

Newsletter

The Catalogue Raisonné Scholars Association

an Affiliated Society of the College Art Association

July 1996

No. 5

A NOTE FROM THE PRESIDENT

by Gail Levin

We are pleased that our organization has been growing in membership and that participation in our annual programs is strong. As an Affiliated Society of the College Art Association, we will hold our session during regular hours at the next meeting in New York. We believe that our continued activities will help to promote the value of the catalogue raisonné as an indispensable reference work.

From my own experience in attempting to complete a catalogue raisonné of Marsden Hartley, I have learned that publishing subsidies are drying up for the catalogue raisonné. Having received a two-year grant from the National Endowment for the Humanities for use in preparing the catalogue raisonné, I would have been eligible to apply for a \$7000 publication subsidy, but that program was abruptly cancelled last year, a casualty of the drastic attacks on the endowments by Congress. To make matters worse, last year the Getty Foundation also terminated its program for subventing the publication of the catalogue raisonné, preferring instead to fund academic publishers to bring out series of books on more diverse topics. I encourage our members to write to the Getty Foundation and request that they resume funding the catalogue raisonné (401 Wilshire Blvd., Suite 100, Santa Monica CA 90401-1455).

Where do these cuts leave those of us brave enough to try to produce a catalogue raisonné without institutional support? Please send in your suggestions for new publishing subsidy sources.

Our next newsletter will feature an article discussing what to look for in software for database compilation. Please send us reports on your experiences. We also welcome your requests for information pertaining to your particular projects and for help with more general issues, as well as your contributions for the newsletter and suggestions for other programs. We look forward to printing publication notices or excerpts from reviews of your catalogue raisonné!

NOTES FROM OUR MEMBERS

Initiating a Dorothy Dehner Catalogue Raisonné

*by Joan Marter, Professor of Art History
Rutgers University, New Brunswick*

As a major step in preparing a catalogue raisonné of Dorothy Dehner's art, I have completed a computerized inventory of works in her estate. At the time of Dehner's death in 1994, more than 900 examples of her sculptures, drawings, oil paintings, and prints (mostly etchings and lithographs) were in her studio. Works on consignment to various dealers were also included in the inventory.

Using Microsoft Access software (which interfaces nicely with Microsoft Windows) and an IBM 486 computer, relevant data on each work was entered into the system. In addition to dates, signature, location, text, medium and dimensions, some exhibition history and other notes on condition were added to the entries. I categorized the works by medium and arranged them in alphabetical order by title. One problem with this organization is that untitled works prove difficult to identify without additional data. One strength of this computer system is its ability to print reports under many designations. For example, I can access all works consigned to a certain gallery or created in a certain year, or the entire print run (with edition numbers) of a particular engraving. This inventory is not only highly serviceable for maintaining the collection, but also for research purposes. This system makes possible a study of the progress of Dehner's work in a particular medium and is very useful in tracing connections between early bronzes and sculpture fabricated in steel twenty years later. A disadvantage, of course, is the lack of an image to accompany each entry. My intention is to place digitized photographs in the permanent database. A dissertation on Dehner is in preparation by Esther Thyssen, a doctoral student from Yale University. Thyssen is using the photographic archive to identify untitled works in the studio.

Although this inventory is far from perfect, I have found it very helpful as the research on Dorothy Dehner continues. As a result of this computer-generated examination of her production, it is clear that certain themes dominate her work. Especially important since Dehner has been dismissed as a disciple of David Smith, her husband of 23 years, the

inventory establishes a chronology that can be used to show both her parallels with Smith's aesthetic interests and her separation from his imagery to pursue her own approach. The next step will be to enter data related to reproductions and or discussion of individual works of art as they are found in articles, reviews, and exhibition catalogues. Eventually works in public and private collections will be added to the inventory.

Joan Marter is President of the Dorothy Dehner Foundation for the Visual Arts and author of Dorothy Dehner: Sixty Years of Art (Seattle: University of Washington Press, 1993).

UPCOMING 1997 CAA ANNUAL MEETING NEW YORK CITY, FEB. 12-15

CRSA SESSION: "Determining Authenticity and the Implications for Art History"

Anyone who has compiled a catalogue raisonné has been asked to determine the authenticity of works of art that have not previously been attributed to the artist under consideration. Often valid documentation for such pieces is not available; they are neither signed nor dated by the artist, and their provenance is unclear. Yet, the particular characteristics of these works often are quite similar to works in the artist's established oeuvre.

CR authors use various methodologies to assist them in making decisions about whether to include these kinds of works in their catalogues, such as connoisseurship, documentation, scientific/technical analysis, theory, and/or a combination thereof. Speakers at the session will explore the effectiveness of these methods as well as the issue of determining authenticity by committee.

Co-Chairs:

Barbara Buhler Lynes, Maryland Institute, College of Art, The National Gallery of Art, The Georgia O'Keeffe Foundation, and Roberta K. Tarbell, Rutgers University, Camden, NJ

Speakers:

Hilliard T. Goldfarb, Isabella Stewart Gardner Museum, "Raphael and the Two Versions of the Portrait of Tommaso Inghirami: Did He Paint Both?"

Marilyn S. Kushner, The Brooklyn Museum, "Benjamin West Rediscovered in Brooklyn"

Nancy Mowll Mathews, Williams College Museum of Art "Authenticity in the Age of Mechanical Reproduction"

Francis V. O'Connor, Independent Scholar, "The Need for Communal Connoisseurship in the Authentication Process"

Peter Schmidt, Technische Universität Berlin, "Defining the Corpus of Michael Wolgemut: Questions of Authentication in Late Medieval Panel Painting"

THE PERILS OF AUTHENTICATION: HOW LEGAL CONTEXT AFFECTS SCHOLARLY INQUIRY

*by Daniel Shapiro, Esq.,
Attorney at Law, New York City*

Scholarship involving authentication of undocumented works of art increasingly is defined by legal considerations. Museum personnel, gallery owners, and private collectors have substantial financial and emotional interests affected by authenticity that lead them to file lawsuits which, ultimately, affect how research on questions of authenticity are approached. Unfortunately, courts and the general public have little understanding or appreciation of either the importance of authentication in evaluating a body of work by an artist or of the critical role of authenticity in the history of art in general.

Several recent cases have raised substantial issues for scholars concerned with authenticating works of art. In a case involving a mobile by Alexander Calder, the court recognized that Klaus Perls was the authority on Calder, but doubted his opinion that the work was not authentic -- essentially because it relied on archival photographs and was contradicted by someone with much less expertise and experience. In another recent case, the irate owner of a purported Seurat drawing sued the Metropolitan Museum of Art, curator Gary Tinterow, and others, alleging that his drawing could not be sold because of doubts that had been raised regarding its authenticity.

Such cases raise questions of what can be done to avoid problems and how to succeed in convincing a court or other authority of one's opinions about authenticity when conflicts involving this issue arise. The situation becomes even more difficult if a scholar's opinion is contained in a catalogue raisonné. In two recent lawsuits involving works rejected for inclusion in *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and other Works* and its *Supplement* (1995), the disgruntled owners sued Eugene Victor Thaw and Francis V. O'Connor, the authors, and others associated with these publications contending that the refusal to accept the works as authentic was for anti-competitive reasons. Similarly, the Yves Klein Archive was sued because its purportedly unique authority to authenticate works by that artist was being used for business rather than for scholarly purposes. Thus, the recognized success of scholarly activities, like the publication of a definitive catalogue raisonné, can itself be used to question that authority and lead to costly litigation. [In a future newsletter, Mr. Shapiro will explain how scholars can avoid some of the legal pitfalls--eds.]

REPORT on the 1996 CAA ANNUAL MEETING, BOSTON

CRSA and CAA personnel are working hard to decrease the difficulties and frustrations felt by art historians, and especially those of us compiling extensive databases, as increasingly we need to understand and use electronic storage and publication of our research and analyses. In addition to CRSA's "Publishing the Catalogue Raisonné: New Technologies," thirteen other sessions were devoted to electronic media and technology. Of special interest to CR Scholars are the Getty Art History Information Program's "Introduction to Imaging" (Chair: Jennifer Trant, Getty); CAA Intellectual Property Rights Committee's "Making Money, Making Art in the New Media: Law, Business, Policy, and Ethics in a Digital Environment" (Input from Part II will be used in revising the "CAA Statement on Fair Use of Visual Materials in the Print and Digital Media" which is in progress), (Part I Chair: Barbara Hoffman, CAA; Part II Chair: Christine Sundt, Univ. of Oregon); Art Libraries Society of North America's "Intellectual Property Rights in the Electronic Age: The Issues for Librarians, Visual Resource Curators, Scholars, and Artists," (Chairs: Alfred Willis, Arts Library, UCLA and Janis Ekdahl, MOMA Library); the CAA Committee on Electronic Information's "Who Owns the Mona Lisa?" (Chairs: Kathleen Cohen, San Jose State University and Nancy Macko, Scripps College); the Visual Resources Association's "The Visual Surrogate as Intellectual Property: Is 'Fair Use' on the Verge of Extinction?" (Chair: Caron L. Carnahan, Williams College); and an organizational meeting of "Computers in the Visual Arts."

Many of us who attended one or more sessions and viewed several CD-ROMS were put off by the use of music to dramatize works of art, rapid panning of and zooming in on images, and tour-guide patter--all of which seemed to be chosen to appeal to a mass market. On the other hand, CD-ROMS that allow one to access 5000 Frank Lloyd Wright drawings in color and to explore the collections of the Vatican Library in the privacy of one's own office have great promise as research tools. Most CAA attendees came away from Boston with a more complete understanding of the new paradigm for research and publishing that is evolving so rapidly.

CRSA SESSION 1996: "Publishing the Catalogue Raisonné: New Technologies"

Kevin Donovan of Luna Imaging, Inc. ("The Electronic Catalogue Raisonné: Promises and Practical Considerations") and Scott Bell of Digital Collections, Inc. ("Opportunities and Problems in Re-Inventing Publishing") reported that currently CD-ROM is suitable for the CR publication of large bodies of

works stored in one museum or institution and for artists who had copyrighted their works before the works of art were dispersed. All speakers concurred that, otherwise, permissions to publish were too difficult to procure and that the legal issues pertaining to the publication of digitized images have not been resolved.

The discussants made clear that certain procedures are critical to the success of any CR project. These include developing and using a consistent vocabulary when entering information into databases, using high-resolution scanning equipment, digitizing images from high-quality transparencies, and developing a system for maintaining and up-dating the information in the database. Just as images stored on media accessed only through such now-outmoded machines as betamax video, 8-track tape, early laser disc and optical-magnetic drives are difficult to retrieve, scholarly research we are now putting into electronic form also could fall victim to technological obsolescence. Scholars who publish their work electronically should create and retain a hard copy of it as a safeguard against not being able to retrieve their data.

Mr. Donovan said that although new technologies such as CD-ROM and the World Wide Web offer promising alternatives to print publishing, the economics of CD-ROM publishing were no better than those of print. Given the absence of profits for all but a few CD-ROM art titles, the future of scholarly CD-ROM publishing is not rosy.

In the CRSA and other CAA sessions on new technology, attendees heard that CD-ROM publication may be short-lived because mammoth databases of museum collections with digitized images and publications will be available on line (Internet/WWW vs. a purchasable, separate, drop-in disk of CD-ROM). Traditional book publication, however, will not become obsolete because people, especially scholars, enjoy the aesthetic experience of holding, reading, and browsing through books. (See "News Flashes" herein for Standard and Poor's assessment of marketing books.)

Barbara Hoffman of Schwartz, Weiss, Steckler, and Hoffman and legal counsel for CAA, brought to the attention of CR scholars new parts of publishing contracts dealing with electronic publication and the need for authors to retain control of electronic imaging. "Do not give away digital rights when signing a contract," she said. (See "News Flashes" for a case in the courts.) Most other copyright issues, however, have not changed. Scholars still need to determine whether the artist or the museum has established copyright, for example.

Gail Levin reported on using the first catalogue raisonné on CD-ROM. The one that accompanies hers on Edward Hopper contains provenance, exhibition and publication histories, and the artist's record books. She noted that one

great advantage to having information on CD-ROM is its electronic search capacity. A disadvantage is the length of time required for digitized images to appear in full resolution (dependent on the speed and power of your computer and CD-ROM drive). But, then, in the case of Hopper, all images are also printed in book form.

PUBLICATIONS OF INTEREST

The essays summarized or reprinted below bring to the attention of our readers materials of special interest to catalogue raisonné authors.

WORLD ART ON CD-ROM

Summary of Lee Rosenbaum, "Taking the Grand Tour of World Art on CD-ROM," Arts and Leisure Section, *Wall Street Journal*, 31 August 1995.

Lee Rosenbaum, author of *The Complete Guide to Collecting Art* and frequent contributor to the *WSJ*, perused and compared twelve CD-ROMs, most of which are of museum collections. She noted some advantages that CD-ROM presentation has for major collections of art. For example, the electronic format makes it possible for users to engage in complex searches of museum holdings and to access and look at works on display or in storage. Such a museum without walls encourages audiences to become familiar with and to develop a new appreciation for works of art. "With Open Eyes: Great Art for Kids (and their Grownups)," made for the Art Institute of Chicago, approaches its collections as an interactive search and game for children (Voyager). The Barnes Foundation's CD-ROM, "A Passion for Art," incorporates video clips and musical accompaniment and, thus, utilizes more dimensions of the technology available with the CD-ROM format (Corbis).

Rosenbaum was impressed with the seriousness of purpose of *Frank Lloyd Wright: Presentation and Conceptual Drawings* (Luna Imaging, Inc. and Oxford Univ. Press; four-disk set), Gail Levin's *Edward Hopper: A Catalogue Raisonné* (Whitney Museum of American Art and W. W. Norton & Co.; Vol. IV. is a CD-ROM), the Frick Collection (Digital Collections, Inc.), and the Brooklyn Museum's collection of works from Egypt (Digital Collections). Rosenbaum felt that London's National Gallery of Art's "Great Artists" (produced by Attica Cybernetics of Oxford, England) satisfies both amateur and scholarly audiences.

Rosenbaum pointed out that one can experience technical difficulties with "Microsoft Art Gallery," the pioneering (1993) CD-ROM from London's National Gallery of Art and with the CD-ROM of the Uffizi Gallery collection (produced

by Milan-based Opera Multimedia). She also reported that the CD-ROM, "Masterpieces of the Metropolitan Museum of Art," is forthcoming this year and that the Detroit Institute of Art's CD-ROM is in progress.

THE CATALOGUE RAISONNÉ

W. McAllister Johnson, "The Catalogue Raisonné," *Art History* (Toronto: University of Toronto Press, 1988), pp. 272-76.

La critique souvent n'est pas une science; c'est un métier, où il faut plus de santé que d'esprit, plus de travail que de capacité, plus d'habitude que de génie. Si elle vient d'un homme qui ait moins de discernement que de lecture, et qu'elle s'exerce sur de certains chapitres, elle corrompt et les lecteurs et l'écrivain.

La Bruyère, *Des ouvrages de l'esprit*

This is no ordinary catalogue. It results from an abiding interest in an artist and the honest estimate of his art-historical stature. These, taken together, must demonstrably justify the inordinate effort and expense required for its creation. If these initial criteria be respected, its publication is thereafter of enormous help to anyone by its concentration 'in one place' of the reference corpus of an artist's entire work.

The *catalogue raisonné* is just that--reasoned--and serves three purposes:

- the establishment of critical means of an artistic oeuvre;
- enabling others to find what you could not;
- providing, through selection and discussion, elements likely to be of use to others working in the same general area and more than likely facing much the same problems.

The very definition of the *catalogue raisonné* addresses the dangerous but stimulating game of Attribution, which presumes a sure intuitive sense and rationale for making attributions. These may depend upon style or documentation, usually both. The *catalogue raisonné* requires a full explanation of method just as it requires one to be honest about one's doubts and certainties. It is normally a piece of mature work undertaken individually so as to 'maintain control,' although in a larger sense it is also a collaborative or even a collective endeavour through its pursuance of scholarly contacts and the science of a particular generation or epoch.

Properly pursued, the *catalogue raisonné* eschews but cannot altogether avoid the temptations of commercial interests that feed into and on it. Its creation is dependent not so much upon difficulties inherent in the size of the oeuvre in question, but upon the *travel* required to locate and

(repeatedly) compare a scattered oeuvre and to gain--in some cases, to win--access to private and even public collections.

The first of these difficulties is to some degree alleviated by the 'ready' availability of photographs and through insertions (scholarly queries) in the expected journals. Direct knowledge of the 'works arising' is supposed, but is not invariably the case. (Actually, once his reputation is established through the appearance of his *catalogue raisonné* or as a result of a steady stream of studies and articles on specific points, an author is often sought out for his expert opinion by the naïve, the hopeful, and the crassly interested.)

The second difficulty may involve a veritable spectrum of personal and institutional relations, research on and contacts with collateral relatives, cast-off mistresses, and other *ayants droit*, and the relative availability within one's own lifetime of certain types of documentation, whether in the public domain or not. Moreover, some artistic personalities may be deemed sufficiently within a national or institutional interest so as to give rise to a type of 'protectionism' regarding availability to other scholars and curators. While this may lead to wide discussion in specific instances (these things are hard to conceal but may flourish because of their very notoriety), such practices are rather less reprehensible if the Protector is actually *working* on the material rather than hatching it like the Phoenix.

It may be seen from this that the *catalogue raisonné* requires a certain type of practitioner for whom The Hunt is both the attraction and the satisfaction. While concentrating attention upon his subject, the very density of information required supposes the accomplished exercise of the most disparate types of research methodology. Some would say, not without reason, that the *catalogue raisonné* is Art History *en grand* in its balanced attention to each relevant component--stylistic aspects, iconographic analysis, portrait identification, and all the sticky or rusted 'nuts and bolts' of provenance and exhibition history whose elucidation is very easy. For this reason, many people all too capable of doing the research for such catalogues are temperamentally unsuited to putting them together coherently.

The *catalogue raisonné* accordingly follows no fashionable trends since its *raison d'être* and the time required for its completion virtually preclude any real profit from simple modishness. When one adds to this equation the horrendous economic factors inherent in its publication and the great personal discipline required to get it to the compositor (and to correct it), it is surprising that this scholarly mainstay has not gone the way of all flesh.

The genre qua genre has doubtless been preserved *because* of its archaic nature and the essentiality of its

information, but it is becoming increasingly rare. It is, after all, somewhat easier to put out exhibition catalogues and coffee-table books because of their quite *unsystematic* nature. What has happened is that the term Critical Catalogue has come into vogue, further clouding the issue. Here the term Critical is a redundancy, an anglicism, or, more likely, it is simply not realized that a critical catalogue may be selective while the *catalogue raisonné* is necessarily critical but just as necessarily aims at completeness. (The worst presumption is that *any* catalogue is critical and complete, which is simply not true despite its currency.) Were these misapprehensions generally overcome, it is quite possible that Critical Catalogue could become the official English translation of the French *catalogue raisonné*. Until then, the term and its cognates--catalogue, corpus, *Werkverzeichnis*--continue to assume as many meanings as the catalogue itself assumes forms.

Presentation of the *catalogue raisonné* is entirely dependent upon the date of issue of the publication in conjunction with the level of funding and production that characterize the work as a physical object. Even the quality of paper informs the quality of reproduction fully as much as the reproductive process chosen. *It is best with a complete illustration in a format sufficient to permit the works to be judged rather than simply identified.* This or any lesser ambition is further costed through the length and complexity of the entries and apparatus.

The whole question of scholarly apparatus must not only be faced, it must be mastered, particularly when there is a question of Addenda/Supplements. (For the exceptionally well-documented artist it may even be possible to leave space for 'lost' or 'homeless' works.) But the most real underlying concern is whether a *catalogue raisonné* can--or should--be put into a single volume, whether as text and plates together, or as a text with matching plate volume.

The 'unitary' approach is likely to be the least satisfactory for historical artists. *Addenda* and *corrigenda*, if they appear at all, are likely to be printed only in the periodical literature unless they are sufficient to justify a substantial supplementary volume--which may by its very existence constitute an embarrassment. In contrast, the 'multiple volumes' approach has the distinct advantage that each succeeding volume permits a recapitulation of what has emerged since publication of all preceding volumes; the oeuvre is therefore considered within a single publication, albeit in several tomes and at specified intervals. The corresponding disadvantage of this mode of publication is that rising costs over the years may force abandonment of the project or considerable diminution in production standards unless the first volume proves a best-seller. Also, this latter method supposes a more sophisticated approach to the apparatus of a chronological ('development') catalogue obviously difficult of

execution except through long familiarity with the research process and the artist being catalogued. After all, one must *begin publication* with the difficult and obscure origins of artists who were fortunate enough to emerge from the pack and became recognized, even recognizable to the point of setting other artists out on more or less honest careers as copyists, popularizers, or forgers.

In the decision of apparatus and critical approach to entries it is wise to consult many *catalogues raisonnés* to see what most nearly approaches the problems occasioned by one's chosen artist. One must also examine reviews, *catalogues in hand*, to gain some further idea as to their perceived merits and failings in the eyes of other experts in the field. At this point it does not really matter that you know (or hope to know) the most about the subject; the issue is how well and succinctly it can be got across and how well your apparatus serves other, usually less-specialized readers. The order of rubrics may be varied and more complex models proposed. None of these may be useful in themselves, but their example provides insights that may result in an appropriate model for your own work.

The *catalogue raisonné* done as other than the *Liber Veritatis* of the artist himself is, not without reason, often considered as that part of Art History that serves as the 'research, development and validation bureaux of the art market,' particularly as concerns more modern painting, where 'dealers as either authors or publishers, or both, have a monopoly of all the most important and expensive artists--and at times even possess their archives. However, the 'critical difference' within this critical mass is that a fine *catalogue raisonné*, resplendent in its scholarly probity, necessarily *unsettles* even as it clarifies. A commercially oriented one resembles the sales list it likely is, and is further revealed in its effortless resolution of likely and even apparent difficulties.

In the evaluation of such works, one must take into account the likelihood of ever being able to verify and weigh assertions not less than documentation for oneself. The *catalogue raisonné* may not restore to us all that an artist, were he also restored to us, would choose to accept as his work; for all its faults in human judgment and documentary *lacunae*, it is probably the next best thing. Even if redone, it remains a monument to scholarship and to the art that inspired it. It is also the point of departure for further work since its contents are, as has been charmingly put, 'hostages to Time.'

THE CATALOGUE RAISONNÉ: RECENT PUBLICATIONS

Peter H. Hassrick and Melissa J. Webster, *Frederic Remington: A Catalogue Raisonné of Watercolors and*

Drawings (Cody, Wyoming: Buffalo Bill Historical Center in association with Seattle: Univ. of Washington Press, 1996), 2 vols. with 100 color plates and 3000 B/W illus., CD-ROM, \$250.

John Rewald, in collaboration with Walter Feilchenfeldt and Jane Warman, *The Paintings of Paul Cézanne: A Catalogue Raisonné* (New York: Abrams, 1996), 2 vols. with 60 color plates and 940 B/W illus., \$400.

Gail Levin's *Edward Hopper: A Catalogue Raisonné* published by W.W. Norton & Co., Inc., 1995, received a 1996 "Special Mention, George Wittenborn Memorial Awards," from the Art Libraries Society of North America (ARLIS/NA). In Levin's and Hassrick's pioneering CRs on CD-ROM, works of art are reproduced in both hard copy and on the CD-ROM, but the scholarly information (provenance, exhibition history, bibliography on individual works) is available only on the CD-ROM.

NEWS FLASHES

Standard and Poor reported in its lead article, "Favored Industry: Book Publishing Stocks Poised for Further Gains/America's love affair with books bodes well for publishers" in *Investor's Monthly* (June 1996), that stocks of book publishers have outperformed other stocks in the strong market of 1996. Despite the growing popularity of electronic media, consumer spending on printed books continues to advance and, moreover, consumers elect to purchase printed books when choosing between them and digitized publications.

Contractual issues dealing with electronic publication raised by Barbara Hoffman, CAA's legal counsel, in the 1996 CRSA Session are currently in the news. In "CD-ROM Dispute Leads to Lawsuit by Academic Group (*The Chronicle for Higher Education*, 14 June 1996, A33), Robert L. Jacobson reported that the American Council of Learned Societies has sued Macmillan Inc. to bar publication of four allegedly unauthorized works, including a CD-ROM version of its 30-volume *Dictionary of American Biography*. Some \$2.8-million has been provided for the project by the National Endowment for the Humanities and the Andrew W. Mellon and Rockefeller Foundations, and others. ACLS told a U.S. district court in New York that Macmillan's plans violated its copyrights and trademarks, as well as agreements dating from 1927 between the council and Charles A. Scribner's Sons (now a division of Macmillan). The original contract, which predated desktop computers by several decades, gave Scribner's and its successors exclusive rights to publish the dictionary "in all forms." The "council says that meant books alone" and not "a medium that was not foreseeable."

RESEARCH TIPS

The nonprofit Commission on Preservation and Access has published *Preservation in the Digital World* (\$15 prepaid) by Paul Conway, head of preservation at the Yale University Library and, with The Council on Library Resources, an updated version of *Digital Collections Inventory Report* (\$20 prepaid). The Commission's address is 1400 16th St., N.W., Suite 740, Washington, D.C. 20036. In "College Libraries Cautioned Not to Rely on CD-ROMs" (*The Chronicle of Higher Education*, 19 April 1996), Robert L. Jacobson highlighted Conway's warning that the comparatively low prices of CD-ROMs relied on their production as "stamped copies" that are not permanent. Master recordings created through laser technology will last longer but are purchased rarely by scholars or libraries because they cost more.

"Switchboard Locates Almost Anyone--Free," [(Wilmington, DE) *News Journal*, 15 April 1996] by Joel Smith (jsmith@detnews.com), who writes on technology and computers for the *Detroit News*, reported that the World Wide Web site called "Switchboard" (<http://www.switchboard.com/>) by Banyan Systems Inc. "searches through more than 90 million names nationwide for individuals. The information is provided by Database America, a demographic-gathering company that compiles such data from telephone books and other public documents." On "Switchboard," you can register your e-mail address and additional information. Some functions are purposely limited to protect privacy.

Please share your thoughts with the CRSA membership. Send your letters, research tips, and articles to Gail Levin (Baruch College, CUNY, Box E-1020, 17 Lexington Ave., New York, NY 10010), Barbara Buhler Lynes (27 Warrenton Rd., Baltimore, MD 21210), or Roberta K. Tarbell (250 Fine Arts Bldg., Rutgers Univ, Camden, NJ 08102).

NEW MEMBERS OF CRSA

Ann H. Allison

Johns Hopkins University
3409 Greenway
Baltimore, MD 21218
(Pier Jacopo Bonacolsi, called Antico)

Gerald L. Carr

608 Apple Rd.
Newark, DE 19711
(Frederic Edwin Church)

Tina Dickey

P.O. Box 381892
Cambridge, MA 02238-1892

Scott R. Ferris
P.O. Box 28
Holland Patent, NY 13354

Abigail Booth Gerdtz
1120 Park Ave., Apt. 9B
New York, NY 10128
(Winslow Homer)

Hilliard T. Goldfarb
2 Palace Road
Boston, MA 02115

Marilyn Dippman Gordon
84 Biltmore Estates
Phoenix, AZ 85016

Peter H. Hassrick, Director
The Georgia O'Keeffe Museum
313 Read Street
Santa Fe, NM 87501
(Frederic Remington)

Francine Koslow Miller
9 Woodhaven Drive
Andover, MA 01810
(Henri Gaudier-Brzeska)

Hattula Moholy-Nagy
1204 Gardner
Ann Arbor, MI 48104-4321
(László Moholy-Nagy)

John Hallmark Neff, Ph.D.
The First National Bank of Chicago, Suite 0523
1 First National Plaza
Chicago, IL 60670

April Paul
680 Fort Washington Ave., Apt. 2-H
New York, NY 10040
(Chaim Gross)

Stephen Platzman
221 E. 78th St. 6B
New York, NY 10021
(Robert Henri)

David P. Silcox
70 Montclair Ave. Apt. 402
Toronto, Ont. M5P 1P7
David Milne (1882-1951), University of Toronto Press,
forthcoming 1996.