

KEEPING YOU IN...

Published at the beginning of each fall and spring semester

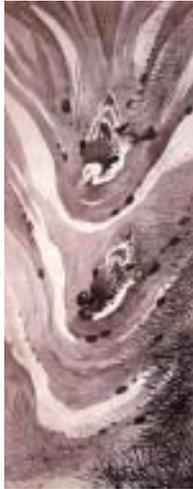
Fall 2006

THE LOUPE

The inter-departmental newsletter of the Art Department's Image Resource Center or "IRC"

Links to Loupe-Online at <http://www.as.ua.edu/art/resources.html>

Hong Se Sop. Swimming Ducks, ink on silk, 19th century, Korea.



New Image Resource Center for Art Department

The last vestiges of the analog world are passing away before our eyes! As this issue of the Loupe goes to press, A&S is overseeing the finishing touches on Garland 203 renovations in order to bring the classroom into the 21st century by the first day of school this semester. Like Garland 208, which has become the preferred classroom since it was renovated last year, 203 will have a digital projector and a multimedia console

with computer.

Things have sure changed! Since the 1970s, the Slide Library has housed a vast collection of slides (now over 75,000). In the last couple of years, we have added 2,000+ digital images to the collection, about half of which are images of 20th- and 21st-century works.

These days, art history instructors spend their time tweaking Powerpoint presentations (or having them tweaked) instead of adding slides to carousels. All art history classes are now taught using digital images (with only occasional exceptions due to equipment availability). We have not shot a roll of slide film since June of 2005. And finally we have recognized that it is also time to change the name of the Slide Library (a.k.a. Slide Room) to something more apropos: the Image Resource Center. (See the back page for more history.)

With new names come new procedures and new guidelines. We now have a schedule of best and worst times to bring in images (slides or images for the flatbed) to the IRC for scanning. You have the memo (it's under that pile of other memos you have yet to dig out of your mailbox), but if you need another copy of the deadlines, email rdobson@bama.ua.edu.

WELCOME NEW GRAD STUDENTS!
Christina Dick, David Scott Jarrett, Shelia Marie McManus, and Claire Willis...
Please come to Garland 205 and find out what we offer in the way of image resources in the department, and what is available on campus.

About Our Collections

ACCESSIONS1 is the art department's main database with over 10,000 entries of slides and scanned images. Each entry for a digital image is hyperlinked to a "tif" file. I have converted this MSAccess database into an Excel file for anyone who feels more comfortable with that program. We also have a collection of **Asian slides** and a small group of **Gardner's slides and scans**. If you would like access to either of these collections, let me know.

The collections and databases are stored on A&S's share server, which may be accessed from any Windows computer in the art department. If you have a Mac, or do not have access to the server, you are welcome to use the computer in the Image Resource Center, which will also give you access to a helping hand.

About half of our digital collection is 20th century and contemporary works. Some additions to our digital image collection are Gerhard Richter, Mark Tobey, Clyfford Still, Mark Rothko, Jenny Holzer, Duane Hanson, Diego Velazquez, Henry Hobson Richardson, Odilon Redon, assorted Bauhaus artists and designers, Pollock, Krasner, De Kooning, and the list goes on.



Artist interpretation of GPS satellite. Image courtesy of NASA

GLOBAL POSITIONING

To locate the collection, go to the S drive or share server via My Computer. Then follow this path: S:\ART\ Slide Room\Digital Images\. The organization is fairly self-evident, so you may prefer to browse. Some 20th century images are filed under "HY." To acquire an image, copy it to your disk. Please DO NOT make changes to the original images. If you would like for the curator to do this for you, send accession numbers (see details in the "readme" file), or a description of the work, to rdobson@bama.ua.edu. Also, if you'd like access to the smaller databases, Asian or Gardners, let the curator know.

If there are other digital images you would like that are not available in our collection, you may order those just as you would slides. Call 348-1893 or email rdobson@bama.ua.edu if you have questions.

The Loupe is the newsletter of the Department of Art's Image Resource Center, part of The University of Alabama's College of Arts & Sciences, published at the beginning of the fall and spring semesters. Please send correspondence to Rachel Dobson, Vis. Res. Curator, rdobson@bama.ua.edu.



(lôp), n. 1. a magnifying glass used by jewelers, esp. one which fits over the eye. 2. a jewel of perfect luster or brilliance.



Instructors may reserve Digital Classrooms

Art faculty and students who want to use Garland 203 or 208 should check with the Vis-Res Curator. You will need a key to the room, which you can get from the art office, and you will need to get the OTHER key, which opens the multimedia podium from the curator. The curator will give you the low-down on using and shutting down the equipment, and securing the room. Please contact her in plenty of time, to guarantee access!

SECAC in October

Several faculty will be presenting at SECAC in Nashville, Oct. 25-28. **Mindy Nancarrow** will be reading "Art/History or Art in History?" in a session entitled *All Art History Survey Courses are Contemporary*. **Brian Evans** will present, "Digital Media, Social Networks and Art Foundations Old and New" in the session *The Role of New Media in the Fine Arts*; and in the session, *American Art and American Power*, **Hee-Young Kim** will present "The Global Expansion of Abstract Expressionism and the Formation of the Local History of Korean Modern Art of the 1950s." For more info on SECAC, go to <http://www.unc.edu/~rfrew/SECAC/>.

Student Intern at AI in Chicago

For three months this summer, art history undergrad **Matthew Harper** served as the summer intern for the Department of American Art at the Art Institute of Chicago. He contributed research for the department's forthcoming catalog of its modern collection, the second volume of *American Arts at the Art Institute of Chicago, from Colonial Times to World War I*. Matthew also assisted in preparations for a future exhibition of drawings by Edward Hopper and an exhibition of Arts and Crafts decorative art objects.

Matthew commented that, although unpaid, the internship was invaluable for his "understanding of museum operations and collection management," among other skills. He writes, "Most importantly, however, this internship helped me in my struggle to determine what area of art history I want to be my concentration, which will help me immensely in my search for graduate programs."

New Staff in the Office

Please stop in and welcome our new office staff. Taking Tynan Kozak's place is **Jennifer Maddox**, who has been warming up to her new job this summer. She comes to us from Fayette County with her husband David and four-and-a-half-year-old son Jay. She earned her A.A.S. in Liberal Arts from Beville State Community College, and previously worked at Covenant Presbyterian Church, Bruno's Supermarkets Inc., and Beville State. **Jennifer** writes that she likes "working with people and facing new daily challenges," but please take it easy on her the first few weeks!

Addam Garrett, a UA alumnus, will replace Amy Crosby, who is leaving in order to return to school full-time. According to Bill Dooley, **Addam** completed his B.A. degree here as a double major in Art History and Public Relations. He worked for the College of Arts and Sciences while a student, and as a Research Assistant at the UA following graduation.

FERGUSON CENTER GALLERY

SLATE OF ARTISTS

Fall 2006

Exhibit Schedule

September 5–29
James Mas
Hispanic-Latino Heritage
Month Exhibition

October 2–November 2
Charley Parden

November 7–30
Brian Thompson

December 5–29
"Chewed Fruit"
Ceramic work by Vicki Rial



Consequens II, stoneware, 14"X14"X14"

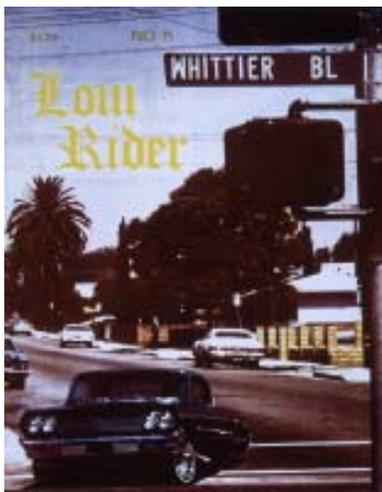
Hours are usually Monday through Friday, 9 am to 9 pm.
UA Art History undergrad Matthew Harper is the Director of the Ferguson Center Gallery, located on the main floor, next to the Alabama Credit Union.



ARH Grad Students MAKE THE UA LOOK GOOD

CONGRATULATIONS to **Megan Mitchell Young** and **Thomas M. “Mark” Shelby**, who both graduated with master’s degrees in art history this year.

Megan Young’s thesis was titled: “From Processing to Cruising: Chicano Lowriders in East Los Angeles during the 1960s and 1970s.” On her way up to her new home in North Carolina, she stopped off at the PCA/ACA National Conference (better known as the Conference on Popular Culture) to chair the session titled **Automobile Culture I: The Automobile as Identity**, and she also presented one of the papers: “Negotiating the Badlands: Chicano Lowriders and the Formation of Chicano Identity in 1960s and 1970s Los Angeles.” For more information on this organization and the 2007 conference, go to www.popular.culture.org/.



Lowrider magazine, No. 5, date unknown.

Mark Shelby has produced his (second) master’s thesis: “From Beaux-Arts to Modernism: The Alabama Architecture of D. O. Whilldin, 1881-1970,” 332 pages (including 80 plus illustrations), with an 84-page Supplement, also available in PDF format!

Originally from Philadelphia, Whilldin “built some of the most important and recognizable buildings” in Birmingham, Tuscaloosa, and other cities around

the state. **Mark’s** Supplement contains a master list of buildings by Whilldin that includes the William Fitts House in 1914 (the interesting house on the corner of University Boulevard and Pinehurst – take a look next time you are whizzing up the hill toward the U-Club), the beautiful art deco Bama Theatre on 6th Street and Greensboro Avenue in 1936, and Tuscaloosa’s “skyscraper,” now known as the AmSouth Building in downtown. Tuscaloosa and Birmingham are packed with Whilldin’s residential, commercial and school designs, including the stadium at **Legion Field** (ca. 1927)! No one has done significant work on this prolific architect before, so **Mark’s** thesis is timely for historians in Alabama and the South. No doubt we’ll see it in published form one of these days.



Architect’s rendering of proposed Municipal Stadium at Legion Field, Birmingham, Alabama, 1927-28; pencil on tracing paper. Collection: Birmingham Park & Recreation Board, courtesy Thomas M. Shelby, 2006.

Faculty Travels & News

This summer—her fifth teaching Renaissance art history in Florence—**Andrea Taylor** co-directed Capstone International’s Alabama-in-Italy program.

For the month of June, she and ARH grad student **April Wilson**—her lovely assistant—guided 29 students all over Italy. In Florence, she and April were centrally located in the old quarter, in an apartment in the Piazza della Repubblica (stuck between Or San Michele and Florence Cathedral). The group took side trips to Siena, Rome, Pompeii, Pisa, and Venice.

April said her visit to the Sistine Chapel was very moving. “It brought tears to my eyes - I didn’t expect to react that way.” **Andrea** writes, “We also went to Ravenna (a city I’d never visited) to see

San Vitale and the Mausoleum of Galla Placidia. The mosaics were so amazing—beyond words to describe!”



Andrea and April emulating the Apollo Belvedere, that epitome of classical values, at the Museo Pio-Clementino in the Vatican Museums in Rome.

**NORMAL I.R.C. HOURS:
MONDAY THRU’ FRIDAY
8AM-12NOON & 1PM-4:45PM**

A Short History of the Slide Room

"We started with one drawer of slides."

The art department's slide collection was started in the early 1950s by **Dr. Joseph S. Bolt**, who had come from Harvard to teach art history. He ordered slides from companies like Saskia and Sandak, some he bought during visits to major museums. And some slides he took himself on the balcony of Woods and Garland Hall. When **Dr. Robert O. Mellown** joined the faculty in 1971, slides were still being made in this manner.

"I have slides where you can see my thumbs holding down the book...one where my foot is holding the book while I stood over and shot the image," said **Dr. Mellown** in an interview recently. "We started with one drawer of slides." In 1999 official estimates for the collection were about 75,000 slides. About seven thousand have been added since then, and almost two thousand digital images have been accumulated in the past two years.

Delineascopes and Carousels

Dr. Mellown was an undergraduate in painting here from 1963 to 1967. Afterwards, he earned his PhD at UNC-Chapel Hill. When he returned to the UA to teach art history in the fall of 1971, professors still used two giant (three feet long) "GK" Delineascope slide projectors for their

lectures. Each has a long adjustable bellows for focusing the picture, a two-and-one-quarter-inch diameter lens, lit by a five-inch-tall 750 watt incandescent projection lamp. The projector's label reads "American Optical's Instrument Division, Buffalo, N. Y." This division was created from Spenser Lens Company in 1945, which helps date these leviathans to the late '40s. The Delineascope has a "two-seater" slide holder that had to be worked by a student. As one two-by-two slide was projected onto the screen, a second slide was dropped into the holder's other side and moved through the projector into view, and the process would be repeated over and over.

Kodak introduced the Carousel slide projector in 1961. According to **Dr Mellown**, about 1973 the department started using Carousel slide projectors in its art history classes. What a welcome change it must have been for teachers and students alike to switch to the lightweight carousels which could be loaded up with as many slides as you could want ahead of time, required only one person to run the machine, and at least later, could be controlled quasi-remotely.

Other Technological Improvements

About 1975 the art department, then chaired by **Angelo Granata**, Professor of Sculpture, purchased a Leitz Reprovit IIa copystand with a Leica camera for slide making. Both durable pieces have been in use without major incident for the past thirty years. It's a good thing, because these days the only company that can work on these precision-made German instruments is out in Iowa City. Their representative told me that there are only a few models left around the country, for example, at the Mayo Clinic, a couple at LSU (well, maybe not in as good shape as they once were), and in Texas.

Sources:

http://roycroftbooks.net/spencer_delineascopes_db.htm

Timeline of Color Photography (Boston University)

<http://www.bu.edu/prc/GODOWSKY/timeline.htm>



Dr. Bolt in 1984, the year he received the Outstanding Commitment to Teaching Award, given by UA's National Alumni Association. After his death in 2002, a memorial endowment --the Joseph S. and Carolyn Bolt Endowed Student Support Fund in the History of Art and Photography--was established.



Recognize the hair? **Dr. Mellown** teaching about that Flavian woman, in Hardaway Hall circa 1979 (A. D.). Photo by Art Oakes, Professor Emeritus.



Emily Moore, a former curator, in 1984. All photos courtesy of **Dr. Robert Mellown**.

