Ball State University
Slide Library Proposal

An Honors Thesis (ID 499)
by

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Thesis Director

Ball State University
Muncie, Indiana
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Spring 1987
I. Problem/ Proposal - By incorporating existing and few facilities, devise a new slide library which will provide greater amounts of information in a logical system for use by faculty, graduate students, and for limited use by undergraduate students.

II. Evaluation of Existing Conditions

A) Program

The slides are loosely arranged according to a catalogue numbering system in cabinets of varying size and types. There is no systematic placement of these cabinets within the room. Many of the slides are to be found in piles within numerous boxes within the room. The department has additional slides in the possession of faculty, and the description and number is unknown. As to the location of particular slides, it is difficult to locate particular slides or even styles in the current system.

B) Facility

Various light cabinets house many of the slides, however, faculty find them difficult to access and difficult to move the sliding panels. The number of cabinet is also inadequate to house the existing number of slides. There exists one short light table and little functional workspace. There are three filing and storage cabinets located in the room which contain slide catalogues and books. There are also two eight-feet long shelving units which contain back publications of various art and design magazines.
III. Proposed Changes

A) Program
   A new cataloging system is needed to accommodate the current collection and future slides. The system must be consistent, logical, and as uncomplicated as possible for use by library personnel and the proposed users of the facility.

B) Facility
   The current space is overcrowded with furniture, storage, and supplies. As indicated by the department, the purpose of the library is to contain, distribute, and maintain the slide collection. The magazines and non-associated furniture and storage units must be removed so as to allow for the maximum utilization of the space. New cabinets and work surfaces are needed to more effectively accommodate the size of the growing collection. Additionally, permanent references are needed to be acquired so that verification of slides may be done by the library personnel.

C) Management
   A check-out procedure must be established that will keep a record of slide circulation. The supply inventory must also be added to the duties of the library personnel.
IV. Implementation
A) Program

1) Cataloging

The first objective was to create a slide identification system which could be easily implemented and sustained in the future. After consultation with the department chairman and the Director of the Ball State Art Gallery, a cataloging outline was devised. The system is loosely based on systems from New York University, Syracuse University, and a color system used by the Ball State Art Gallery. The system has been divided into areas which have been designated as essential divisions by the art department faculty. Each division is given an identifiable color-code and has been divided into sub-categories (appendix 1, 2). These sub-categories have been made at logical breaking points in the development of art history, developments of styles, or by listing of major countries. An effort has been made to consistently include these subdivisions, where applicable, in the break-down of the major categories.

2) Varification

The second major programming task was to begin researching and verifying the slide collection. All the slides were subjected to the verification of subject, date, category, artist/designer, and title(where applicable). Those slides which fulfilled this requirements were placed in their respective category drawers.
(see section 4;B;1). Slides not meeting the specifications were placed in separate boxes for further investigation. Slides found to be tinted or otherwise unacceptable were placed in a separate container for further review and assessment for the need of reproduction.

3) Filing

The last programming task involved the filing of slides into the nine categories and their subdivisions. To assist the ease of replacing slides, and to guarantee correct information, new labels were applied to the slides. Included on the labels was pertinent data (appendix 3). Each label was also given a color-coded stripe along the right side so as to assist in easier sorting and filing. The color is applied with a specified color of permanent marker (appendix 4).

B) Facilities

1) Slide Storage

To gain greater storage space for the existing slide collection (@15,000) and to allow for further growth, the light cabinets were to be replaced with five card catalogues. These have the capacity to house approximately 87,000 slides if each drawer is allotted 100 slides. In order for the drawers to accommodate the slides, central wooden inserts and dividers were constructed for each drawer (appendix 5). The cabinets were divided so that no less than one-half of the cabinet
was allotted to a particular category; this allows for expansion and for an easily distinguished division of categories.

2) Work Space
Excess furniture and equipment was initially removed. All magazines and storage shelves were removed so that the single item to be regulated from the library was the slide. The light cabinets were replaced by the three catalogues (two yet to be delivered). A desk, storage cabinet, light table, and vertical file are the other fixtures remaining in the space. Three metal frames remaining from the light cabinets will be fashioned into new work surfaces. Included in this packet is a proposed floor plan which can be used to effectively make use of the space and provide for the accessibility of the room's facilities (appendix 6).

3) Signage
The proposed signage has been designed to be integrated into three areas
  a) Drawer fronts
      Each drawer label includes the specified category color and general subdivision information (appendix 7a).
  b) Category Information
      These are screened plexiglass signs which will be mounted on top of the specific cabinets and category.
Each will include the specified color, category name, and a brief indication of the subdivisional breakdown (appendix 7b).

C) General Information Chart
This will be a comprehensive chart of the categorical breakdown, and will include a floor plan indicating the location of categories (appendix 7c)

C) Management
1) Personnel
The personnel has included two graduate students (Fall Quarter 1986), one graduate student (Winter 1986-Spring 1987), and a student employee (Spring 1987). Research, filing, and labeling were their primary duties. Additional duties included remounting slides and inventory assessment. One student employee was hired exclusively to type labels (Winter 1986).

2) Check-Out Procedures
A form requesting the date, number of slides, title/subject, and name was used to document circulation. Faculty were the only group to be allowed access at this period (primarily because of the need for limited circulation so that documentation could take place). Faculty was asked to fill out the form after the selection of slides and were asked to cancel slide notification once the slides were returned. There was no time limit, however, faculty were requested to return the slides after use.
V. Status Report May 20th, 1987

A) Program
The drawers have been categorized and many of the slides have been placed in their respective drawers. New labels have been placed upon the majority of slides from Ancient to Art/General (Baroque and 18th century). Some slides may still need new labels because of their circulation. A majority of Architecture, Interiors, and Decorative Arts/Furniture remains in the small grey storage cabinets. These are in a definite order and should be relocated as a whole, rather than in part. The general and categorical signage has been ordered, but has yet to be installed.

B) Facility
Two of the slide cabinets have yet to be received so the categories have had to be condensed into three existing cabinets. The work space is adequate for use by the library faculty, however the three table tops have yet to be installed. With the installation of a new ceiling and lighting, the light level is now adequate for the services of the space. There is still a single light table in the room to be used for viewing of slides by patrons.

C) Management
The check-out procedure has been effective in the circulation and retrieval of loaned slides. The forms were helpful in assessing the location of missing slides and requested slides by faculty members.
VI. Future Concerns/Issues

A) Program

1) Because of requests by faculty, under the Decorative Arts/General category, the slides in the 20th century subdivision of Jewelry/Metalwork has been divided by technique, rather than artist. This presents a problem with the consistency of the rest of the system. A possible solution is to divide the subdivision by artist and then subdivide that work by technique.

2) Any slides of activities/show concerning the Ball State Art Gallery should be removed and given to the Gallery Director. It is presumed that such slides are in the unsorted collection of slides housed in the storage cabinet.

3) The unsorted slides must be sorted and labeled according to box or carousel. Some contain complete sets of slides concerning certain areas, artists, or movements in art. Additionally, the Architecture, Interiors, and Decorative Arts/Furniture should be processed at one time, not in successive parts.

4) The box of tinted slides must be sorted and evaluated. Those which need to be reproduced, after viewing the collection of "good" slides, should be removed and noted.

5) Labeling of slides should continue until all slides in the collection have new, color-coded labels. After this has occurred, a periodic check of the drawers, and an inspection of incoming slides must be made so that all new or overlooked slides have received new labels.
6) Slides which are to acquired from the Architecture Library have yet to be chosen. A review of our existing collection would be beneficial prior to the selection of new slides.

B) Facility
1) The arrival of the last two cabinets has yet to occur. After their arrival, the slides should be divided into the cabinets according to the floor plan (appendix 7c).

2) Requests for slide processing and mounting have occurred this year. The responsibility of the library personnel included only the limited mounting of slides. The department needs to consider who is required to do the shooting, developing, and mounting of new slides. Currently the capability and resources are not included with the library's facilities or personnel.

3) There is a need for two additional table mounted light tables for use by prospective users of the facility.

4) A small library of reference books should be acquired for the use of documentation of the slides. Comprehensive text concerning the categories would be very beneficial for use by the library personnel.

C) Management
1) There has been a newly-proposed check-out procedure which will be implemented in Fall of 1987. Faculty may remove slides from the library
without signing for them. The faculty will be on an honor system and will be expected to return slides once their use is completed. If too many slides are missing, a memo will be issued by the department chairman for the recall of borrowed slides. Addititional procedure which may help in the retrieval of particular slides may be incorporated. When slides are removed from the drawers, a card containing the faculty member's name is placed in its place. This will help assist library personnel in replacing the slide once it is returned, and it will assist in referring other faculty who are requesting that particular slide.

2) In reviewing the current library faculty, it appears advisable that the library should have a staff of a minimum of two, however a staff of three (each working 10-20 hrs/wk) is advisable. It is additionally advisable that a graduate student with a strong background in art history should be placed in the position of library coordinator.
APPENDIX 1

Ball State University
Department of Art

SLIDE LIBRARY: CATEGORICAL PROPOSAL III

I. Ancient

A. Prehistoric (Paleolithic, Neolithic, Bronze/Iron Age)
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

B. Egyptian
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

C. Mesopotamian (includes Sumerian, Assyian, Babylonian, Persian)
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

D. Aegean (includes Cycladic, Minoan, Mycenaean)
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

E. Greek
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

F. Etruscan
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

G. Roman
   1. Art
   2. Architecture and interiors
   3. Decorative Arts
3. Decorative Arts
   a) Italian
   b) French
   c) English
   d) Other

F. Gothic

1. Art
   a) Italian
   b) French
   c) English
   d) Other

2. Architecture and interiors
   a) Italian
   b) French
   c) English
   d) Other

3. Decorative Arts
   a) Italian
   b) French
   c) English
   d) Other

III. (Part 1) Art/General (By date regardless of style – Artists may fall into more than one period. Multiple artists are listed under the first alphabetically occurring name)

A. Renaissance (1400-1599)
   1. Italian (By Artist A-Z), (followed by anonymous)
   2. French (By Artist A-Z), (followed by anonymous)
   3. English (By Artist A-Z), (followed by anonymous)
   4. Dutch/Flemish (By Artist A-Z), (followed by anonymous)
   5. German (By Artist A-Z), (followed by anonymous)
   6. Spanish (By Artist A-Z), (followed by anonymous)
   7. Other (By Artist A-Z), (followed by anonymous)

B. Baroque and 18th Century (1600-1799)
   1. Italian (By Artist A-Z), (followed by anonymous)
   2. French (By Artist A-Z), (followed by anonymous)
   3. English (By Artist A-Z), (followed by anonymous)
   4. Dutch/Flemish (By Artist A-Z), (followed by anonymous)
   5. German (By Artist A-Z), (followed by anonymous)
   6. Spanish (By Artist A-Z), (followed by anonymous)
   7. American (By Artist A-Z), (followed by anonymous)
   8. Other (By Artist A-Z), (followed by anonymous)
C. 19th and early 20th Century (1800-1913)

1. Italian (By Artist A-Z), followed by anonymous
2. French (By Artist A-Z), followed by anonymous
3. English (By Artist A-Z), followed by anonymous
4. Dutch (By Artist A-Z), followed by anonymous
5. German (By Artist A-Z), followed by anonymous
6. Spanish (By Artist A-Z), followed by anonymous
7. American (By Artist A-Z), followed by anonymous
8. Other (By Artist A-Z), followed by anonymous

D. Modern (1913-present)

1. Painting (By Artist A-Z), followed by anonymous
2. Sculpture (By Artist A-Z), followed by anonymous
3. Works on paper (By Artist A-Z), followed by anonymous
4. Other (By Artist A-Z), followed by anonymous

III. (Part 2) Art/Photography (By Artist A-Z)

III. (Part 3) Art/Graphic Design (By Date)

IV. Architecture (By style regardless of date, multiple architects are listed under the first alphabetically occurring name).

A. Renaissance

1. Italian (By Architect A-Z)
2. French (By Architect A-Z)
3. English (By Architect A-Z)
4. Other (By Architect A-Z)

B. Baroque

1. Italian (By Architect A-Z)
2. French (By Architect A-Z)
3. English (By Architect A-Z)
4. Other (By Architect A-Z)

C. 18th Century

1. Italian (By Architect A-Z)
2. French (By Architect A-Z)
3. English (By Architect A-Z)
4. American (By Architect A-Z)
5. Other (By Architect A-Z)

D. Neoclassicism

1. Italian (By Architect A-Z)
2. French (By Architect A-Z)
3. English (By Architect A-Z)
4. American (By Architect A-Z)
5. Other (By Architect A-Z)
<table>
<thead>
<tr>
<th></th>
<th>19th Century</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Italian (By Architect A-Z)</td>
</tr>
<tr>
<td>2.</td>
<td>French (By Architect A-Z)</td>
</tr>
<tr>
<td>3.</td>
<td>English (By Architect A-Z)</td>
</tr>
<tr>
<td>4.</td>
<td>American (By Architect A-Z)</td>
</tr>
<tr>
<td>5.</td>
<td>Other (By Architect A-Z)</td>
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<tbody>
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<tr>
<td>2.</td>
<td>French (By Architect A-Z)</td>
</tr>
<tr>
<td>3.</td>
<td>English (By Architect A-Z)</td>
</tr>
<tr>
<td>4.</td>
<td>American (By Architect A-Z)</td>
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<td>Other (By Architect A-Z)</td>
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<td>2.</td>
<td>French (By Architect A-Z)</td>
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<td>3.</td>
<td>English (By Architect A-Z)</td>
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<td>4.</td>
<td>American (By Architect A-Z)</td>
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<tr>
<td>2.</td>
<td>French (By Architect A-Z)</td>
</tr>
<tr>
<td>3.</td>
<td>English (By Architect A-Z)</td>
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<tr>
<td>4.</td>
<td>American (By Architect A-Z)</td>
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<td>5.</td>
<td>Other (By Architect A-Z)</td>
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<th>Interiors (By style regardless of date)</th>
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<td>3.</td>
<td>English</td>
</tr>
<tr>
<td>4.</td>
<td>Other</td>
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<thead>
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<tr>
<td>2.</td>
<td>French</td>
</tr>
<tr>
<td>3.</td>
<td>English</td>
</tr>
<tr>
<td>4.</td>
<td>Other</td>
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</tr>
<tr>
<td>2.</td>
<td>French</td>
</tr>
<tr>
<td>3.</td>
<td>English</td>
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<tr>
<td>4.</td>
<td>Other</td>
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<th>D.</th>
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<tr>
<td>1.</td>
<td>Italian</td>
</tr>
<tr>
<td>2.</td>
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<td>3.</td>
<td>English</td>
</tr>
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<td>4.</td>
<td>American</td>
</tr>
<tr>
<td>5.</td>
<td>Other</td>
</tr>
</tbody>
</table>
E. 19th Century
1. Italian
2. French
3. English
4. American
5. Other

F. Art Nouveau
1. Italian
2. French
3. English
4. American
5. Other

G. 20th Century (Multiple designers are listed under the first alphabetically occurring name).
1. Italian (By Designer A-Z)
2. French (By Designer A-Z)
3. English (By Designer A-Z)
4. American (By Designer A-Z)
5. Other (By Designer A-Z)

VI. (Part 1) Decorative Arts/General (By style regardless of date)

A. Renaissance
1. Italian
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

2. French
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

3. English
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

4. Other
   a) Ceramics
   b) Jewelry/Metalwork
   c) General
B. Baroque

1. Italian
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

2. French
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

3. English
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

4. Other
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

C. 18th Century

1. Italian
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

2. French
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

3. English
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

4. American
   a) Ceramics
   b) Jewelry/Metalwork
   c) General
5. Other
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

D. Neoclassicism

1. Italian
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

2. French
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

3. English
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

4. American
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

5. Other
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

E. 19th Century

1. Italian
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

2. French
   a) Ceramics
   b) Jewelry/Metalwork
   c) General
3. English
   a) Ceramics
   b) Jewelry
   c) General

4. American
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

5. Other
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

F. Art Nouveau

1. Italian
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

2. French
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

3. English
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

4. American
   a) Ceramics
   b) Jewelry/Metalwork
   c) General

5. Other
   a) Ceramics
   b) Jewelry/Metalwork
   c) General
G. 20th Century (Multiple designers are listed under the first alphabetically occurring name).
   1. Ceramics   (By Designer A-Z)
   2. Jewelry/Metalwork   (By Designer A-Z)
   3. General   (By Designer A-Z)

VI. (Part 2) Decorative Arts/Furniture (By style regardless of date)

A. Renaissance
   1. Italian
   2. French
   3. English
   4. Other

B. Baroque
   1. Italian
   2. French
   3. English
   4. Other

C. 18th Century
   1. Italian
   2. French
   3. English
   4. American
   5. Other

D. Neoclassicism
   1. Italian
   2. French
   3. English
   4. American
   5. Other

E. 19th Century
   1. Italian
   2. French
   3. English
   4. American
   5. Other

F. Art Nouveau
   1. Italian
   2. French
   3. English
   4. American
   5. Other
G. 20th Century (By Designer A-Z)
   Multiple designers are listed under the first alphabetically occurring name.

VII. Eastern

A. Chinese
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

B. Japanese
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

C. Korean/Vietnamese/Lao/Thai/Cambodian
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

D. Indian/Tibetan/Nepalese
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

E. Islamic
   1. Far East (India, Afghanistan, etc.)
      a) Art
      b) Architecture and interiors
      c) Decorative Arts
   2. Near East (Iran, Iraq, Syria, Egypt, etc.)
      a) Art
      b) Architecture and interiors
      c) Decorative Arts
   3. North Africa (including Spain)
      a) Art
      b) Architecture and interiors
      c) Decorative Arts
   4. Other
      a) Art
      b) Architecture and interiors
      c) Decorative Arts
F. Other
   1. Art
   2. Architecture and interiors
   3. Decorative Arts

VIII. Primitive
   A. African
      1. Art
      2. Architecture and interiors
      3. Decorative Arts
   
   B. Oceanic
      1. Art
      2. Architecture and interiors
      3. Decorative Arts
   
   C. North American Indian
      1. Art
      2. Architecture and interiors
      3. Decorative Arts
   
   D. Pre-Columbian
      1. Art
      2. Architecture and interiors
      3. Decorative Arts
   
   E. Other
      1. Art
      2. Architecture and interiors
      3. Decorative Arts

IX. Separate Considerations
   A. Maps
      1. Ancient (By date through 1399)
      2. Renaissance to present
         a) world
         b) continents
            i) Africa (By country A-Z)
            ii) Asia (By country A-Z)
            iii) Australia (By country A-Z)
            iv) Europe (By country A-Z)
            v) North America (By country A-Z)
            vi) South America (By country A-Z)
            vii) Oceania (islands, etc. by country A-Z)
         c) Other (Hemispheres, etc.)
B. Student Work

1. Fine Arts (including photography)
   a) 1930-39 (By artist A-Z)
   b) 1940-49 (By artist A-Z)
   c) 1950-59 (By artist A-Z)
   d) 1960-69 (By artist A-Z)
   e) 1970-79 (By artist A-Z)
   f) 1980-89 (By artist A-Z)

2. Crafts
   a) 1930-39 (By artist A-Z)
   b) 1940-49 (By artist A-Z)
   c) 1950-59 (By artist A-Z)
   d) 1960-69 (By artist A-Z)
   e) 1970-79 (By artist A-Z)
   f) 1980-89 (By artist A-Z)

3. Interiors/Graphics
   a) 1930-39 (By artist A-Z)
   b) 1940-49 (By artist A-Z)
   c) 1950-59 (By artist A-Z)
   d) 1960-69 (By artist A-Z)
   e) 1970-79 (By artist A-Z)
   f) 1980-89 (By artist A-Z)

C. Techniques
   a) ceramics
   b) drawing
   c) metals
   d) painting
   e) printing
   f) sculpture
   g) weaving

D. Recruitment

E. Departmental Events (By Date)

*********************************************************************
Note of Specific Problem Areas or Issues:

1) 20th Century relief sculpture is listed under Art/General/20th Century/Painting.
2) Works On Paper include lithographs, watercolors, pastels, colored pencil, etc.
3) Mosaics are included in the painting subdivision.
4) Illuminated Manuscripts are included in the Art/General subdivisions.
5) The Maps subdivision should also include city views and plans.
*********************************************************************
### APPENDIX 2

**COLOR ASSIGNMENT for CATEGORIES**

- **ANCIENT**
- **EARLY WESTERN ART**
- **ARCHITECTURE**
- **INTERIORS**
- **DECORATIVE ARTS**
- **EASTERN PRIMITIVE**
- **OTHER CONSIDERATIONS**

### APPENDIX 3

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>PERIOD</th>
<th>ARTIST/ARCHITECT/DESIGNER</th>
<th>DATE</th>
<th>LOCATION (Country, City, etc.)</th>
<th>TITLE/DESCRIPTION OF OBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art/Gen-Renaissance-Italian</td>
<td>Michelangelo-1508-12; Sistine</td>
<td>CREATION OF EVE</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX 4

COLOR CODE SPECIFICATIONS

ANCIENT (Design Marker 238-L, Green Yellow Green)
EARLY WESTERN (Berol Prismacolor Marker PM-67, Sanguine)
ART (Berol Prismacolor Marker PM-39, Process Blue)
ARCHITECTURE (Berol Prismacolor Marker PM-17, Yellow Orange)
INTERIORS (Berol Prismacolor Marker PM-5, Scarlet Lake)
DECORATIVE ARTS (Berol Prismacolor Marker PM-53, Purple)
EASTERN (Berol Prismacolor Marker PM-38, Teal Blue)
PRIMITIVE (Berol Prismacolor Marker PM-94, Dark Tan)
OTHER CONSIDERATIONS (Berol Prismacolor Marker PM-44, Ultramarine)
### DRAWER LABEL EXAMPLES

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>DESIGNATED SUBDIVISION FROM APPENDIX 7c</th>
<th>ADDITIONAL SUBDIVISION (if needed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>EASTERN</td>
<td>Islamic</td>
<td>Near East (Iran, Iraq, Syria, Egypt, etc.)</td>
</tr>
<tr>
<td></td>
<td>EASTERN</td>
<td>Islamic</td>
</tr>
<tr>
<td></td>
<td>North Africa (including Spain)</td>
<td></td>
</tr>
<tr>
<td>PRIMATIVE</td>
<td>African</td>
<td>Art, Architecture/Interiors, Decorative Arts</td>
</tr>
<tr>
<td></td>
<td>Oceanic</td>
<td>Art, Architecture/Interiors, Decorative Arts</td>
</tr>
</tbody>
</table>
APPENDIX 7b

CABINET SIGNAGE

COLOR LOCATION

CATEGORY

LOCATION OF CARD DISPLAYING SUBDIVISIONS

ANCIENT
APPENDIX 7c

SLIDE LIBRARY INFORMATION

(Categorical Breakdown)

ANCIENT
* Prehistoric
* Egyptian
* Mesopotamian
* Aegean
* Greek
* Etruscan
* Roman
* Other

EARLY WESTERN
* Early Christian
* Byzantine
* Carolingian/Oltonian
* Other: 300-1000 AD
  (Celtic, Viking, etc.)
* Romanesque
* Gothic

ART GENERAL
* Renaissance (1400-1599)
  Italian
* Baroque and 18th Century (1600-1799)
  French
* 19th and Early 20th Century (1800-1913)
  English
  German
  Spanish

Art
Architecture/Interiors
Decorative Arts

Italian
French
English
Dutch
German
Spanish

Artist A-Z followed by Anonymous.
APPENDIX 7c (continued)

DECORATIVE ARTS

General
- Renaissance
- Baroque
- 18th Century
- Neoclassical
- 19th Century
- Art Nouveau
- 20th Century

■ Italian
□ French
□ English
□ Other

- Ceramics
- Jewelry/Metalwork
- General

Furniture
- Renaissance
- Baroque
- 18th Century
- Neoclassical
- 19th Century
- Art Nouveau
- 20th Century

□ Italian
□ French
□ English
□ Other

- Ceramics
- Jewelry/Metalwork
- General
- Designer A-Z.

EASTERN
- Chinese
- Japanese
- Korean/Vietnamese/
- Laotian/Thai/
- Cambodian
- Indian/Tibetan/
- Nepalese
- Islamic

□ Far East (India/Afghanistan/etc.)
□ Near East (Iran/Iraq/Syria/Egypt/etc.)
□ North Africa (including Spain)
□ Other

Art
- Architecture/
- Interiors
- Decorative Arts