Visual Resources Association
14th Annual Conference

February 21-24, 1996
Welcome to Boston!

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Welcome to the 1996 VRA Conference in Boston! We hope that you will find the 14th Annual Conference of the Visual Resources Association to be a stimulating and rewarding experience, not only for the information presented in the meetings, but for the opportunity to explore some of the unique offerings of the city in the company of colleagues and friends - old and new.
REGISTRATION
VRA registration and information will be in the VRA hospitality suite, Copley Plaza Hotel, Venetian Room. Please check the hotel bulletin board for important information, including committee meeting, roundtable, some workshop and tour meeting place locations, room changes, etc. All VRA sessions, with the exception of Session VII and Workshop II, will be held at the Copley Plaza Hotel.

ON-SITE REGISTRATION
Registration times during the conference are limited. See the Program of Events.
On-Site registration ......$95 Daily registration ......$45
Student registration ......$45 (entire conference)

VRA PROGRAM FEES
Your VRA registration fees include admission to all sessions, tours where an additional charge is not required, the members' reception, and the continental breakfast at the business meeting.
Please note: Participants are individually responsible for the cost of local transportation and museum admissions, unless otherwise noted. Only VRA conference registrants may attend VRA sessions or activities, and badges must be worn at all times as proof of registration. Daily registrants should have their receipts in hand as proof of payment. If a prepaid event is ticketed, that ticket will be in your registration packet; please bring the ticket with you to that event. Your VRA badge is your admission ticket to most events, including the College Art Association exhibition hall, selected New Media sessions at CAA, the joint VRA/CAA session at CAA on Saturday, and the New Technologies Roundup at VRA.

THANKS
Sincere thanks go to the members and friends who helped ensure the success of this program. VRA's Boston area members provided invaluable local arrangements assistance--their names are listed at the back of the program.

Special thanks to Theodore E. Stebbins, Jr., John Moors Cabot Curator of American Paintings, Museum of Fine Arts Boston, for leading the tour of the Winslow Homer Exhibition and to Daniel S. Juliano, Boston University Information Technology, for assistance in setting up the hands-on computer workshop. Also, appreciation to Kimberly Shilland for her Back Bay tour and Gianfranco Pocobene for his tour of the Boston Public Library murals. Finally, a very heartfelt thanks to anyone who has offered sane and intelligent suggestions throughout the past year as well as help and comfort for the conference coordinator and the local arrangements committee. Please feel free to acknowledge and praise the local Boston people for their tireless efforts and help.

HOTEL & TRAVEL

CAA CONFERENCE INFORMATION
There will be a new system of reciprocal entry for VRA members and CAA members to certain sessions at each conference. VRA members' badges will admit them to not only the CAA exhibition hall, but also to sessions on new media/technology - marked with a starburst symbol in the CAA program schedule. (A list of these sessions will be provided in your conference packet.) Also, CAA attendees will be able to attend VRA sessions dealing with new technology as well. Please note: CAA does not allow members of affiliated societies to register for the CAA conference at the CAA members' rate.

HOTEL INFORMATION
The VRA conference headquarters is the Copley Plaza Hotel- A Wyndham Hotel, 138 St. James Avenue, Boston, MA 02116, 617-267-5300. The building was designed by Henry Janeway Hardenbergh, architect of the Plaza in New York and the Willard in Wash., D.C. It was built in Copley Square on the site of the original Museum of Fine Arts and across from renowned Trinity Church and the Boston Public Library. It is conveniently located within a short walking distance of the CAA conference hotels as well as the many urban delights of Boston's Back Bay.

This stately landmark, built in 1924 and known as the grande dame of Boston hostelrys, has just completed a $25 million renovation. Its public spaces, with gilded ceiling and mosaic floors, recall the opulence of an era long gone and the graciousness of the surroundings make this a wonderful place to stay. Some things never change - the local dives still debut here! There are three restaurants and two bars, and afternoon tea is served in the palm-bedecked lobby daily.

GETTING to the COPLEY PLAZA HOTEL
By air: The Copley Plaza Hotel is located four miles from Boston's Logan International Airport. Hotel shuttle buses: City Transportation or the Back Bay Shuttle service Logan Airport for a cost of $7.50 each way. Both buses stop at the Copley Plaza. Taxi service will cost between $12.00 - $20.00 depending upon traffic conditions. Public transportation via Boston's MBTA ("T") is also available: take shuttle bus #22 or #33 leaving from airport terminals to the MBTA Blue Line "Airport" stop. Take the "T" inbound getting off at "Government Center," transfer to the Green Line Inbound as far as "Copley" station. Cost is $.85.

By train: The Hotel is down the street from Back Bay Station and less than a mile from North Station and South Station.

By car: The Hotel is accessible from the Copley Square exit on Storrow Drive and the Copley Square Exit #22 on the Massachusetts Turnpike. Valet parking is available.
Tuesday, February 20

7:00 - 10:00p.m.  CONFERENCE REGISTRATION OPENS
Copley Plaza Lobby
Venetian Room  HOSPITALITY SUITE

Wednesday, February 21

8:00a.m. - 5:00p.m.  CONFERENCE REGISTRATION
Copley Plaza Lobby
Venetian Room  HOSPITALITY SUITE

9:00 - 11:00a.m.  SESSION I: Subject Cataloging and Visual Resources Collections.
Oval Room
Moderator  Karen Gustafson, Sonoma State University.
Participants  Diane Torre, Art and Architecture Library, Yale University, "Keywording for Subject Retrieval: Using Words to Find Pictures."
Jocelyn Penny Small, Director, Lexicon Iconographicum Mythologiae Classicae, Rutgers University, "A Thousand Points of Retrieval."
Catherine Gordon, Project Director, Witt Computer Index, Courtauld Institute, and Member, ICONCLASS Research and Development Group International Review Board, "Patterns and Benefits of Subject Enquiry in an ICONCLASS Database."

11:00a.m. - 1:00p.m.  STANDING COMMITTEES:
Copley Plaza
11:00a.m. - Noon  Data Standards Committee - J. Dustin Wees
State Suite A
11:00a.m. - Noon  Development Committee - James Monteith
State Suite B

Wednesday, February 21

11:00a.m. - 1:00p.m.  STANDING COMMITTEES: (continued)
Copley Plaza
11:00a.m. - Noon  Membership Committee - Kathe Albrecht
Forum Room  Publications Advisory Committee - Marlene Gordon
11:30a.m. - 1:00p.m.  Planning Meeting for 1997 VRA Conference, NYC - Patricia Keats
Luncheon at Copley's Noon - 1:00p.m.  Oval Room

1:00 - 4:15p.m.  SESSION II: Enhancing Professionalism
Oval Room
Moderator  Ben Kessler, Princeton University
Participants  Leslie Goldstein, Art Institute of Boston, "Still Separate but Unequal."
Ginger Sheridan, Ohio University, "Slide Library Goddess: the Role of Gender in one's Sense of Professionalism."

Part I - Gender Issues
Moderator  Margaret Webster, Cornell University
Participants  Nancy Schuller, University of Texas at Austin, "Management and Control for Visual Resources Collections: an Evolving Profession."
Sheila Hannah, University of New Mexico, "Enhancing Professional Status: the Many Facets of an Academic Internship Program."
Kathleen MacQueen, Slide Curator, NYU; Jenni Rodda, Visual Resources Collection, NYU, Institute of Fine Arts; and Kayla Stolzky, Grey Fine Arts Library, NYU, "Through the Looking Glass: Visual Resource Professionals at NYU."
Wednesday, February 21

1:00 - 4:15 p.m.
Oval Room

SESSION II: Enhancing Professionalism,
Part I - Professional Status. (continued)

Participants
Sheryl C. Frisch, California Polytechnic State
University, "Improving Professional Status in
the California State University System: a
Progress Report."

2:00 - 4:00 p.m.
Library Bar

TEA at the COBLEY PLAza.
Tea and herbal tea, muffins, scones, tea
sandwiches and a French pastry tray. VRA
will have a private room, the Library Bar.
Pre-registration required. Fee $12.75 to be paid at
the registration table.

5:30 - 7:00 p.m.
Forum Room

EXECUTIVE BOARD MEETING I.
Executive Committee members, standing
committee chairs, editors, task force chairs,
regional chapter chairs, and invited guests.

7:30 - 9:00 p.m.
Venetian Room

ANNUAL MEMBERS' RECEPTION
The distinguished service award will be
presented during the reception at approximately 8:00 p.m.

Thursday, February 22

8:00 a.m. - 5:00 p.m.
Copley Plaza Lobby

Venetian Room

HOSPITALITY SUITE

8:00 - 9:30 a.m.
Venetian & Oval Rooms

ANNUAL BUSINESS MEETING and
CONTINENTAL BREAKFAST

Thursday, February 22

10:00 a.m. - Noon
Oval Room

SESSION III: Applied Digital Imaging:
Reports on Projects in Progress.

Moderator
Kevin Donovan, Director of Special Projects,
Luna Imaging, Inc., "Building a Digital Image
Collection for the Frank Lloyd Wright
Archives."

Participants
Joan Gatewood, Preservation Office, New
York Public Library, "The Image and Catalog
Database of the White Studio Collection of
Historical Theater Photographs."
Katherine Jones-Garmil, Assistant Director,
Peabody Museum of Archaeology and Ethnol-
ogy, "Digitizing Photographic Collections at
the Peabody Museum."
Kurt Wiedenhoeft, Saskia Ltd., "Moving the
Saskia Slide Archive to Digital Form."

Noon - 1:00 p.m.
State Suite A

COMMITTEE MEETING:
Travel Awards Committee - Kathryn Vaughn

1:00 - 3:00 p.m.
Oval Room

SESSION IV: Today's Databases and the Future
of Shared Cataloging: Where do we go next?"

Rebecca Miller Hoort, Senior Associate Curator,
Department of the History of Art, University of
Michigan.

Panelists
David Austin, Architecture and Art Librarian
University of Illinois at Chicago, "The Lady or the
Tiger: the Importance of Establishing Warrant for
the Names of Fixed Objects."
R. Brooks Jeffrey, Curator, College of Architec-
ture, University of Arizona, "Learning from
Others: a Multi-media Approach to Cataloguing
Architecture Collections."
Dr. Colum Hourihane, Courtauld Institute of
Art, Witt Library, University of London, "The
Van Eyck Project, Information Exchange and
European Art Libraries."
Thursday, February 22

1:00 - 3:00 p.m.
*SESSION IV: Today's Databases and the Future of Shared Cataloging: Where do we start?* (continued)

**Panelists**
J. Dustin Wees, Photography and Slide Librarian, Sterling and Francine Clark Art Institute, "The Work of the VRA Data Standards Committee: past, present and future."
Dr. Deirdre C. Slam, SymaCWIS Librarian, Syracuse University, "Sharing Image Databases - The View from the Web."

**Respondent**
Ben Kessler, Director, Slide and Photograph Collections, Princeton University.

2:00 - 4:00 p.m.
*TEA at the COLEY PLAZA.*
Tea and herbal tea, muffins, scones, tea sandwiches and a French pastry tray. VRA will have a private room, the Library Bar. Pre-registration required. Fee $12.75 to be paid at the registration table.

3:30 - 5:00 p.m.
*STATE SUITE B*
**ROUNDTABLE I: Imaging Projects Update: Where Are We Now, Where Are We Going?**

**Discussion Leaders**
Trudy Jacoby, Slide Curator, Trinity College and Elizabeth O'Donnell, Curator of Visual Resources, Dartmouth College

3:30 - 5:00 p.m.
*FORUM ROOM*
**ROUNDTABLE II: VRA Vision: Strategic Planning for the Association.**

**Discussion Leader**
Joseph Romano, VRA President-Elect, Slide Curator, Department of Art, Oberlin College.

3:30 - 5:00 p.m.
*OVAL ROOM*
**WORKSHOP I: Grant Writing Workshop.**

**Leader**
Joan W. Tysinger, Visual Resources Curator, Georgia State University, School of Art and Design.

**Additional speakers**
Dr. Maria Phillips, Art History Dept., Georgia State Univ. The point of view of an Art Historian will be presented.
Kathe Albrecht, American University, Slide Librarian. Will discuss federal grants. Pre-registration required.

6:00 - 10:00 p.m.
**EXECUTIVE SUITE**
**EXECUTIVE BOARD MEETING II.** Executive Board members only.

Friday, February 23

8:00 - 10:00 a.m.
*COLEY PLAZA LOBBY*
**CONFEERENCE REGISTRATION CLOSES***

**VENETIAN ROOM**
**HOSPITALITY SUITE**

8:00 - 9:00 a.m.
*FORUM ROOM*
**VRA BULLETIN EDITORIAL MEETING**

9:00 - 11:00 a.m.
*OVAL ROOM*
**SESSION V: From the Mouths of Vendors: A roundtable discussion on digital imaging issues.**

**Coordinator**
Kevin Donovan, Luna Imaging, Inc.
**Moderator**
Gary Seloff, RMS Photographic Services.
**Panelists**
David Edwards, ACCS Museum Software (Rediscovery)
Friday, February 23

9:00 - 11:00 a.m.
Oval Room
SESSION V: From the Mouths of Vendors: A roundtable discussion on digital imaging issues. (continued)
Panelists
Steve Morse, Boston Photo Imaging
Scott Bell, Digital Collections, Inc. (EmbarK)
Jay Hoffman, Gallery Systems (The Museum System for Windows)
Trudy Levy, Image Integration
Kevin Donovan, Luna Imaging, Inc.
Banks Scott, Matrix Technologies, Inc. (Picture Windows)

11:00 a.m. - 4:00 p.m.
Boston University, 100 Cummings St.
Training Room
WORKSHOP II: Access to the Visual Image. Pre-registration required.
Leaders
Patricia L. Keats, Director, California Historical Society and
Elisa Lanzi, Art & Architecture Thesaurus

11:00 a.m. - 1:00 p.m.
Committee Meetings:

11:00 a.m. - 1:00 p.m.
State Suite A
CIHA Planning Committee - Co-Chairs, Joy Blouin and Jenni Rodda

11:00 a.m. - Noon
State Suite B
Joint VRA/ARLIS Task Force on Professional Issues - Margaret Webster

Noon - 1:30 p.m.
Forum Room
Intellectual Property Rights Committee - Macie Hall

Noon - 1:30 p.m.
Oval Room
VRM5 Users Group Meeting - Trudy Jacoby

Noon - 4:00 p.m.
Venetian Room
Coordinator
Participants

NEW TECHNOLOGIES ROUNDDUP

Elizabeth O'Donnell, Curator of Visual Resources, Dartmouth College
ACCS Museum Software (Re:discovery)
Adtech (presentation systems)
Digital Collections, Inc. (EmbarK)
Gallery Systems (collection management software)
Iconclass
Imageset Educational Services (imaging courses)
J. Paul Getty Trust, Art History Information Program
Luna Imaging (CD-ROM products)
The Reindeer Company (The Art Historian CD-ROM)
Saskia Ltd. Cultural Documentation (digital images)

1:00 - 3:00 p.m.
Check Bulletin Board
Guide
TOUR I: Walking Tour of the Back Bay
Kimberly Shilland, Curator of the Architectural Collections, MIT Museum, and instructor of a Boston Architecture course at Boston University.
Pre-registration required. Limited to 25. Fee: $5.

1:00 - 3:00 p.m.
Back Bay Room
Discussion Leader
ROUND TABLE III: Regional Chapters.
Kathie Albrecht, VRA Membership Committee Chair, Slide Curator, Art Department, American University.
Pre-registration required.
Friday, February 23

1:00 - 3:00 p.m.
Forum Room

ROUND TABLE IV: Who Has the Perfect Mona Lisa? Or, Do You Really Need to Digitize Your Collection?

Discussion Leaders
John Cloud, University of Calif., Santa Barbara
James F. Monteith, Visual Resources Librarian, Vassar College
Jenni Rodda, Institute of Fine Arts, New York University
Pre-registration required. Limited to 35.

4:00 - 6:00 p.m.
Museum of Fine Arts
465 Huntington Ave.

TOUR II: Tour of the Winslow Homer Exhibit, Museum of Fine Arts, Boston
One hour tour. Entrance to the museum will be free, there may be a small charge for the exhibit payable at that time.

Tour Leader
Theodore E. Stebbins, Jr., John Moors Cabot Curator of American Paintings, Museum of Fine Arts, Boston

5:00 - 6:00 p.m.
Museum of Fine Arts
Host

Reception at the Museum.
Pre-registration required. No limit.
Janice Sorkow, Director, Photographic Services Dept., Museum of Fine Arts, Boston

7:00 - 10:00 p.m.
Jimmy's Harborside
Restaurant
242 Northern Avenue (423-1000)

LURAINE TANSEY TRAVEL AWARD FUND-RAISING DINNER
Enjoy this perfect seafood spot, a Boston mainstay since 1923 with a view of the historic harbor. Upper-echelon business and political figures have always come here for great clam chowder (which we will be having) and other delights from the deep. Pre-registration required.

Saturday, February 24

9:00 - 11:00 a.m.
Oval Room

SESSION VI: Digital Images Enter the Lecture Hall.

Moderator
Adina Lerner, Research Administrator, Walt Disney Archives.

Participants
John Cloud, Ph.D. Candidate, Geography, University of Calif., Santa Barbara
Andrea Pappas, Ph.D. Candidate, Art History, University of Southern California
Kevin Glowacki, Visiting Asst. Prof. of Classical Studies, Indiana University
Randy Bass, Professor of American Studies, Georgetown University

12:30 - 2:00 p.m.
Hyatt Convention Center, 900 Boylston St., Room 304
Moderator


Caron Carnahan, Slide Librarian, Williams College.

Participants
Macie Hall, Johns Hopkins University. Topic: Fair use hearings.
Maryly Snow, Librarian, University of Calif., Berkeley. Topic: Experiences dealing with digitized images and copyright/fair use.
Allan Kohl, Visual Resources Librarian, Minneapolis College of Art and Design. Topic: Call for a public domain image bank.
Caron Carnahan, Slide Librarian, Williams College. Topic: The "White Paper" and implications for our profession.
Saturday, February 24

1:00 - 3:00 p.m.  TOUR I: Walking Tour of the Back Bay
(Cancelled)

This tour is cancelled. Anyone who has registered may join the Friday tour. If you have a conflict, a refund will be issued at the registration desk.

2:30 - 3:30 p.m.  TOUR: Puvis de Chavannes Murals, Boston Public Library

Guide: Gianfranco Pocobene, the restorer.
Tour of the recently restored murals. The Library contains many murals, paintings and sculptures by American artists.

Thursday, February 22

ROUNDTABLE I: Imaging Projects Update: Where Are We Now, Where Are We Going?

This session will provide an opportunity for smaller instruction-oriented institutions to exchange news on the pending status of projects. A resource list and a brief bibliography of key journal titles or recent articles may also be provided.

ROUNDTABLE II: VRA Vision: Strategic Planning for the Association.

This roundtable discussion is an opportunity to discuss with the incoming VRA president goals and plans for the Visual Resources Association. Membership input has always been valued by the VRA executive board and this format will allow a face-to-face conversation about the future of our professional organization.

Friday, February 23

ROUNDTABLE III: Regional Chapters.

This roundtable will provide an opportunity for members of VRA regional chapters to discuss their activities and will also provide information for those who may be interested in establishing regional chapters.

ROUNDTABLE IV: Who Has the Perfect Mona Lisa? Or, Do You Really Need to Digitize Your Collection?

The problems associated with incorporating new technologies into "traditional" collections are multi-faceted, ranging from modern speeds and equipment platforms to questions of copyright and student access. In this roundtable, questions of practicality, budget, and philosophy will encourage spirited discussion about the issues not usually covered in any depth in the push to automate.
SESSION I: Subject Cataloging and Visual Resources Collections.

The Fogg and the Simons-Tansey classification systems both use subject matter subdivision codes for bibliographic cataloging of art images. As the disciplines of art and art history change and as scholarship becomes more interdisciplinary, access to images by subject matter, irrespective of the physical placement of the images, seems a worthwhile tool to develop to aid researchers.

Collections managers increasingly rely on electronic technology to catalog their holdings. One of the benefits of using these expensive tools is the ability they create for accessing our records in alternative ways, such as subject matter. By subject matter I donot mean the very broad use of the word as in the Library of Congress Subject Headings which includes the country, period, style, and medium of the artwork itself. This discussion will be limited to ways to index descriptions of the activities, figures, objects and surroundings portrayed in art images.

SESSION II: Enhancing Professionalism

Part I - Gender Issues

The issue of gender and how it affects our professional self-awareness has not been formally addressed before in a public visual resource forum. To some extent, it could be said that many long-time professionals have deliberately avoided this topic as the need to establish a gender-neutral definition of the VT profession has taken priority. However, our profession surely has reached a level of group maturity such that this topic can be aired.

Part II - Professional Status

The visual resources profession has been rapidly evolving over the past several years. Growing images collections, new technologies, changing teaching methodologies, cultural diversity, powerful new cataloging tools, a need for increased intellectual access to visual information, and a national re-engineering of educational institutions demand that visual resources curators be more knowledgeable, skilled, experienced, fiscally aware, expansive, politically savvy, and visionary than ever before. It is an exciting career choice.

Yet, all of us continue to encounter, from time to time, the old perception that visual resources curatorship is a second-class profession, second to those of the professors, artists, architects, and museum curators who form our clientele. How do we change this lingering misconception and begin to make visual resources curatorship an attractive and exciting professional goal?


Digital imaging technologies have captured the imagination of professionals in the museum, archive, library and visual resource communities. The arrival of practical imaging technologies and distribution systems have kindled enthusiasm for providing images of objects and artifacts to anticipated new audiences, and spawned hundreds of independent trials and pilot projects; even a few campaigns to digitize entire collections and agreements to create electronic publications.

Despite the potential benefits of using digital imaging in various museum, library and archive activities, there are important issues that have to be addressed first. This session will identify and examine the central issues institutions should consider before committing to a digital imaging project, including: creating a short-term vs. long-term resource; managing and delivering image files; what constitutes a satisfactory digital image; and the importance of text documentation. Rather than being a technical introduction to imaging, this session will offer a framework for evaluating an institution's investment in this new technology. Discussion of pixels, bit-depths and gamma curves will be de-emphasized in order to focus on institutional decisions that must be addressed in order to assure results that meet institutional objectives.
SESSION IV: Today's Databases and the Future of Shared Cataloging: Where Do We Start?

Looking ahead to the possibility of widespread sharing of images and cataloging electronically, what can visual resources managers do now with their in-house databases to begin to prepare for the future? What direction has or should be taken in new projects or upgrades to current systems with regard to identification and standardization of data elements, standards for descriptive and interpretive practices, use of authorities for terminology, and choice of protocols and formats for recording information that will allow for ease of sharing and exchange? If there is no money in the budget for an up-grade to a current system, what can be done to augment or clean-up that dirty old data, keeping the possibility of shared cataloging in mind?

Several individual projects will be described, as well as VRA sponsored efforts to develop data standards for visual resources collections. A different approach will be advanced in a paper describing how World Wide Web tools may change our thinking about cataloging standards.

SESSION V: From the Mouths of Vendors: A Roundtable Discussion on Digital Imaging Issues.

A panel of vendors will respond to questions solicited from the VRA membership, posed by a moderator. The vendors on the panel represent a broad range of imaging services including: software development; systems integration; consulting; and digital imaging service bureaus. For anyone planning a new imaging project, involved in an existing imaging project, or just interested in the technologies and the processes, this session will present a rare opportunity to pick the brains of these leaders in the field in a no-pressure, objective, moderated forum. Although questions have been prepared in advance, follow-up questions and comments will be invited from the audience. The intent is to allow VRA members to compare and contrast the response of the different vendors in an open forum.

SESSION VI: Digital Images Enter the Lecture Hall.

The use of digital images has broken the wall of just "gee whiz" and entered the classroom on its own terms. This session is an overview of what practitioners have learned from incorporating multimedia into their basic curriculum. It should be viewed as a cautionary example of how teaching with images is beginning to bypass the slide library. Professors are helping themselves to images in the public domain, using emerging technologies such as CD-ROM and the World Wide Web (WWW).


The concept of fair use as set forth in current copyright law is undergoing redefinition in light of new technology. Under this law, fair use of traditional teaching materials in the academic setting has been relatively well defined. For image managers and users, however, the applicability of copyright law to teaching and research collections is unclear. Since the law does not adequately address the reproduction of images for academic use, we as image users and providers have previously assumed that the reproduction in which we engage falls safely within the definition of fair use.

With the increasing sophistication of computer applications which store, retrieve, transport, copy, and alter images, the questions of legality are further complicated, leading some to suggest that in a virtual world, fair use will be extinct, perhaps being replaced by licensure agreements, pay-per-use, or other schemes. This session proposes to examine the divergent interpretations of fair use in the use of images by various art-related professionals.
Thursday, February 22

WORKSHOP I: Grant Writing Workshop.
Topics to be discussed include defining needs, setting goals, targeting funding sources, researching, writing and developing project proposals. Specific issues addressed: strategies to identify financial and/or conceptual support from internal sources, identifying the correct path or routing necessary to formalize the process, understanding the reciprocal and contractual obligations entailed in the acceptance of a grant, and finally, how to be ready to accept the grant and evaluate the success of the project in objective terms.

Friday, February 23

This workshop will explore the process of providing access to images from its inception - the cataloging and indexing phase; to its conclusion - the retrieval stage. Topics covered will include: use of multiple vocabularies to catalog and index images, use of the MARC format and other standards, and how vocabularies can work as a bridging mechanism in the retrieval process. Participatory activities include exercises in descriptive analysis of an image, a beta test of a proposed minimum data standard and a session devoted to searching image databases on the Internet using a controlled vocabulary as a tool.
Algonquin Club
217 Commonwealth Ave.
McKim, Mead & White, 1887
Large and elaborate Italian Renaissance-styled building.

Ames-Webster Mansion
306 Dartmouth St. at Commonwealth Ave.
Enormous mansion with grand reception rooms featuring a grandiose staircase and skylit dome with stained-glass by John La Farge.

Back Bay National Historic District
Residential area of nearly 600 acres built on landfill in the 19th Century, featuring broad, straight avenues and boulevards such as tree-lined Commonwealth Ave. The largest and most significant extant American example of Victorian architecture and planning.

Boston Architectural Center, BAC
320 Newbury St.

Boston Common
Bounded by Boylston, Charles, Beacon, Park & Tremont Streets.
Oldest public park in the U.S.

Boston Public Library National Register of Historic Places
Copley Square, 666 Boylston St.
McKim, Mead & White, 1888-95. Modern addition, Philip Johnson, 1972.
A keystone of Copley Square. This Italian Renaissance-style granite building houses rare and valuable collections in the oldest free library in the world established in 1852. Features artwork by Edwin Austin Abbey, John Singer Sargent, Augustus St. Gaudens, and Pierre Puvis de Chavannes. The entrance doors are by Daniel Chester French, the seated figures representing Art and Science are by Bela Pratt. Library is currently being restored.

Copley Plaza Hotel
St. James Avenue between Trinity Place & Dartmouth St.
Clarence H. Blackall & Henry Hardenburgh, 1912.
Built on the site of the original Museum of Fine Arts.

Copley Square
Named for John Singleton Copley, the 19th Century portrait painter who was born here in 1737, the square is endowed by such architectural and cultural riches as Trinity Church, the Boston Public Library and the John Hancock Tower.

Copley Square Plaza
Boylston & Dartmouth Streets & St. James Ave.
Clarke & Rapuano; Dean Abbott, 1984-1990.
Well-known pedestrian plaza which has been the subject of several design competitions over the years.

Hotel Vendome
Dartmouth St. & Commonwealth Ave.
Currently apartments and shopping galleria, this French Second Empire building was, in the 1800’s, Boston’s most fashionable hotel.

Institute of Contemporary Art, ICA
955 Boylston St.
Originally designed to serve as a fire station, police station and stable. The ICA exhibits contemporary art by local, national and international artists.

John Hancock Building
175 Berkeley St.
Cram and Ferguson, 1947.
Stepped pyramidal top with a locally renowned weather beacon.

John Hancock Tower
Hancock Place at Copley Square
200 Clarendon St.
I. M. Pei & Partners (Henry Cobb), 1972-75.
This controversial, dramatic skyscraper is New England’s tallest building at 60-stories. Observatory on the top floor plus multi-media exhibits of Boston.

Louis Boston
234 Berkeley St. at Boylston St.
W. G. Preston, 1862.
Originally housed the collections of the Museum of Natural History, founded in 1830.
Newbury Street
Former Back Bay residential street now offers a high concentration of art galleries, chic boutiques, antiques shops and outdoor cafes, all located in former townhouses.

Old Boston Art Club
152 Newbury St. at Dartmouth St.
William Ralph Emerson, 1881.
Queen Anne Revival building, former home of the Boston Art Club.

Prudential Tower
800 Boylston St.
First building of the Prudential Complex, this skyscraper is 52 stories, the second tallest building in New England. Includes Skywalk Observation Deck on the 50th floor.

Prudential Center Complex
800 Boylston St.
This 32-acre complex, built over the old Boston & Albany railyards, contains apartment towers, offices, hotel, specialty shops, parks & plazas.

The Public Garden
Bounded by Charles, Beacon, Arlington & Boylston Streets.
America’s first botanical garden, 1859, this 24 acre site includes a 4-acre man-made lake traversed by a graceful stone and iron bridge where the Swan Boats, a popular Bostonian attraction, have been in operation since 1877.

St. Botolph Club
199 Commonwealth Ave.
McKim, Mead & White, 1890.
Federal Revivalist style house, home of the St. Botolph Club founded in 1881 for artists, writers, and professional men.

Symphony Hall
Massachusetts Ave. at Huntington Ave.
McKim, Mead and White, 1900
Modeled after the Leipzig Gewandhaus, this hall boasts pristine acoustics.

The African Meeting House
8 Smith Court at Joy St.
Oldest Afro-American congregation church building, 1806.

Arlington Street Church (Unitarian Universalist)
National Register of Historic Places
351 Boylston St., 536-7050
Arthur Gilman, 1859-1861.
First building built in Back Bay and the "mother church" of Unitarianism in America.

Christian Science World Headquarters
Mass. Ave. at Huntington Ave.
This monumental public space complex developed from the original Romanesque church, First Church of Christ Scientist, to include a reflecting pool and a mapparium.

Church of the Covenant (Presbyterian)
67 Newbury St., 266-7480
Gothic Revival building with Tiffany stained-glass lantern.

Emmanuel Church of Boston (Episcopal)
15 Newbury St., 536-3355

First & Second Church of Boston (Unitarian)
66 Marlborough St. at Berkeley St., 267-6370

First Baptist Church (American Baptist) National Register of Historic Places
110 Commonwealth Ave., 267-3148
H. H. Richardson, 1870-72.
Richardson’s first important commission with a frieze modeled by Barholdi in Paris. Nicknamed “Church of the Holy Bean Blowers” after trumpeting angels at the corners of the frieze.
BOSTON BACK BAY  CHURCHES

First Church of Christ Scientist (Mother Church)
Christian Science World Headquarters
175 Huntington Ave., 450-2000
Chapel: Franklin J. Welch, 1893-94; Church: Charles E. Brigham and Solon S. Beman; Brigham, Coverey and Bisbee, 1903-06

New Old South Church  National Historic Landmark
Copley Square at 645 Boylston St.
Cummings and Sears, 1874-75; tower rebuilt 1941; interior restoration, Shepley Bulfinch Richardson and Abbott, 1985.
Northern Italian Gothic structure with campanile and Venetian lantern.

Old South Church (UCC)
645 Boylston St., 536-1970

Old West Church (United Methodist)
131 Cambridge St., 227-5088

Park Street Church (Congregational)
One Park St., 523-3383

Trinity Church (Episcopal)  National Historic Landmark
Copley Square, 536-0944
H. H. Richardson, 1872-1877; portico & front tower peaks, 1890s.
One of the great monuments of American Architecture. Henry Hobson Richardson won the church design competition at the age of 34 with this Romanesque style building. Interiors and windows were designed by John La Farge, assisted by Augustus Saint-Gaudens.

Trinity Church Rectory  National Register of Historic Places
Newbury St. at 233 Clarendon St.
H. H. Richardson, 1879; 3rd story added 1893.
Designed for Phillips Brooks, rector of Trinity Church, and friend of H. H. Richardson.

BOSTON ART MUSEUMS

Institute of Contemporary Art, ICA
955 Boylston St., Boston, 266-5151

Isabella Stewart Gardner Museum
280 The Fenway, 566-1401

Museum of Fine Arts, Boston
465 Huntington Avenue, 267-9300; recording 267-9377

Nichols House & Garden
55 Mt. Vernon St., 227-6993

CAMBRIDGE ART MUSEUMS

Harvard University:
Busch-Reisinger
32 Quincy St., 495-8855

Fogg Art Museum
32 Quincy St., 495-9400

Peabody Museum of
Archaeology and Ethnology
11 Divinity Ave., 495-2248

Sackler Museum
485 Broadway at Quincy St., 495-9400

MIT:
Compton Gallery
Bldg. 10, 1st Floor, 253-4680

List Visual Arts Center
Wiesner Bldg., E15-109, 20 Ames St., 253-4400

BOSTON AREA LIBRARIES

Archives of American Art
87 Mt. Vernon St., 565-4444

Boston Public Library
666 Boylston St./Copley Square
536-5400

Boston Athenaeum
10 1/2 Beacon St., 227-0270

Bostonian Society
15 State St., 3rd floor
720-3285; 242-5614

J. F. Kennedy National Library
Columbia Point, Dorchester
929-4500

Massachusetts Historical Society
1154 Boylston St., 536-1608
300 Mass. Ave., 2nd floor, 536-9280

Massachusetts State Library
341 State House/Beacon Hill
727-2590

Museum of Fine Arts, Boston
William Morris Hunt Memorial Library
465 Huntington Ave., 267-9300 x385

Society for the Preservation of New England Antiquities, SPNEA
141 Cambridge St., 5th floor
227-3956
Inexpensive: below $15
Inexpensive - median: $10-30
Median: $15-$30
Median - expensive: $20-$50
Expensive: $30-$50

$$$ Atlantic Fish Company (seafood)
777 Boylston St., 267-4000
Azita (Italian)
560 Tremont St., 338-8070
Bangkok Cuisine (Thai)
177A Mass. Ave., 262-5377
Bull and Finch Pub (American; immortalized by “Cheers”)
84 Beacon St., 227-9605
Cactus Club (Tex-Mex/bar)
939 Boylston St., 236-0200
Cafe Eurosia (multi-cultural fare)
Park Plaza Hotel
54-58 Arlington St., 542-1616
Casa Romero (gourmet Mexican)
30 Gloucester St., 536-4314
Cottonwood Cafe (SouthWest)
222 Berkeley St., 247-2225
Division 16 (burgers, nachos)
955 Boylston St., 353-0870
Figs (nouvelle American)
42 Charles St., 742-3447
Hard Rock Cafe (American classic)
131 Clarendon St., 424-7625
Joe’s American Bar & Grill (American, restaurant/bar)
147 Newbury St., 536-4200
King and I (Thai)
259 Newbury St., 437-9611
Les Zygomatics (bistro/wine bar)
129 South St., 542-5108
Milano’s Italian Kitchen
47 Newbury St., 267-6150
Miyako (Japanese)
279A Newbury St., 236-0222
Skipjack’s (seafood/bar)
199 Clarendon St., 536-3500
Small Planet (Eclectic)
565 Boylston St., 536-4477
Spasso Italian Cafe & Bar
(Calif./Italian)
160 Commonwealth Ave., 536-8656

$$$ Thai Basil (Thai)
132 Newbury St., 424-8424

$$$$
Bello Mondo (Northern Italian)
Marriott Copley Place
110 Huntington Ave., 236-5800
Claobella (Northern Italian)
240A Newbury St., 536-2626
Davio’s (Northern Italian)
269 Newbury St., 262-4810
Gyuhama (Japanese)
837 Boylston St., 437-0188
Legal Seafoods (seafood, famous Clam Chowder)
Copley Place, 266-7775
Park Plaza Hotel, 426-4414
Mr. Leung’s (Chinese)
545 Boylston St., 236-4040
Paparazzi (Calif./Italian)
271 Dartmouth St., 536-9200
Rocco’s (Italian)
5 S. Charles St., 723-6800
Turner Fisheries (seafood)
Westin Hotel
10 Huntington Ave., 427-7425
29 Newbury (trendy American)
29 Newbury St., 536-0290

$$$$$$
Biba (Nouvelle cuisine)
272 Boylston St., 426-7878
Capital Grille (steakhouse)
359 Newbury St., 262-8900
Hamersley’s Bistro
country cuisine, dinner only)
553 Tremont St., 423-2700

BREW PUBS & WINE BARS

Boston Beer Works
61 Brookline Ave.
(near Fenway Park), 536-2337
Cambridge Brewing Company
1 Kendall Place, Cambridge
494-1994
Commonwealth Brewing Company
138 Portland St., 523-8383
Joe’s American Bar & Grill
(American, restaurant/bar)
147 Newbury St., 536-4200
Les Zygomatics (bistro/wine bar)
129 South St., 542-5108
Samuel Adams Brewhouse
710 Boylston St., 536-2739
BOSTON CITY GUIDE

BOSTON ENTERTAINMENT

Bank of Boston Celebrity Series, 482-2595
Berklee Performance Center
136 Mass. Ave., 266-7455
Boston Ballet
270 Tremont St., Wang Center, 695-6950
Boston Camerata
140 Clarendon St., 262-2992
Boston Lyric Opera
Emerson Majestic Theater, 248-8811
Boston Symphony Orchestra
Symphony Hall, 301 Mass. Ave., 266-2378; 266-1492
Concertline, 332-9000
Dance Umbrella, Inc., 492-7578
Handel & Hayden Society
Symphony Hall
301 Mass. Ave., 266-3605
Movie Fone, 333-3456
Movie Theaters (nearby):
Boston Public Library,
666 Boylston St., 536-5400
Charles Cinema 1-3,
185 Cambridge St., 222-1330
Cheri, 50 Dalton St., 536-2870
Cinema 5, 200 Stuart St., 482-1222
Copley Place,
100 Huntington Ave., 266-1300
ICA (Inst. of Cont. Art),
955 Boylston St., 266-5151
Museum of Fine Arts,
465 Huntington Ave., 267-9300
Museum of Fine Arts, Boston
465 Huntington Ave., 267-9300
Museum of Science, 723-2500
New England Aquarium, 973-5200
New England Conservatory,
Jordan Hall, 30 Gainsborough St., 536-2412
Spectator Sports:
Boston Bruins / Hockey
Fleet Center, 227-3223; 227-3206
Boston Celtics / Basketball
Fleet Center, 523-3030; 523-6050
Tickets:
BOSTIX, 723-5181
Out of Town Tickets, 492-1900
Stage Source Line, 423-2475
Ticketmaster, 931-2000
Theaters:
Huntington Theater Company
264 Huntington Ave., 266-0800
Lyric Stage
140 Clarendon St., 437-7172
Orpheum Theater
Hamilton Place, 482-0652
Shubert Theater
265 Tremont St., 426-4520
Wang Center for the Performing Arts, 268 Tremont St., 482-9393
Wilbur Theater
246 Tremont St., 423-4008

NIGHTLIFE

Alley Cat
1 Boylston Place, 351-2510
Avenue C (New Wave)
120 Boylston St., 423-3832
Daisy Buchanan's (Bar/DJ)
240A Newbury St., 247-8516
Esme (DJ/Live Music)
116 Boylston St., 482-3399
Ritz-Carlton Bar
15 Arlington St., 536-5700
Sticky Mike's (Live Blues)
21 Boylston St., 426-2583
Zanzibar (Dancing/DJ)
1 Boylston Place, 351-7000

BACK BAY SHOPPING

Boylston Street
Ranging from the Prudential Plaza at the west end to Shreve, Crump & Low at the east end, including: FAO Schwarz and Louis Boston.
Copley Place
Two level gallery of many well-known and varied shops including: Godiva Chocolatier, Gucci, Joan & David, Neiman Marcus, and Tiffany & Co.
Newbury Street
Prudential Plaza/Complex
Recently expanded shopping complex in a covered arcade, with anchor stores, Lord & Taylor and Saks Fifth Avenue.

BEACON HILL SHOPPING

Beacon Hill, Charles Street
Famed Boston neighborhood featuring fine brick architecture, shops, antique stores and restaurants. Includes: Boston Antiques Coop; The Designers; Helen's Leather Shop; James Billings Antiques; Kennedy Studio; Matz & Pribell and Rugg Road Paper Co.

BACK BAY BOOKSTORES

Avenue Victor Hugo Book Shop
339 Newbury St., Boston, 266-7746
Barnes & Noble
Copley Square, 236-1308
Buddenbooks Fine & Rare Books
31 Newbury St., 536-4433
David L. O'Neal Antiquarian Booksellers
234 Clarendon St., 2nd floor, 266-5790
Globe Corner Bookstore
(Travelbooks, maps, globes, atlases)
500 Boylston St., 859-8008
Odyssey Self-Discovery Bookshop
207 Newbury St., 437-7070
Rizzoli Book Store
Copley Place, 437-0700
Spenser's Mystery Bookshop
314 Newbury St., 262-0880
Tower Records-Videos-Books
(Discounted selection)
360 Newbury St., 247-5900
Waterstone's Booksellers
(Boston branch of the London store)
26 Exeter St., 859-7300

BOSTON SHOPPING

Downtown Crossing
Filene's & Filene's Basement
426 Washington St.
Jordan Marsh
450 Washington St.
THE ASSOCIATION

VISUAL RESOURCES ASSOCIATION


Applications for membership in the Visual Resources Association will be available in the VRA hospitality suite (Copley Plaza Hotel) during the conference. Annual dues for 1996 are $55, $70 outside North America. Student and retired rate, $27. Contributing membership is $100 to $299. Patron membership is $300 and above. To become a member, send your application and check (U.S. currency only, please) to Lynda S. White, VRA Treasurer, c/o University of Virginia, Fiske Kimball Fine Arts Library, Bayly Drive, Charlottesville, VA 22903. Membership includes a subscription to the Visual Resources Bulletin.

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