Hotel  
515 South Olive Street

1:00-5:00 PM Registration for VRA Program & Activities  
(VRA Information Table, Main Galeria)

6:30-8:00 PM VRA Annual Business Meeting and Introduction of New Officers  
(Check the CAA Program for room assignment)

Friday, February 15

The Embassy Hotel  
851 South Grand Avenue

The Breakfast Room, Main Floor

8:30-9:30 AM Registration

9:00-11:30 AM Open Workshop  
"Special Problems in Classification of Visual Materials" Section I

Leaders:

Decorative/Minor Arts & Crafts

NANCY DE LAURIER, University of Missouri-K.C. &

KATHRYN K. MCKENNEY, Winterthur Museum

Special Problems in Architecture

URSULA STAMMLER, University of Kansas

12:15-1:45 PM Program Session

"Photography and Art Historical Research"

Coordinator: HELENE E. ROBERTS, Harvard University

DR. JEANNE MARTY, The Getty Center for the History of Art and the  
Humanities: "Nineteenth Century Sources for Visual Documentation in  
Ancient Art"

AMY STARK, Center for Creative Photography, Tucson, Arizona: "F. Jay  
Haynes: A Neglected Photographer of the American West"

ELEANOR E. FINK, National Museum of American Art, Smithsonian  
Institution: "Chroniclers of American Art, Peter A. Juley and Son"

WENDY HOLDEN, University of Michigan: "Photography as an Aid in  
Restoration: The Wall Paintings at Horyu-ji"

Friday, February 15 (continued)  
The Embassy Hotel  
The Breakfast Room

2:00-4:30 PM **Open Workshop**  
"Special Problems in Classification of Visual Materials" Section II  
Leaders:  
New Art  
DEBORAH TINSLEY, Kansas City Art Institute  
Oriental Art  
ELEANOR MANNIKKA, University of Michigan, Ann Arbor  
Other Non-Western Art  
LISE HAWKOS, Arizona State University, Tempe  
Didactic Material  
NANCY DE LAURIER, University of Missouri-K.C.

Saturday, February 16  
The Embassy Hotel  
The Breakfast Room

8:30-9:30 AM **Registration**

9:30-11:00 AM **Program Session (Complimentary coffee service included)**  
"Trends in Automation"  
Coordinator: NANCY SCHULLER, University of Texas at Austin

GARY A. SELOFF, University of Texas at Austin: "The University of Texas Automation Project"

DONALD BEETHAM, Rutgers State University, New Brunswick: "Rutgers Slide Management System"

MARJORIE H. PANADERO, University of Michigan, Ann Arbor: "Slide Indexing on a Mainframe Computer at the University of Michigan"

12:30-2:30 PM **Roundtable Discussion**  
"Microcomputers in the Visual Resources Collection"  
Leaders: GARY A. SELOFF, University of Texas at Austin  
CHRISTINE L. SUNDT, University of Oregon

**Other Events of Note Happening in the Los Angeles Area**

Thursday, February 14

ARLIS/NA-VRSIG  
1:30-5:30 PM **Workshop: "Toward Automation: Implementing Standards in a Visual Collection,"** The Getty Center for the History of Art and the Humanities  
Coordinator: James Bower, Getty Center Photo Archives  
Moderator: Celine Alvey, Getty Center for the History of Art and the Humanities  
Speakers: Elizabeth Betz, Library of Congress  
Henry Millon, Center for Advanced Studies in the Visual Arts  
Toni Petersen, Art & Architecture Thesaurus Project  
Lenore Sarason, Willoughby Associates  
Elaine Svenonius, UCLA Graduate School of Library and Information Science  
OPEN TO VRA & ARLIS/NA MEMBERS  
(Pre-Registration and fee required; for information contact Pam Parry, ARLIS/NA, 3775 Bear Creek Circle, Tucson, AZ 85715)

Friday, February 15

CAA  
8:00-9:30 PM **Reception: University of Southern California**  
(Open to CAA Participants; a bus ticket may be purchased at the CAA Conference Registration Booth at The Biltmore Hotel)

Saturday, February 16

CAA  
5:00-6:30 PM **Reception: The Otis Art Institute of Parsons School of Design**  
(Open to CAA Participants)

CAA  
6:00-9:30 PM **Reception: The J. Paul Getty Museum**  
(Open to CAA Participants; reservation required; a bus ticket may be purchased at the CAA Conference Registration Booth, located in The Biltmore Hotel)

Sunday, February 17

CAA  
9:00 AM-1:00 PM **Tour: Huntington Library, Art Gallery and Botanical Gardens**  
10:30 AM-1:00 PM **Reception: Norton Simon Museum**  
(Open to CAA Participants; a bus ticket may be purchased at the CAA Conference Registration Booth, located in The Biltmore Hotel)

**PLEASE NOTE:** Registration for the VRA Program does not constitute registration for either the ARLIS/NA or CAA conferences. VRA members wishing to participate in either of these organizations' events must pay the appropriate registration fee/s required by the sponsoring organization for these activities.

## ABSTRACTS

### Photography and Art Historical Research

Helene E. Roberts, Harvard University, Coordinator

"Nineteenth Century Sources for Visual Documentation in Ancient Art"  
Dr. Jeanne Marty, The Getty Center for the History of Art and the Humanities

"F. Jay Haynes: A Neglected Photographer of the American West"  
Amy Stark, Center for Creative Photography, Tucson, Arizona

"Chroniclers of American Art, Peter A. Juley and Son"  
Eleanor E. Fink, National Museum of American Art, Smithsonian Institution

"Photography as an Aid in Restoration: The Wall Paintings at Horyu-ji"  
Wendy Holden, University of Michigan, Ann Arbor

### Trends in Automation

Nancy S. Schuller, University of Texas at Austin, Coordinator

"The University of Texas Automation Project"  
Gary A. Seloff, University of Texas at Austin

"The Rutgers Slide Management System"  
Donald Beetham, Rutgers State University

"Slide Indexing on a Mainframe Computer at the University of Michigan"  
Marjorie H. Panadero, University of Michigan, Ann Arbor

Nineteenth Century Sources for Visual  
Documentation in Ancient Art  
Dr. Jeanne Marty  
The Getty Center for the History of  
Art and the Humanities

PHOTOGRAPHY AND ART  
HISTORICAL RESEARCH  
Helene E. Roberts, Moderator  
Harvard University

Today the camera plays an essential role in the documentation of architecture and archaeological sites. Before photography it was the artist or draughtsman, who provided such visual records, if they were made. Not until the twentieth century was it a standard practice to make systematic use of the photograph for purposes of documentation. Consequently, in an effort to create a Photographic Archive of ancient Mediterranean sites and monuments as part of the Getty Center's resources for the scholarly community, it has been necessary to seek out visual material which was not necessarily created with the intent to document, but which provides the images of sites or monuments as they have been in the past, and often are not today.

In the few cases where nineteenth century photographers provided such documentation, the material has taken on an excessive value because of its vintage and rarity. Curatorial departments of fine art photography which include examples of the early work of the Fratelli Alinari, Giorgio Sommer, Robert MacPherson, or James Anderson may provide significant early records. Collections of photographs, some with surviving negatives, are provided through special archives, such as Gertrude Bell's early photos of the Middle East at Newcastle upon Tyne and the John Henry Parker photographs of Rome in the 1860's partially preserved at the Fototeca Unione in Rome. Less precious, but therefore often more accessible are travel photos and albums of the grand tour which may be found in libraries, for example the Lady Brassey albums at the Huntington Library in San Marino. Of special note is the Keystone-Mast Collection of stereoscopic views at the California Museum of Photography in Riverside where both prints and negatives, geographically arranged, offer vast numbers of images taken over many decades in the late nineteenth and early twentieth centuries.

**F. Jay Haynes: A neglected photographer  
of the American West**

Amy Stark  
Center for Creative Photography,  
Tucson, Arizona

PHOTOGRAPHY AND ART  
HISTORICAL RESEARCH  
Helene E. Roberts, Moderator  
Harvard University

F. Jay Haynes (1853-1921) trained in Wisconsin in the 1870s as a wet plate photographer of tintypes and stereo views. He moved west and built his career around commissions for the Northern Pacific railroad and Yellowstone National Park. For forty years, he travelled along the NP line from Seattle to St. Paul, photographing small towns, businesses, homes, and the people who lived in them. He advertised his work as keepsakes of travel in exotic locales, as documentation of successful capitalism on the frontier, and as artistic renderings of the natural sublime landscape.

Preservation architects and cultural historians can use Haynes' photographs to study the growth of urban America along the railroad which so clearly allowed access to goods and ideas. His work can also be seen as part of the culminating phase of 19th century landscape photography, although he has been nearly ignored by the books and exhibitions of the 1970s which elevated the fame of other photographers such as Carleton Watkins to unimagined heights. Art historians have never given Haynes the attention granted to his contemporaries -- Gertrude Käsebier, Alfred Stieglitz, Jacob Riis, or Timothy O'Sullivan.

Because Haynes' entire archive has been preserved at the Montana Historical Society, we are finally able to take a comprehensive view of the photography of a neglected documenter and interpreter of the American West.

**Chroniclers of American Art,  
Peter A. Juley and Son**  
Eleanor E. Fink  
National Museum of American Art  
Smithsonian Institution

PHOTOGRAPHY AND ART  
HISTORICAL RESEARCH  
Helene E. Roberts, Moderator  
Harvard University

"Three Riders", a painting by the American Southwestern realist Ernest Blumenschein, was cut in half by the artist and given to the two models he depicted. The painting would be lost to art historians, students, and to the art public had it not been photographed by the New York firm of Peter A. Juley and Son. The Juleys spent almost 80 years documenting the lifelong careers of American artists, among them the celebrated Robert Henri, John Sloan, Edward Hopper, Alexander Calder, John Singer Sargent, Maurice Prandergast, and Thomas Hart Benton. The collection is now in the possession of the Smithsonian Institution's National Museum of American Art.

A photographic record may not be a substitute for an original work of art, but it can serve as a useful and often indispensable record in art research. The Juley Collection is particularly valuable because it contains some of the only surviving records of the original state of works of art which, over the years, have been altered, damaged, lost, or destroyed.

Blumenschein's "Three Riders" is a compelling example of the value of a photographic record. When the Juley photograph was published in a magazine article, the woman depicted on the left was recognized and that section of the painting was found to be in the possession of one of her sons. Thus the Juley photograph was instrumental in locating a section of the painting. It also serves as the only visual document of the original state of the painting, as well as a record of a work which has been altered.

This paper will explore several uses of the collection which demonstrate the indispensable value of these photographic records in art research.

**Photography as an Aid in Restoration:  
The Wall Paintings at Hōryū-ji**  
Wendy Holden  
University of Michigan

**PHOTOGRAPHY AND ART  
HISTORICAL RESEARCH**  
Helene E. Roberts, Moderator  
Harvard University

The Buddhist monastery of Hōryū-ji in Nara, Japan is an important example of a site which has survived nearly intact for over twelve hundred years. Photographic work conducted at the site has helped to pass on to future generations images lost in a 20th-century catastrophe. Not only does the complex preserve an early style of architecture, but its many buildings contain important religious images, both in sculpted and painted form. In the 1930's the Imperial Government's Bureau of National Treasures began a series of repairs at the site. In the process of this work each of the twelve wall paintings located in the main worship hall, or kondō, was photographed as part of a government-subsidized project. The work was undertaken by the Benrido photographers of Kyoto. Actual size reproductions were then printed from the photographic plates which measured 22"x18".

As this work was nearing completion in January, 1949, a fire broke out in the kondō and the interior was completely devastated. All of the wall paintings were damaged by fire and water. These paintings, dating from approximately AD 700, demonstrated the adoption by Japanese craftsmen of a style of painting associated with the continent. The murals illustrated the four Buddhist paradises of Shaka, Amida, Miroku, and Yakushi. Smaller panels situated in the corners of the structure depicted eight bodhisattvas associated with the major figures. The greatest amount of loss occurred to the four paradise scenes and the Kannon located in the southeast corner of the south wall. Other significant areas of damage included the loss of the faces of Seishi and Shō Kannon, (on the south and west walls, respectively), as well as the lotus throne of the figure identified as Monju on the north wall. Fortunately, the sculptures had been temporarily moved to a storehouse during the course of the repairs, so that these survived the catastrophe. Certain of the painted wall surfaces had also been removed, but these consisted of works of less art historical value since their execution had most probably been entrusted to apprentices. The great loss at Hōryū-ji was a shock to the Japanese, as well as the art historical community.

Subsequent to the fire, all twelve wall paintings were removed from the kondō. They are presently stored in a Treasure House, or hōzō, which is an atmospherically-controlled environment. In their place, reproductions of the original murals have been installed in the kondō. Photographic reproduction thus ensured that these early examples of Japanese painting could be saved for posterity. The printing process used by the Benrido photographers was collotype, a photogelatin process. Collotype produces a more accurate reproduction than the half-tone process since the image is not broken up into dots. The collotype process was considered especially valuable in the reproduction of fine arts works. Color collotypes made in 1939 and examples of the full size black and white collotype reproductions made from the Benrido plates prior to the fire will be compared to photographs taken at the site at the time of the fire. Later photographic images illustrating the present condition of the restored wall paintings will be used to demonstrate the way in which photography has preserved these famous works for posterity.

**The University of Texas Automation Project**  
Gary Alan Seloff  
University of Texas at Austin

**TRENDS IN AUTOMATION**  
Nancy S. Schuller, Moderator  
University of Texas at Austin

As the cost of powerful micro-computers continues to decline, and the advantages of computer automation grow more apparent to Visual Resources administrators, an increasing number of collections are doubtlessly studying the possibilities for automating V-R activities. An obvious area of interest to any established facility is the development of a searchable database of collection holdings. Yet the very need for such a tool exposes the major hurdle preventing its implementation: how to deal with a vast backlog of non-automated material when there is hardly time to keep up with current accessioning and circulation demands.

This paper describes one approach to such a problem as it is being met by the Slide and Photograph Collection of the University of Texas at Austin Art Department. In the U.T. automation project, a database of collection holdings is being developed as a byproduct of other automated activities. The primary goal here was to reduce the work of accessioning new slides into the collection by producing all of the typed information -- labels, accession cards, shelf cards, and public cards including cross references -- from a single source entry. To accomplish this, complete data on each new slide is stored as a record in a commercial database management system. These records are then read by several programs written in BASIC, which prints out the specific information in the formats required for slide labels, catalog cards, etc. Once printed, the original information remains intact in the database as a permanent record of each new slide accessioned into the collection. In addition, the fourfold savings in work from this system is creating time to begin entering records for the slides already in use.

The key to this system -- and the focus of this paper -- is the short BASIC programs which can tailor numerous, relatively inexpensive, commercial software products to the particular needs of V-R collections.

Rutgers Slide Management System  
Donald W. Beetham  
Rutgers State University

TRENDS IN AUTOMATION  
Nancy S. Schuller, Moderator  
University of Texas at Austin

The Rutgers-New Brunswick Art History Department Slide & Photograph Collection consists of 130,000 slides and 35,000 photographs, has an annual circulation of 70,000 and serves the needs of Art Historians on three local campuses including projection equipment. For this task Rutgers has provided one full-time staff member, the Curator, and anywhere from 6-12 student workers per semester including one or two teaching assistants.

Attempts at manually classifying the uncatalogued collection proved futile. We were adding more slides than we were classifying. Therefore, the goal of making up for staff deficiencies, that is the automation of clerical functions, was the primary purpose and sine qua non of our planning. We chose the IBM-PC with a Tallgrass 20Mb harddisk with a tape backup system and an Okidata 92 Microline printer to type the labels. We are using dBasell (soon to be replaced with dBaseIII) and also purchased Quickcode and DUtil from Fox & Geller. Quickcode proved to be unnecessary although we have made use of its capacity to generate dBasell programs (all of which had to be modified).

To save space on the disk and to store as little empty space as possible, we developed four levels of files: a Mainfile (guldecard level-biographical information on artists stored here), and Artfile (artworks), a Detfile (for details and a second label file to store overflow from Artfile.) Artfile had originally been broken up into Arofile, Scfile, Ptgfile and Decfile but with the advent of dBase III we combined these into one file (with dBasell we had been limited to only 65,000 records per file). The label program draws the information from each of the files and combines to make the label. All searching is done through the classification number which is indexed. Because of utility programs and indexes, what worked neatly on paper will not allow for the entire collection to be stored on our disk. We will need at least 30Mb of storage and are looking enviously at the IBM PC-AT. When the database is well underway and we receive additional funding, we are planning to make the database available in the Art Library and we will update their computer through the tape backup system.

Slide Indexing on a Mainframe Computer at  
the University of Michigan  
Marjorie H. Panadero  
University of Michigan, Ann Arbor

TRENDS IN AUTOMATION  
Nancy S. Schuller, Moderator  
University of Texas at Austin

I will discuss our work in developing a system for indexing slides on the Michigan Terminal System mainframe computer, and the experience we have had in putting that system into practice. The objectives we set out to meet were to provide both the storage of accession information on each slide, such as source and date acquired, and basic iconographic indexing, to allow retrieval by subject as well as by primary entry.

The advantages of the mainframe system as I see it at this time are:

- 1) Financially, the project is supported by the Computing Center and the only costs to the History of Art Department have been for terminals.
- 2) Storage space is many times that available on a microcomputer, even one supplied with several hard disks. This allows for a much more extensive database structure, especially in the area of iconographic indexing.
- 3) Retrieval time, even in large searches, is measured in hundredths of a second.
- 4) Backup of database contents, for protecting against information loss, is handled by the Computing Center staff.

The disadvantages have been these:

- 1) We are using database software developed by Michigan, and therefore not available to very many other collections. This software was originally developed for computer people rather than the general public, and the documentation is not particularly easy to comprehend (not that the documentation for many commercial programs is any better).
- 2) There is a need, in the development stages, for some sort of consultant who understands your needs as well as the database software you propose to use. However, this sort of person may actually be easier to find at a university's computing center than it would be at a local computer dealership.
- 3) Data entry and retrieval are not particularly user-friendly.

# Visual Resources Association

**VRA**

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: Nancy S. Schuller, University of Texas at Austin  
Secretary: Kathryn K. McKenney, Winterthur Museum  
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International Bulletin for Photographic Documentation of the Visual Arts:  
Joy A. Alexander, University of Michigan  
Slide Buyers' Guide, Norine Cashman, Brown University

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## 1985 PROGRAM (LOS ANGELES)

General Coordinator: Christine L. Sundt, University of Oregon  
Graphics & Equipment: A. Zelda Richardson, University of New Mexico  
Program Sessions: Helene Roberts, Harvard University & Nancy S. Schuller,  
University of Texas at Austin  
Workshop Coordinator: Nancy DeLaurier, University of Missouri, K.C.

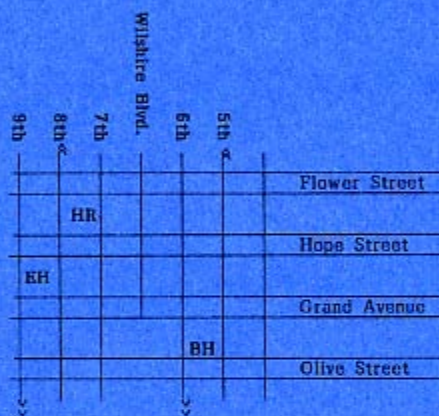
The Visual Resources Association is grateful to all members and friends who helped in any way to make this program possible.

Brochures describing the Visual Resources Association and applications for membership will be available at the Information/Registration Tables at the Biltmore Hotel and the Embassy Hotel during the conference. Annual membership dues for 1985 are \$10.00. To become a member, send your check (U.S. currency only) to Nancy S. Schuller, VRA Treasurer, University of Texas at Austin, Department of Art, Austin, TX 78712.

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



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BH= The Biltmore Hotel, 515 South Olive

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