

**V R A**

Visual  
Resources  
Association

Eleventh Annual Conference

SEATTLE



**1993 Program Guide**

**VRA**

## Eleventh Annual Conference

SEATTLE



Welcome to Seattle and the beautiful Pacific Northwest! We hope that you find the eleventh annual conference of the Visual Resources Association a stimulating and rewarding experience, not only for the variety of session and workshop topics, but for the opportunity to explore some of the unique offerings of the Seattle area in the company of colleagues and friends.

### REGISTRATION AND INFORMATION

**VRA hospitality suite, Stouffer Madison Hotel, room 2625.**

Tuesday, February 2nd: 6:00-9:00 PM

Wednesday, February 3rd: 8:00-9:00 AM and 11:00 AM to 4:00 PM

Thursday, February 4th: 9:15-11:00 AM and 1:00-3:00 PM

Friday, February 5th: 8:00-9:00 AM and 4:00-5:00 PM

A VRA registration badge is required for admission to all VRA sessions and events. The badge may also be shown for admission to the CAA exhibits hall. Payment of the VRA registration fee does not constitute payment of fees for any CAA program except for the joint CAA/VRA session on Thursday afternoon. CAA registration badges or single session event tickets will be required for admission to CAA sessions and events.

The Visual Resources Association is grateful to the College Art Association for their generous assistance in making this program possible. We also extend our sincere thanks to all members and friends who helped in any way to ensure the success of this program. Special thanks go to Joan Nilsson and Jeanette Mills of the University of Washington for their excellent guidance in showcasing the Seattle area, and for their many hours of hard work to achieve that goal. We would also like to express our appreciation to the other members of the Local Arrangements Committee whose names are listed at the back of this program, as well as to Patrick Young and the production staff of the Department of the History of Art at The University of Michigan.

**V R A****Visual Resources Association****PROGRAM OF EVENTS****Tuesday, February 2**

6:00-9:00 PM

**Conference registration**

VRA hospitality suite, Stouffer Madison Hotel, room 2625

**Wednesday, February 3**

8:00-9:00 AM and 11:00 AM to 4:00 PM

**Conference registration**

VRA hospitality suite, Stouffer Madison Hotel, room 2625

8:30 AM-12:30 PM

**Art and Architecture Thesaurus Workshop**

Stouffer Madison Hotel, third floor, West Room

Conducted by Susanne Warren, Director, AAT

Enrollment limited to 25, paid preregistration required.

This workshop is intended for those curators and collection managers who have had some introductory exposure to the AAT, but who wish to further explore its application in visual resources collections. Discussion will cover such topics as subject analysis of visual resources, factors influencing levels of specificity in cataloging, choosing and assigning AAT terms, and the creation of modified descriptors.

9:00-11:00 AM

**Disaster Preparedness and Planning for a Collection Move**

VRA session, Stouffer Madison Hotel, third floor, South Room

Session Chair: Lise Hawkos, Arizona State University

"Planning for the Transfer of a Slide Collection to Temporary Quarters and Planning for Installation in New Facilities," Nancy M. Shelton, Old Dominion University

"Moving the Playboy Photo Collection," Tim Hawkins, Playboy Enterprises, Inc."

**V R A****Eleventh Annual Conference**

SEATTLE



"But it never rains in Arizona...: A Case Study in Surviving a Disaster,"  
Lise J. Hawkos, Arizona State University

"Risk Management and the University," Elizabeth Cherry, Director of Risk  
Management, University of Washington

Christine L. Sundt, University of Oregon, respondent

11:00 AM-1:00 PM

Rooms at the hotel will be provided for Standing Committee meetings.  
Committee chairs may also plan meetings for other times. Please confirm the  
time and place with your committee chair.

1:00-2:30 PM

**Round-table Discussion for Beginning Visual Resources Managers**

Stouffer Madison Hotel, room 408

Discussion Leader: Karin Whalen, Reed College

1:00-3:00 PM

**Executive Board and Standing Committee Chairs meeting**

VRA business suite, Stouffer Madison Hotel, room 2704

1:00-4:00 PM

**Downtown Seattle Public Art and Architecture Walking Tour**Leaders, Gervais Reed and Joan Nilsson, University of Washington Art  
Department

Enrollment limited to 20, paid preregistration required.

Meet in lobby of Stouffer Madison Hotel.

1:00-4:00 PM

**Continuum Productions Corporation (formerly Interactive Home Systems) Tour**

Electronic imaging project will be demonstrated.

First group of 12 meet in the lobby of the Stouffer Madison Hotel at 12:30.

Second group of 12 meet in the lobby of the Stouffer Madison Hotel at 2:00.

Van transportation will be provided.

Preregistration required.

**VRA****Visual Resources Association****PROGRAM OF EVENTS**

4:30 PM

**Status of the Art Information Task Force (Informational Meeting)**

Stouffer Madison Hotel, third floor, West Room

Conducted by staff of the AITF

All who are interested in obtaining information about this project are encouraged to attend.

6:00 PM

**Visual Resources Association Bulletin information gathering meeting**

Stouffer Madison Hotel, third floor, West Room

Leader, Joy Blouin, Editor

VRA members interested in participating as editorial staff for the *Bulletin*, and all those with comments or suggestions about the publication are encouraged to attend.

7:00-9:00 PM

**VRA Members Reception**

Stouffer Madison Hotel

Hors d'oeuvres will be served in the "Visions" Room on the twenty-eighth floor. (The room is named for its spectacular view.) Following will be a dance demonstration performed by the Cape Fox Dancers, a Native American (Cape Fox, Tlingit) group, in the South Room on the third floor.

**Thursday, February 4**

8:00-9:15 AM

**Annual business meeting and continental breakfast**

Stouffer Madison Hotel, B Level, Municipal Room

9:15-11:00 AM and 1:00-3:00 PM

**Conference registration**

VRA hospitality suite, Stouffer Madison Hotel, room 2625

**VRA****Eleventh Annual Conference**

SEATTLE



9:30-10:30 AM

**CIHA 1995 Conference VRA Steering Committee meeting**

VRA business suite, Stouffer Madison Hotel, room 2704

Joy Blouin, University of Michigan, and Jenni Rodda, New York University, Co-chairs

9:30-11:00 AM

**Photography Workshop**

Stouffer Madison Hotel, B Level, Superior Room

Leader, Paul Berry, Assistant Professor, University of Washington Art Department

This workshop will focus on the photography of works of art in a museum setting; equipment, techniques, etc.

11:00 AM-1:00 PM

**New Technologies Roundup**

Stouffer Madison Hotel, B Level, Municipal Room

Organized by Christine Sundt, University of Oregon

Vendors and visual resources applications developers will give a short formal introduction to their products, followed by simultaneous informal demonstrations.

1:00-4:45 PM

**Tour of Boeing Company Archives Photograph Collection**

Leader, Marilyn Phipps, Archivist

Enrollment limited to 30. Preregistration required. Not recommended for those who are not U.S. citizens due to security problems at the Boeing plant. A guided tour of the large archive of glossy photographs, negatives and films will be given.

Meet in the lobby of the Stouffer Madison Hotel. Tour guide will accompany group on public transportation - (Metro Bus 174; bus stop at Second and Madison).

**VRA****Visual Resources Association****PROGRAM OF EVENTS**

2:00-3:30 PM

**Round-table Discussion Groups**

Stouffer Madison Hotel, B Level, Superior Room

Groups of 10-12 people led by a moderator will informally discuss topics of concern to visual resources managers. Preregistration required.

4:45-6:15 PM

**Electronic Imaging: A Visual Resources Perspective**

CAA cosponsored session

Seattle Convention Center, Room 613-614

Session Chair: Benjamin R. Kessler, Princeton University

**Participants:**

Scott Bell, AXS/Optical Technology Resource

Kathleen Cohen, San Jose State University

Kody Janney, Continuum Productions Corporation

Martha Mahard, Harvard University Graduate School of Design

Helene Roberts, Harvard University

Helen Ronan, Sandak

Bruce Sauls, Graphic Detail, Inc.

6:30 PM

**Planning session for the 1993 VRA conference in New York**

VRA business suite, Stouffer Madison Hotel, room 2704

Anyone interested in serving on the Local Arrangements Committee or in helping to plan the conference is encouraged to attend.

7:00 PM

**VRA Bulletin editorial staff meeting**

VRA hospitality suite, Stouffer Madison Hotel, room 2625

Leader: Joy Blouin, Editor

7:45-8:45 PM

**Seattle Art Museum tour**

Meet in lobby of Stouffer Madison Hotel at 7:30 to walk as a group to the museum.

**VRA****Eleventh Annual Conference**

SEATTLE

**Friday, February 5**

8:00-9:00 AM and 4:00-5:00 PM

**Conference registration**

VRA hospitality suite, Stouffer Madison Hotel, room 2625

8:30-10:30 AM

**Electronic Imaging: Copyright Issues**

VRA session, Stouffer Madison Hotel, B Level, Municipal and Superior Rooms

Session Chair: Marybeth Koos, Northern Illinois University

**Participants:**

Kathleen Cohen, San Jose State University

John Link, Western Michigan University

Representatives from commercial image-providing companies

10:30-11:00 AM

**Take city buses to University of Washington campus**

Meet in lobby of Stouffer Madison Hotel at 10:30 for instructions and accompaniment to bus stop.

11:00 AM-3:00 PM

**Tours and visits on campus:**

Art Slide Collection

Architecture Slide Collection

Special Collections, Photographs and Graphics Collection, storage areas, videodisk of theatrical material: enrollment limited to 30; preregistration required.

Burke Natural History Museum

Henry Art Gallery

University of Washington Bookstore

**V R A****Visual Resources Association****PROGRAM OF EVENTS**

3:00-5:00 PM

**Acquiring and Cataloging Images of Contemporary World Art**

VRA Session, University of Washington Art Building, room 3

Session Chair: John J. Taormina, Ohio State University

"Contemporary Native North American Art: Procuring and Cataloging Images,"

Jeanette C. Mills, University of Washington

"Positively Post: A Consolidation of Modern and Contemporary Art Slides for

Easy Filing and Retrieval," Joseph Romano, Oberlin College

"Contemporary Asian Art: Reorganizing the Traditional Boundaries,"

John J. Taormina, Ohio State University

"Czarist Russian and Soviet Photography and Beyond," Adrienne Varady,

University of Cincinnati

6:00 PM

Conference participants interested in joining colleagues for dinner meet in the lobby of the Stouffer Madison Hotel. Group will decide where to go for dinner. (No restaurant reservations have been made.)

7:00-10:00 PM

**VRA Executive Board meeting - closed session**

VRA business suite, Stouffer Madison Hotel, room 2704

**Saturday, February 6**

9:30 AM-12:00 PM

**Downtown Seattle Public Art and Architecture Walking Tour**

Leaders, Gervais Reed and Joan Nilsson, University of Washington Art Department

Enrollment limited to 20; paid preregistration required. Meet in lobby of Stouffer Madison Hotel.

**V R A****Eleventh Annual Conference**

SEATTLE

9:30 AM-4:30 PM

**Kitsap Peninsula Tour**

Leader: Jeanette Mills, University of Washington Art Department. Meet tour guide in lobby of Stouffer Madison Hotel. Transportation will be by van and ferry.

Ferry from Seattle to Winslow

Suquamish Museum (a tribal museum with a collection of historic photographs)

Lunch and tour in Poulsbo, a Scandinavian fishing village

Artists' studios: visits to studios of artists working in Northwest Coast Indian style

Port Gamble Indian Reservation, recently carved totem pole and canoe

Ferry from Kingston to Edmonds and return to downtown Seattle

Enrollment limited to 27; paid preregistration required.

8:00 AM-7:45 PM

**Day Trip to Victoria, Vancouver Island, British Columbia**

Accompanied by Debra Cox, University of Washington School of

Art Media Center. Meet in lobby of Stouffer Madison

Hotel at 7:00 AM to share taxis to the ferry.

Participants purchase tickets in advance (\$59) or on board

(\$74) for the Victoria Clipper, a fast passenger ship (3 hours each way).

Participants explore Victoria on their own:

Royal British Columbia Museum (natural history)

Art Gallery of Greater Victoria

Tea and scones at the Empress Hotel

Butchart Gardens (bus transportation)

Shopping for antiques, Native American art, English tartans, china, clothing

**Some Suggestions for "On Your Own" Activities During the Conference****Thursday, February 4**

"First Thursday" art gallery openings, 5:30-8:30 PM, Pioneer Square area.

**Friday, February 5 - Monday, February 8****Art Fair**, Westin Hotel, 1900 Fifth Avenue

Works in a variety of media from art galleries across the country, 12:00-8:00 PM

Friday and Saturday, 12:00-6:00 PM Sunday and Monday.

**V R A****Visual Resources Association****ABSTRACTS****Session: Disaster Preparedness and Planning for a Collection Move****Planning for the Transfer of a Slide Collection to Temporary Quarters  
and Planning for Installation in New Facilities****NANCY M. SHELTON**  
*Old Dominion University*

The slide collection of the Art Department at Old Dominion University in Norfolk, Virginia was housed in the old Fine Arts Building from 1962 to the summer of 1988. That summer the collection began a trek that had been anticipated since 1984. This involved moving first to smaller quarters and then, in January of 1990 after more than two years of planning, into larger quarters in the new Fine and Performing Arts Center.

Because many aspects of such a large-scale move, which in fact involved the entire department, were beyond the control of the slide curator, creative measures had to be taken to insure the smooth operation of the collection in its primary function of educational support for art classes. The collection area in the old building was not attractive, but it had worked quite well. The classrooms had been used almost exclusively by the art department, and equipment could be left without danger of theft or vandalism. In addition, the major part of the department was in one building and the art library was housed on the same floor as the slide collection.

The temporary move to the Batten Arts and Letters Building brought about many changes in space and situation that had to be dealt with. Collection space was decreased from 223 square feet to 195 square feet. Lack of space was exacerbated by the fact that faculty offices, formerly located on the same hall as the slide collection, were now six floors up and no one wanted to be in them. Classrooms were carved out of an already overcrowded building, and security became a prime concern as equipment was constantly being moved and/or stolen.

With the onset of preparations for relocation into the new building came the need to make careful plans for equipment purchase and installation as we would be living with our brilliant solutions or egregious mistakes for at least the next twenty years. Drawing on a situation that had worked so well for years in the old building, and on what necessity had forced us to do in the temporary quarters, we were able to organize our designated space in the new building and equip it in a manner that works quite well and offers some room for expansion of the collection and of the art history program as a whole. This was often a challenge as we were not included on a consistent basis in the planning of the building or its interior design.

We are separated from the administrative offices of the department and we do not have designated classrooms, but we do have efficient facilities and the art library in close proximity. The collection is at last settled for the foreseeable future, and the space we have in which to work and teach meets both our wishes and our needs.

**V R A****Eleventh Annual Conference**

SEATTLE

**But It never rains in Arizona...: A Case Study in Surviving a Disaster****LISE J. HAWKOS**  
*Arizona State University*

On the morning of November 4th, 1987, an unsuspecting staff member opened the door to the art slide collection at Arizona State University to find water streaming down the back wall, directly into the slide drawers, and standing in puddles on the carpet. Once the environment had been stabilized, we set about the arduous task of documenting the damage as well as the procedures followed during the cleanup so that an insurance claim could be filed. The risk management department at the university had never dealt with a claim like ours, so our first hurdle was to devise a method to determine the costs involved in repairing the water damage. With the close collaboration of a dedicated claims agent, we defined a pilot project that would form the basis for determining the amount of the claim.

This paper will address the procedures followed immediately upon discovery of the disaster, the pilot project, and the five-year odyssey undertaken to reach an insurance settlement with university risk management and the State of Arizona insurance carriers. This experience has made me realize the importance of being prepared for the unexpected. Therefore, in closing I will discuss the elements of defining a disaster plan, bringing together our own experience (including what we would have done differently) with examples of established guidelines.

**Risk Management and the University****ELIZABETH CHERRY**  
*Director of Risk Management, University of Washington*

Risk Management involves identifying exposures to loss, choosing a method to treat those exposures, and monitoring the results. In this session, we will consider the various perils that can affect a slide library, mechanical and procedural loss control techniques to eliminate or reduce the impact of a loss, the primary ways to finance recovery from loss, and the basics of filing insurance claims.

## ABSTRACTS

## Moving the Playboy Photo Collection

TIM HAWKINS

*Playboy Enterprises, Inc.*

In October of 1989 Playboy Enterprises, Inc. moved from 919 N. Michigan Avenue to 680 N. Lakeshore Drive in Chicago. I was responsible for coordinating the move of the photo collection, consisting of approximately eight million items. My paper is a case study of this move.

The collection had become fragmented throughout its twenty-six years of storage in the 919 building. Files had been divided and stored in five separate rooms, ranging in location from the third sub-basement to the eleventh floor. The first step in the reorganization process was the development of a database to aid in preparing master lists and box labels. The lists were sorted in order, then each file was located and placed in the appropriate box. This process took a year and a half to complete. The Photo Library staff continued to provide normal reference services throughout this period.

Concurrent with reorganizing the collection, we planned the new space that it would occupy at 680 N. Lakeshore Drive. This space includes an office and reference area, and a climate controlled vault. The climate controlled vault is fitted with mobile shelving which required detailed space diagramming. The climate control parameters presented particular problems which required close consultation with our administrative services department. Finally, we also had to plan for fire prevention and security measures.

The actual move took place in a period of about twenty-four hours. It proceeded quite smoothly due to detailed planning of staging areas and truck schedules. Security was a primary concern. After everything was in place we began the six-month process of arranging and reshelving the collection. Again, we performed these tasks with very little interruption of service.

In conclusion, this paper will discuss the move of a major photo collection. The discussion will include the reorganization of the collection; the preparations to physically move the collection; space planning for the new office and storage areas; the development of systems for climate control, fire prevention and security; the actual process of moving the collection; and dealing with the collection in the aftermath of the move. The talk will be illustrated with a brief slide presentation.

SEATTLE



## Session: Acquiring and Cataloging Images of Contemporary World Art

## Contemporary Native North American Art: Procuring and Cataloging Slides

JEANETTE C. MILLS

*University of Washington*

Native American art has been a steadily growing area of study for several decades, but only recently has there been a strong interest in contemporary art by people of Native North American ancestry. Finding images of this type of artwork for slide collections can be difficult since commercial slide sets are rare and relatively little has been published on the subject. There are also important issues involved in cataloging the slides that are procured. Convenience suggests that the slides would be grouped with other Native American artwork, but there are many contemporary artists who consider themselves artists first and Native American second so they would find this classification offensive. At the same time there are other Native American artists who do highly traditional work, and they may not think this categorization is problematic.

Do we then put images of works by contemporary artists who happen to be Native American with those of twentieth-century western artists, and images of the art of contemporary Native American artists who do traditional work with the Native American material? What about images of the work of people whose creations do not easily fit into either category? Perhaps we should move it all to the twentieth-century western section. Similar questions about terminology and classification have been discussed by members of the Native American Art Studies Association and by artists of Native American ancestry during the past several years.

My paper will address the topics discussed above. I will suggest sources for images of contemporary Native North American artwork, both commercial slide sets and publications. I also will present the issues that arise when cataloging contemporary Native American slides, and discuss what is used at the University of Washington Art Slide Library collection. As a researcher in contemporary Native American art, my interest in doing this paper is to prompt slide librarians to think more about this subject and to find out how other slide collections are handling their slides of contemporary Native North American art.



## ABSTRACTS

Positively Post--A Consolidation of Modern and Contemporary Art for Easy Filing and Retrieval

JOSEPH ROMANO  
*Oberlin College*

During the last few years Oberlin College faculty members have received a number of grants to acquire slides of art by contemporary African, African-American, Asian, Hispanic, and Native American artists. In 1989 funds were also allocated to establish an archive of slides representing the work of gay and lesbian artists. Student assistants working together with the faculty and the slide curator procured about 1500 new slides from the artists and other sources. The slides represent art of various media including conceptual art and performance pieces.

Since much modern and contemporary art does not easily fall into the traditional media categories, we felt we needed to create a section which would serve to consolidate these new images with our established collection of modern and contemporary art slides. After much thought we decided to create a post-1945 section which would be filed alphabetically by artist regardless of nationality and then arranged chronologically as a secondary scheme. Media designation would change from a primary category to a tertiary one. Having in the past successfully carried out a similar project at another institution, the slide curator felt confident that such an idea would work for Oberlin College.

The project is now in progress. Except for architectural images, we are currently tagging on our computer all images which date from 1945. It is estimated that about 12,000 slides will eventually be contained in the new area. The slide labels will remain the same except that the "MOD" designation, which formerly designated all art from the Neoclassical period through the nineteenth and twentieth centuries, will be changed to "POST-45." Of course, any cataloging change may create some new problems. For example, decisions must be made regarding artists whose work spans the periods both before and after 1945. We will not divide their work into separate areas since consolidation is the goal of the new scheme, but we will cross reference between these two areas after we have decided in which area the artist's work is better placed.

The actual physical shift will take place during the summer of 1993 after all the tagged slides are relabeled and space has been created for them. While the physical arrangement of the slides is quite simple, the more complex distinction of media, subject, and ethnicity will be retained in our database. The faculty members have shown much enthusiasm for the project and are anxiously awaiting its completion.

SEATTLE



Contemporary Asian Art: Reorganizing the Traditional Boundaries

JOHN J. TAORMINA  
*Ohio State University*

During the 1990-91 academic year faculty members in the Department of History of Art at Ohio State University began developing a course called Contemporary World Art in response to the implementation of a new general education curriculum at the university. In brief, all departments at the university were encouraged to add undergraduate courses that addressed interdisciplinary issues in a contemporary world society. Since art history is already somewhat interdisciplinary in nature, and since the department already offered courses in twentieth-century American and European, African, Russian and East European, and Chinese art, we had a firm base upon which to expand our curriculum. We received a fairly decent amount of money from the university to develop the new course so we knew that we could make significant additions to our modern and contemporary collections. Twentieth-century sections currently exist in our western, Asian, and African divisions. This paper will focus on the expansion of our Chinese and Japanese contemporary collections.

Our approach to cataloging new material was based on the rather narrowly defined, idiosyncratic classification schemes already in place in the Chinese and Japanese sections since recataloging the existing material was a project we had neither the staff nor the time to consider. We decided that new slides of contemporary images in pre-twentieth-century media (i.e., painting, sculpture, graphics, etc.) for these two divisions would be appropriately cataloged within each existing area. For instance, someone teaching Meiji period painting would have to look no further than the next drawer to find Taisho, Showa, or Heisei painting, all from the twentieth century. However, contemporary images in "modern" media (i.e., photography, performance art, computer art, architecture, etc.) would be cataloged in our existing, separate photography, expanded arts, or modern architects sections. So, Tadao Ando or Arata Isozaki would be located in the same section as Michael Graves and Philip Johnson. Although it adds a bit of inconsistency to the classification scheme, this approach eliminated the creation of new sections under the Japanese or Chinese headings. We've also found that patrons looking for a contemporary Chinese or Japanese photographer or architect tend not to think of them as Chinese or Japanese but as "contemporary."

Obtaining contemporary Chinese and Japanese art slides proved more difficult than cataloging them however. For various reasons, it is almost impossible to obtain large quantities of such slides from appropriate institutions in those countries. Instead, we have had to rely on photographing many of them out of available exhibition catalogs and magazines or, and we were extremely fortunate in this, in duplicating them from faculty collections. Thus, we have taken the indirect route of using much of our available budget to purchase publications for our library instead of directly purchasing the slides.

**VRA****Visual Resources Association****1993 PROGRAM (Seattle)****General Coordinator:**

Rebecca Miller Hoort, University of Michigan

**Preregistration Coordinator:**

Barbara Stevenson, Carleton University

**Local Arrangements Coordinator:**

Joan Nilsson, University of Washington

**Local Arrangements Committee:**

Debra Cox, University of Washington; Peter Grewenow, University of Washington; Carol Langner, University of Hawaii; Jeanette Mills, University of Washington; Lorrie Perkins, University of Oregon; Susan Wallace, Eastern Washington University; Karin Whalen, Reed College; Carole Wisdom, Simon Fraser University; Linda Youngberg, California College of Arts and Crafts; Donna Zierciadlowski, Emily Carr College of Art and Design

**Program Design and Production Coordinator:**

Patrick Young, University of Michigan

**Production Staff:**

Elizabeth Johnson, Patrick Young, University of Michigan

Applications for membership in the Visual Resources Association will be available in the registration suite (room 2625) during the conference. Annual dues for 1993 are \$40, \$55 outside North America. Contributing membership is \$80 to \$299. Patron membership is \$300 and above. To become a member, send your check (U.S. currency only) to Christine Hilker, Treasurer, University of Arkansas, 209 Vol Walker, School of Architecture, Fayetteville, AR 72701. Membership includes a subscription to the *Visual Resources Association Bulletin*. Visit our booth in the CAA exhibits area for information about other publications.

**VRA****Eleventh Annual Conference**

SEATTLE

**VISUAL RESOURCES ASSOCIATION**

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

**OFFICERS**

President: Christina B. Updike, James Madison University

Vice-President: Rebecca Miller Hoort, University of Michigan

Secretary: Barbara Stevenson, Carleton University

Treasurer: Christine E. Hilker, University of Arkansas

**EDITORS***Visual Resources Association Bulletin*: Joy Blouin, University of Michigan*Visual Resources: An International Journal of Documentatin*: Helene E. Roberts, Harvard University and Christine L. Sundt, University of Oregon**COMMITTEE CHAIRS**

ARLIS Visual Resources Division and VRA Task Force on Visual Resources Professional Issues, Margaret N. Webster: Cornell University

CIHA Steering: Joy Blouin, University of Michigan and Jenni M. Rodda, New York University

Data Standards: Rachel M. Allen, National Museum of American Art

Distinguished Service Award: Carla C. Freeman, New York State College of Ceramics at Alfred University

Membership and Development: Ira A. Bartfield, National Gallery of Art

Nominating: Margaret Brennan, Art Gallery of Ontario

Publications Advisory: Nancy S. Schuller, University of Texas at Austin

**LOCAL CHAPTERS**

D.C.-Maryland-Virginia Chapter: Linda Tompkins-Baldwin, George Washington University, Chapter Organizer.

New York City Chapter: Jenni M. Rodda, New York University, Chapter Chair.

