



San Francisco

7th Annual Business Meeting & Program
February 15 -18, 1989

King George & Hilton Hotels
San Francisco, California

1989
Program

VRA Visual Resources Association

VISUAL RESOURCES ASSOCIATION
SEVENTH ANNUAL BUSINESS MEETING AND PROGRAM
February 15-18, 1989

GENERAL INFORMATION

VRA Information Table: King George Hotel

VRA Sessions: Hilton, Continental Ballroom
King George, Meeting Room
Four Seasons, Yosemite Room

VRA Annual Meeting: Hilton, Continental Ballroom #1-3

Registration: VRA Information Table
Hours as scheduled

VRA Program Registration Fee: \$25.00
(for admission to all VRA Sessions and Events
not requiring a separate fee). Payment of
the VRA registration fee does not constitute
payment of fees for any CAA programs 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.

PROGRAM

February 15 - Wednesday
King George Hotel
Conference Room

8:00 AM - 2:00 PM

VRA Registration
Registration Fee: \$25.00

8:00 - 9:00 AM

Standing Committee Meetings I
(concurrent)

9:15 - 11:00 AM

VRA Program Session:
"Professional Concerns and
Professionalism in the Visual
Resources Field"

Moderator: REBECCA MILLER HOORT
The University of Michigan

CHRISTINE SUNDT, University of
Oregon, "Personal Reflections".

CARLA FREEMAN, New York State
College of Ceramics at Alfred
University, "Visual Collections as
Information Centers: Emerging
Roles for Academic Slide and
Photograph Curators".

LINDA McRAE, University of South
Florida, "Upgrading Professional
Status-Threading Your Way Through
the Bureaucracy: Florida as a Case
Study".

MICHELINE NILSEN, University of
Pennsylvania, "Staff
Responsibilities in Visual
Resources Collections: Patterns
and Questions".

NANCY SCHULLER, University of Texas
at Austin and CHRISTINA UPDIKE,
James Madison University, "The
Curator's Job Description:
Development and Evaluation".

11:30 AM - 1:30 PM

Special Interest Groups "Dutch
Treat" Lunches

These gatherings shall provide an opportunity for members to come together according to special interest topics such as: conservation concerns, professional status, cataloging non-western art, Canadian VR collections, architecture collections concerns, ways to contribute to the journal Visual Resources, ways to contribute to the International Bulletin, automating collections. Each group (limited to ten per topic) will be led by an executive committee member or VR curator with specialized knowledge in the area. The groups will gather in the lobby of the King George Hotel and proceed to local restaurants.

San Francisco Hilton
Teakwood Room

2:00 - 4:30 PM

Workshop: Cataloguing Visual
Materials with the Art and
Architecture Thesaurus

ELMA SANDERS, Art and Architecture
Thesaurus

Pre-registration required.

King George Hotel
Conference Room

2:00 - 4:00 PM

Slide Buyers Guide Committee
Meeting

San Francisco Hilton

4:30 - 7:00 PM

VRA Executive Committee Meeting I
(Meet in lobby, or ask at desk for
Room Number)

February 16 - Thursday =====

King George Hotel
Lobby

8:00 - 9:00 AM VRA Registration

8:30 - 10:30 AM (1) Walking Tour of Downtown San
9:00 - 11:00 AM (2) Francisco. Because of popular
demand, the tour has been expanded
to two groups. The first will be
guided by Sharon Moore, City Guides
& the second by John G. Ellis, RIBA

See ticket for group assignment
Pre-registration required

Hilton
Continental Ballroom 1,2,3

12:00 - 1:45 PM Annual Business Meeting and
Luncheon

Reservation required for luncheon

The business meeting will begin at
12:45

Hilton
Continental Ballroom 6

4:30 - 5:00 PM VRA Registration

5:00 - 7:15 PM VRA Program Session:
"Image-Bases and Image Management"

Moderator: STEPHEN TONEY, Systems
Planning, San Francisco

HOWARD BESSER, University
of California, Berkeley

STEVE CISLER, Apple Computers, Inc.

DARRELL DAVISSON, Vidi-O Art Book/
Slide File

FREDERICK JONES, Eclat Intelligent
Systems, Inc.

ROBERT MARSH, Plexus Computers, Inc.

February 17 - Friday =====

King George Hotel
Conference Room

8:00 - 9:00 AM VRA Registration

8:00 - 9:00 AM Standing Committee Meetings II
(concurrent)

Four Seasons Hotel
Yosemite Room

9:15 - 11:00 AM VRA Program Session:
"Scholars, Educators, and
Photographers: The Legacy of
Personal Collecting in Visual
Archives"

Moderator: JOY ALEXANDER, The
University of Michigan

RACHEL ALLEN, National Museum of
American Art, "The Walter
Rosenblum Collection, Photograph
Archives, National Museum of
American Art".

JULIE HAUSMAN, The University of
Iowa, "The Stanley Collection of
African Art: A Study in
Connoisseurship and Contribution".

BRENT MADDOX, The Getty Center for
the History of Art and the
Humanities, "Douglas Cooper,
Inveterate Controversialist".

ELEANOR MANNIKKA, The University of
Michigan, "The John Adams Thierry
Photograph Collection of Southeast
Asian Art".

CAROLYN PAPSIDERA, Toledo Museum of
Art, "The Bareiss Collection at
the Toledo Museum of Art".

PAMELA REISTER, The University of
Michigan, "The John Henry Parker
Collection of Historic
Photographs".

King George Hotel
Lobby

12:00 - 5:00 PM

Victorian San Francisco and Tour of
Visual Resource Collections at UC-
Berkeley

After a bus tour of Victorian San
Francisco we will proceed to UC-
Berkeley where VR Curator, Maryly
Snow will lead a tour of the
Architecture Slide and Photograph
Collection, the Art and
Architecture on-line thesaurus
projects, and the Image Query-
prototype on-line library catalog
system with on-screen image.

Pre-registration required.

Hallidie Building
Suite 600
130 Sutter Street

6:30 - 8:30 PM

VRA Reception at the Hallidie
Building, Suite 600 (American
Institute of Architects). Willis
Polk's Hallidie Building, named
after the inventor of the cable
car, is the first glass curtain
wall in the United States.

Reception sponsored by Sandak, a
division of G.K. Hall and Associates

February 18 - Saturday

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King George Hotel
Conference Room

9:00 AM - 12:00 PM

Executive Committee Meeting II

Session: "Professional Concerns and Professionalism in the
Visual Resources Field"

Personal Reflections

CHRISTINE SUNDT
University of Oregon

Professionalism is an attitude -- a state of mind.
The progress made by visual resources curators in gaining
recognition as professionals has been the result of their
awareness of the profession, its challenges, and in their
acceptance and execution of their responsibilities for the
betterment of all who work with visual materials. These are
recent achievements.

As a professional group, visual resources curators
trace their history back to 1974 -- recent history -- when a
group of concerned individuals joined forces to share
information. The outcome of this meeting was a newsletter,
which is today the International Bulletin for Photographic
Documentation of the Visual Arts. Today, this group, the
Visual Resources Association, numbers more than 700 members,
with representatives from many countries and diverse
responsibilities associated with the management and
production of visual resources.

Through the years, the status of the individual
resources curator has varied from institution to
institution, agency to agency, and person to person. Most
of the advances made by visual resources curators in gaining
recognition as professionals have been the results of
impressive, innovative research and publications, leadership
among their peers, and hard work in their jobs. Gaining
professional status in a relatively new field is not an easy
task. Those who have done so have certainly earned their
status.

In this presentation, I will offer my personal
perspective on the issue of job status and professionalism,
as it was then and as it is now.

Session: "Professional Concerns and Professionalism in the Visual Resources Field"

Visual Collections as Information Centers: Emerging Roles for Academic Slide and Photographic Curators

CARLA C. FREEMAN
New York State College of Ceramics at Alfred University

During the twentieth century the function of the academic librarian has evolved from that of bibliographic "housekeeper" to faculty research partner in an increasingly complex information environment. Traditional academic librarianship is now firmly established as a profession, with approximately 79% of academic librarians holding faculty status in their institutions in the 1980's. Through continuing study, networking, and mastery of information processing technology, librarians have transformed their own roles within the academic environment.

In contrast, the parallel but younger field of visual resources curatorship is not yet widely recognized as a profession in its own right; only a small minority of slide and photograph curators have faculty status or its equivalent. The reasons for this are many, including the shorter history of the field due to the late development of easily accessible photographic technologies, the relatively small size of many collections, and their establishment as departmental rather than institutional resources.

This paper traces professional developments in academic librarianship in order to show how gains made by librarians relate to the current situation in the parallel field of visual resources. The growing trend toward managing the academic visual resources collection on the "information center" model, rather than as a storehouse of material for illustrated lectures, is identified here as the most significant factor affecting the professional role of the curator today. The paper suggests a number of ways in which that role may be expanded and strengthened. These include taking an active rather than a passive role in collection development; identifying, preserving, and publicizing unique visual holdings (such as institutional visual archives); and continuing current efforts in the direction of networking and database sharing.

Session: "Professional Concerns and Professionalism in the Visual Resources Field"

Upgrading Professional Status - Threading Your Way Through the Bureaucracy: Florida as a Case Study

LINDA McRAE
University of Southern Florida

State supported institutions are frequently overburdened with policies and procedures imposed upon them by boards of regents or departments of education -- nameless, faceless committees dispensing regulations from the state capital. These regulations, in turn, tie the hands of local administrators and personnel officers who have no choice but to go by the book.

In Florida, individual institutions have little or no autonomy. They cannot make internal changes no matter how sensible those changes might seem, if the changes challenge state regulations. What do you do, for example, if the job classification you're looking for isn't in the book? I began to thread my way through Florida's complicated bureaucracy after surveying the visual resources collections in the nine state universities, and discovering inaccuracies and inconsistencies in the job descriptions and classifications from one institution to another.

At some institutions, collections are located in art or art history departments, while at others, the collections are located in audio-visual or art and architecture libraries. The physical location as well as the administrative jurisdiction for these collections generally seems to determine the classification of the positions that oversee them.

What appears to have happened in Florida is that when visual resources curators work in collections that are identified with departments or colleges, the job classifications, rank, and pay are not only inconsistent from one institution to another, but they are also inadequate and inferior to the job classifications, rank and pay of those curators called librarians who work in collections identified with audio-visual or art and architecture libraries.

This paper discusses those differences in detail, suggests strategies for initiating change, and describes one curator's attempt to take on the bureaucracy.

Session: "Professional Concerns and Professionalism in the Visual Resources Field"

Staff Responsibilities in Visual Resources Collections: Patterns and Questions

MICHELINE NILSEN
University of Pennsylvania

This presentation will examine the various elements contained in job descriptions for visual resources collections. All these elements are drawn from actual job descriptions gathered from collections throughout the United States from major to small collections in diverse institutions.

We will then attempt to draw general outlines of the various tasks performed in visual resources collections and try to determine which activities are performed by which levels of staff.

Factors such as collection size and level of activity will be used to try to determine staffing patterns and staff responsibilities.

It is expected that most collections will exhibit similar types of activities. Differences will surface in staffing patterns and staffing levels at which certain activities are performed. The material gathered should enable us to elaborate some guidelines for staff responsibilities and staffing patterns. It is not expected that salary information will be incorporated into this presentation.

Session: "Professional Concerns and Professionalism in the Visual Resources Field"

Job Description Issues, Part I: Defining Professionalism Functions of Visual Resources Curators

NANCY S. SCHULLER
University of Texas at Austin

In seeking professional status, visual resources curators must develop job descriptions that personnel specialists will equate with a standard professional classification, applying to a broad range of occupations. This presentation will analyze development of the job description from the viewpoint of the curator, attempting to describe his/her duties in a way that will convince the personnel official of the professional nature of the responsibilities and activities. The paper will begin with a general definition of the term professional and proceed to designate those visual resources collection functions that clearly fall within this definition. Included will be a categorization of visual resources collection activities into professional/administrative, professional/curatorial, technical, and clerical.

Session: "Professional Concerns and Professionalism in the Visual Resources Field"

Job Description Issues, Part II: Position Classification; the Evaluation of a Job Description

CHRISTINA B. UPDIKE
James Madison University

Once the Visual Resources Curator has written a job description that clearly defines the tasks, duties and skills which are required to perform the job, what happens to that valuable document? This paper will explore the role that the Personnel Office's Classification Analyst plays in judging a job description for the purpose of assigning a position classification. The primary objectives of job evaluation will be discussed. Four job evaluation methods will be defined and compared; two are nonquantitative and two are quantitative methods. The final step in assigning a position classification from specifications is ranking the distinguishing factors of an employee's work which are found in the job description. These factors will be briefly defined and discussed.

Session: "Image-Bases and Image Management"

STEPHEN TONEY
Systems Planning

New technologies now make it possible for curators and researchers to work directly with high-quality images rather than slides or other media. Images stored online in an image-base can be searched, sorted, selected, and manipulated in ways analogous to data in databases. These functions are of obvious value to collection managers. In addition, color values can be modified, light and shadow enhanced, and defects removed. These forms of image-enhancement permit speculative questions about restoration and meaning to be considered easily. In this session, developers of such systems will show such capabilities in simultaneous demonstrations.

Session: "Scholars, Educators, Photographers: The Legacy of Personal Collecting in Visual Archives"

The Walter Rosenblum Collection, Photograph Archives,
National Museum of American Art

RACHEL M. ALLEN
National Museum of American Art

The Walter Rosenblum Collection of an estimated 9,000 black and white negatives was acquired by the Photograph Archives at the National Museum of American Art in 1976. The images in the collection represent American and some European works of art from the nineteenth and twentieth centuries and portraits of artists. Walter Rosenblum photographed these works for prestigious galleries and artists in the New York City area between 1945 and 1962. Rosenblum was a member of the Brooklyn College faculty and was a personal friend or colleague of many of the artists whose work he photographed. Some of the artists represented in the collection include Philip Pearlstein, Mark Rothko, Chaim Gross, Clyfford Still, Jose de Rivera, Burgoyne Diller, Carl Holty and Ad Reinhardt.

With a modest grant, the National Museum of American Art has begun to preserve and document individual images in this collection. Preliminary findings suggest that many of the images in this collection uniquely document holdings and interests of galleries no longer extant, early works by artists who subsequently became well-known, and individual works that have disappeared from scholarly research into private-ownership. This paper will discuss both the problems and opportunities of documenting and using this collection -- the result of the freelance dealings of photographer, Walter Rosenblum.

Session: "Scholars, Educators and Photographers: The Legacy of Personal Collecting in Visual Archives"

JULIE HAUSMAN
The University of Iowa

The Stanley Collection of African Art: A Study in Connoisseurship and Contribution

The history of the Stanley Collection of African Art since Elizabeth Stanley purchased the first piece in 1960 has been a classic study in the development of connoisseurship. A growing appreciation for the aesthetic qualities of the objects collected and the cultures that produced them led C. Maxwell Stanley, a Muscatine, Iowa businessman and his wife to collect some 660 objects ranging in type from sculpture and masks to household items and weavings from all areas of black Africa representing groups as diverse as Luba to Yoruba. Out of a strong desire to share this appreciation, Stanley bequeathed this collection to the University of Iowa Museum of Art where the first director Ulfert Wilke and former faculty member and African scholar Roy Sieber had provided encouragement and training in the Stanley's first efforts at serious collecting.

Since 1978, most of the objects have been housed in the U of I Museum of Art and in that year with encouragement provided by the Stanley's, the School of Art and Art History hired Christopher D. Roy to begin a program in African art studies and oversee the collection including an exhibition in 1979. The happy collaboration of the collectors and this scholar led to a significant expansion of the collection in terms of both quality and quantity with another major exhibition being held in 1985. The collection, one of modest educational value, moved to world class status and now provides a major research tool for the students in the art history program.

The benefits to the U of I of the Stanley's passion for African Art do not end with the objects. The Stanley/U of I Foundation support organization has provided the School of Art/Art History with funding for research and travel for Roy and his students, student assistantships, books, equipment and visual materials. The Office of Visual Materials has received \$34,000 since 1980 which provided for assistantships, supplies, equipment and slides. The ethnic slide collection has grown from 8700 in 1980 to 22,500 in 1988, largely due to Stanley support. The foundation is currently funding five work/study research assistants who are engaged in cataloging this ethnic slide collection on computer. This is part of the U of I African Videodisc Project which will feature the Stanley Collection of African Art and include Roy's research slides, photos and film along with the ethnic slides.

One hundred other institutions have received a slide set, "Selections from the Stanley Collection" with 160 slides, from the Museum of Art with funding provided by Elizabeth Stanley.

Session: "Scholars, Educators, Photographers: The Legacy of Personal Collecting in Visual Archives"

Douglas Cooper, Inveterate Controversialist

BRENT MADDOX

Getty Center Photographic Archives

Douglas Cooper, (1911-1984), was known internationally as a collector, critic, and historian of modern art, as well as the organizer of important exhibitions in Britain and the United States. The Getty Center acquired his library, photographic files, and personal papers in 1986.

The focus of Cooper's collecting and writing was Cubism, although many of his books, articles, lectures, and reviews ranged more widely. He had personal associations with many notable figures, among them, Picasso, Braque, Leger, Henry Moore, Graham Sutherland, Clive Bell, Herbert Read, Nicolas de Stael, and Francis Steegmuller. From the early fifties to the mid-seventies his Chateau de Castille in Provence was a hub for luminaries and devotees of modern art.

The presentation will contain images from Cooper's art collection and social milieu, together with documentary photos of Picasso's maquettes for the wall murals at the Chateau de Castille (executed in sandblasted cement by Carl Nesjar), and Leger's immense Circus painting for the chateau's staircase. Cooper was combative and relished controversy. Portions of the archival material document his feuds with the art establishment and the institutional art politics of the time. Some visual components of these imbroglios will also be shown.

Session: "Scholars, Educators, Photographers: The Legacy of Personal Collecting in Visual Archives"

The John Adams Thierry Photograph Collection of Southeast Asian Art

ELEANOR MANNIKKA

University of Michigan

John Thierry is a retired banker, lawyer, and businessman who began collecting Thai sculpture on a trip to Bangkok in 1963. In his quest for more information on the objects he had acquired, he began to build his own photo archives, as well as a sizable library. Soon the archives and his interest in Southeast Asian art assumed greater and greater proportions. Now the collection holds only twenty pieces of sculpture (several other pieces have been donated), but it contains 50,000 photographs, 10,000 slides, and more than 4,000 volumes.

The Thierry archives are located in the hills and woods of the countryside in central New Hampshire, probably the most unique and appealing facility for a photo collection anywhere: a cow barn. The cows have long since gone to pasture, while the 200-year-old barn (with attached farmhouse) has been refurbished to contain his collection in the proper temperature and humidity. A picture window allows a view of the distant mountains and nearby woods, the table and couches in front of the window afford a place for high tea, and the long table used for research, work, and study ends in front of a standing Thai Buddha. In combination with the many trails and inviting hills, it can be hard to actually work in the archives.

In 1977 John Thierry established the Southeast Asia Art Foundation as a trust for the holdings of slides, photos, books, and art. The Foundation has been active in promoting the study of Southeast Asian art, and has sponsored exhibitions, graduate research, and various publications. The archive is open to visitors from May 1 - October 31, on week-days only, by appointment. Materials may be used only in the archives, and some photocopying can be done.

The collections covers all of Southeast Asian art and architecture, omitting no country except the Philippines. Book cataloguing follows the Library of Congress classification and includes books and journals in Southeast Asian and European languages. Slide and photo cataloguing follows a five-line numerical system. Information comprises country, period, style, material, medium, location, subject, iconography, form, photo type, source, view, and other miscellaneous data. Photographs are kept in acid-free sheets in archival notebooks, and offer a large range of comparative material. Without a doubt, the Thierry archives are one of the best resources for the study of Southeast Asian art in the United States.

The Bareiss Collection At The Toledo Museum of Art

CAROLYN M. PAPSIDERA
Toledo Museum of Art

Walter and Molly Bareiss have given an incredible legacy to the Toledo Museum of Art which in one "grand gesture" helped to establish the museum as a major study center for artist's books. Their's is one of the finest collections ever given to a visual archives and numbers over 1,100 volumes.

The former print curator and the present print curator were both very interested in collecting books illustrated by well known artists. A Mrs. Sutherland, from the Toledo area, introduced Mr. and Mrs. Bareiss to the former print curator because of their mutual interest and the conversations, which led to the sharing of this great collection with the public, began. In fact, Mr. and Mrs. Bareiss initially gave the museum 73 books, illustrated by Picasso, in honor of their friend Mrs. Sutherland.

The Bareiss collection is well known to American and European connoisseurs. Their wide interests include Greek vases, late 19th and 20th century paintings, sculpture, prints and drawings, and parts of their collection have been exhibited all over the world. From this incredible variety of objects, it is obvious that Mr. and Mrs. Bareiss approach art with tremendous enthusiasm and derive great pleasure from their passion.

Walter Bareiss first acquired an artist's book over forty years ago at the 1943 Parke-Bernet auction of the Crowningshield collection. Since then, he and his wife added so many acquisitions that their collection became the largest and finest gathering of artist illustrated books in the world. Mr. Bareiss credits his own connoisseurship to a dealer, Richard Zinser, who also became a trusted friend. The Bareiss collection consists primarily of "livres d'artiste" (books of the artist) which challenges the artist to connect images with the printed word. Artists who are most famous for painting or sculpture such as Marc Chagall, Toulouse-Lautrec, Matisse, Picasso, Maillol, and Jim Dine have also illustrated books. All of these artists, among many others, are represented in the collection of Walter and Molly Bareiss.

My paper will deal with a closer look at the collectors themselves, why they became interested in the artist illustrated book, and the collection itself. With the addition of the Bareiss collection, the Toledo Museum of Art now has a strong commitment to the art of the book as a significant form of artistic expression and makes the museum an important archive for the study of this medium.

The John Henry Parker Collection of Historic Photographs
PAMELA REISTER
University of Michigan

Even before photography was introduced to the public, people associated with its invention anticipated its many uses and applications. In a Bill presented to the Chamber of Deputies in France, 1839, a government minister said "the process will afford...a quick and easy method of forming collections of sketches and drawings, which [one] would not be able to procure, unless they were to spend much time and trouble in doing them with their own hand, and then they would be far less perfect." And William Henry Fox Talbot wrote in The Pencil of Nature "To the antiquarian this application of the photographic art seems destined to be of great advantage". These two quotes demonstrate that the documentary value of photography was evident at the inception of this new technology, while many collections which survive show the variety of subjects which were documented in the nineteenth century.

The John Henry Parker Collection of Historic Photographs illustrates one popular subject of documentation. This collection of approximately 4,000 images was commissioned by an amateur archaeologist to record the antiquities of Rome. Parker used the images as illustrations in his many books and intended to sell sets of prints of monuments to interested parties. However, the majority of the negatives were destroyed in a fire and very few collections of photographic prints survive. One nearly complete set exists at the Kelsey Museum of Archaeology, The University of Michigan, and offers important evidence of the nature of amateur antiquarian interest in the nineteenth century, as well as details of the condition of monuments in Rome, and the appearance of the city itself.

An interesting aspect of the Kelsey's Parker collection is the fact that it forms only a small part of the documentary photographs collected by the Classicists who established the museum. I will discuss how it came to the Kelsey Museum and how it forms a collection within a collection there. I will describe the reasons the original museum staff--comprised of scholars and educators--initiated this collection of photographs. Although focusing on the Parker prints, I will put them in the context of the entire Kelsey collection. I will introduce the Parker collection, illustrating the types of photographs contained in it, the documents describing it, and the original audience for it. I will compare some Parker prints to other photographs at the Kelsey, including the works by Giorgio Sommer, a commercial photographer who also worked in Italy in the nineteenth century.

Visual Resources Association

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

OFFICERS

President: Eleanor Fink, Getty Art History Information Program
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International Bulletin for Photographic Documentation of the
Visual Arts, Joy A. Alexander, The University of Michigan

Visual Resources: An International Journal of
Documentation, Helene E. Roberts, Harvard University, and
Christine L. Sundt, University of Oregon

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Standardization (ad-hoc): Karl Cole, Rosenthal Art Slides

1989 PROGRAM (San Francisco)

General Coordinator: Lise Hawkos, Arizona State University
Local Arrangements: Sally Painter, Kaplan-McLaughlin-Diaz

The Visual Resources Association is grateful to the College
Art Association for their generous assistance in making this
program possible. We extend our sincere thanks to all
members and friends who helped in any way to ensure the
success of this program.

Special thanks to Paul Fife, of Paul Fife Illustration,
Tempe, AZ, for the program cover design and illustration.

Applications for membership in the Visual Resources
Association will be available at the Registration Table at
the King George Hotel during the conference. Annual
membership dues for 1989 are \$25.00, \$40.00 outside North
America. To become a member, send your check (U.S. currency
only) to Christina Updike, VRA Treasurer, James Madison
University, Harrisonburg, VA 22807. Membership includes a
subscription to the International Bulletin. Visit our booth
in the Exhibits area at the Hilton during the conference for
information about other VRA publications.

Visual Resources Association



The **VRA** is the only professional organization dealing exclusively with the ever-changing world of visual resources. It is an organization specifically for slide curators and media librarians, photo archivists, slide and microform producers, rights and reproduction officials, photographers — anyone involved or concerned with visual materials.

The **VRA** is dedicated to informing its members of the many changes and developments taking place daily in the field. By keeping you current on the latest equipment, supplies, and technology, as well as on new publications, methods, and educational opportunities, the **VRA** will provide you with a basis for continued professional growth.

The **VRA** is the publisher of the highly acclaimed quarterly newsletter, the *International Bulletin for Photographic Documentation of the Visual Arts*. All members receive this important publication. In addition, the **VRA** sponsors the publication of *Visual Resources: An International Journal of Documentation*, a scholarly quarterly, as well as a series of useful Guides which includes the *Slide Buyers' Guide* (5th edition). Other Guides in the series are the *Guide to Management of Visual Resource Collection*, the *Guide to Copy Photography*, and the *Introduction to Automation*.

At our annual meetings, the **VRA** offers you an opportunity to meet your colleagues, share information and practical knowledge, and view the latest technology. You will be kept abreast of upcoming professional workshops and special training sessions.

Many of the questions or problems you encounter professionally may have already been solved. Join the **Visual Resources Association** and find out what you've been missing!

... PROFESSIONALS DEDICATED TO QUALITY

— MEMBERSHIP APPLICATION —

Name _____ Title _____

Institution _____

Address _____

City / State / Province _____

Mail Code / Country _____ Business Phone _____

Annual dues: U.S. \$25.00 / Outside North America: U.S. \$40.00 (includes airmail postage)

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

Mail to: Christina Updike, VRA Treasurer, c/o James Madison University, Art Department,
Harrisonburg, VA 22807 U.S.A.

NOTES

