

# CRSA FORUM

## The Newsletter of the Catalogue Raisonné Scholars Association

an Affiliated Society of the College Art Association

Winter 2004

No. 13

### FROM THE PRESIDENT

Nancy Mowll Mathews

Unlike the Democratic Party, the CRSA is not rife with candidates seeking the presidency. Therefore, for the time being, I will continue in this role, ever hoping that some new, energetic person will come forth. And, if the office of president sounds too onerous, we can always use volunteers to plan programs, contribute to the newsletter, and start on-line discussions on topics of interest to the members.

This spring there will be three CRSA-related events (see "CR Programming Reminders"). Tina Dickey will lead a discussion about practical issues in writing catalogues raisonné at our meeting in Seattle. Steven Manford has organized a panel discussion in New York between catalogue raisonné scholars and the auction houses. And Lisa Koenigsberg has organized a seminar on the catalogue raisonné for the NYU School of Continuing and Professional Education. Since the CRSA budget is minimal, it is especially important to point out that these events have been made possible without significant CRSA expense. Thanks to all who have helped make these possible: the CRSA members who are organizers and speakers, the College Art Association, the Dedalus Foundation, and Lisa Koenigsberg at NYU/ SCPS. Special thanks goes to Scott Ferris, editor of the CRSA Forum, who has given our organization a voice.

We fervently hope that more CRSA members will step up to plan future CRSA projects and events. We especially need ideas and organizers for our annual session at CAA. Next year's session at Atlanta (2005) will be a short session (hour and a half) and we hope someone will come forward with a topic and possible speakers. For the following year (2006) there is time (deadline in September 2004) to submit a proposal to the CAA for a regular session. All ideas are welcome!

### By Way of Introduction...

*It has come to my attention that I don't know who all of these artists are that we represent. Several are common names in the chronicles of art history but an overwhelming number are obscure. I would like to know more about those artists of whom I know so little. Who better to ask than a specialist, someone within our own ranks?*

*On a recent business trip to Richmond I discussed this matter with Touran Latham and asked her if she would start the ball rolling; she agreed, thankfully. (Touran and I share a common goal, locating a near legendary tri-portrait created by our artists, John Carroll and Rockwell Kent, and a third, as yet unknown artist.)*

*I would like to include an introduction in each of the upcoming issues of the CRSA Forum. I ask those who would like to write a brief statement to contact me. To qualify for this writing assignment simply ask a fellow art buff to describe your artist in detail, if they fail, you qualify. Ed.*

### John Carroll

Touran Latham

A neglected but significant figure in the annals of American art, John Carroll (1892-1959) has had a distinguished but stylistically divided career as an artist. He first attracted national attention with full-page colorful reproductions of his theatre personality portraits in *Town and Country* magazine, beginning with "Frank Bacon," as early as 1919.

(continued on page 2)

Figure 1. Portrait of John Carroll, with his painting, *Idol*. Peter A. Juley & Son, ca. 1929. Smithsonian American Art Museum, Juley Collection.



Eldest of three children, Carroll was born in 1892, to Veda and Hur Carroll in Wichita, Kansas. By the time Carroll was 11, his family had settled in San Francisco, where his father purchased a farm and set up his own meat packing company. Having shown an early interest in drawing, it was then that Carroll began four years of art lessons at the Mark Hopkins School of Art.

He continued his training through night classes at the San Francisco Academy of Art from 1913-1915, while attending the University of California as an engineering student. His interest in engineering soon evaporated when, taken by paintings by Frank Duveneck exhibited at the San Francisco Fair in 1915, he resolved to become a professional artist. With this in mind, Carroll made his way to Cincinnati to attend Duveneck's classes at the Art Academy.

Carroll was still registered in preparatory classes in 1917 when his studies were interrupted by World War I. Carroll enlisted in the Navy the day the U.S. declared war. Before leaving Cincinnati in June, he married Inez Gill, a student at the Cincinnati Conservatory of Music.

While stationed in Washington, D.C., Carroll's first assignment was to prepare anatomical studies for a Navy manual. Later, in France, he made lithographic drawings of the fleet in action during its operations between Brest and St. Nazaire.

Back from the war and broke, in the summer of 1919, Carroll took a temporary summer job as a medical illustrator at the Georgia State Sanitarium. Carroll's drawings, to be used in the study of Pellagra (a skin condition), took him far beyond the surface afflictions. His short-term exposure to different states of madness left him with a deep and lasting awareness of the "hidden things of

the mind," as editor-publisher Egmont Arens described it. This exposure forever permeated the tone of Carroll's portraits.

Cincinnati gave way to New York when Carroll, done with studies and ready to begin his career as a painter, moved to the city. He stayed at the Holbein studios for several months—producing colorful theatre portraits—before settling in Woodstock. The Woodstock Art Colony gave Carroll an environment for success: receiving artistic patronage from George Bellows and Eugene Speicher, and facilitating his strong emergence as a painter. His first one-man exhibition was in 1922 at the Daniel Gallery, a New York gallery dealing in American avant-garde work. Carroll's life-long participation in national annual exhibitions germinated during this period. When he received the Purchase Prize at the Pennsylvania Academy of Fine Arts in 1924, he set off for Paris with Inez, spending the winter working in a studio in Montparnasse. (In the twenties Montparnasse was a crucial center for the development of modern art and literature).

Carroll's recognition came early with numerous awards. He won first prize at the Pan-American Exhibition in Los Angeles in 1925, and his painting *The Man with the Guitar* (fig. 2) earned him an Honorable mention at the Carnegie International Exhibition in 1926. He taught for a year at the Art Students League before a Guggenheim fellowship (1927) enabled him to travel throughout Europe and set up a studio in Paris. His work from this period put him in the forefront of American modernists; his subtle interplay of geometrical planes, whether in landscape, portraiture, or still life, reflect principles shared by the School of Paris.

On his return, the Frank Rehn Gallery in New York, who offered works by notable American artists such as Charles Burchfield, Edward Hopper, Rockwell Kent and Reginald

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## CRSA Forum

The Newsletter of the Catalogue  
Raisonné Scholars Association.

Nancy Mowill Mathews, Pres.  
Steven Manfred, Prog. Dir.  
Scott R. Ferris, Editor  
Heidi J. Hornik, CRSA Listserv

## Submitting Manuscripts/Notices

Please send manuscripts and  
letters via snail mail or e-mail,  
to Scott R. Ferris, 8867 Jackson  
Hill Rd., Boonville, NY 13309,  
kentiana@twcny.rr.com.

## Membership

To become a member and maintain  
that status, please fill-out the mem-  
bership form at the end of this issue  
and return it to Nancy Mathews,  
Williams College Museum of Art,  
15 Lawrence Hall Dr., Ste.2 Wil-  
liamstown, MA 01267  
Please update annually.



Marsh, began to represent him. Rehn provided Carroll with numerous, successful one-man exhibitions.

In 1930 Carroll was appointed head of the painting department at the Detroit Society of Arts and Crafts. His move to Michigan from New York marked a breaking point both in his personal and professional life. At a time when there was growing friction between the realists and the adherents of the School of Paris, Carroll changed his style, against the advice of his colleagues. Denouncing his past work and adopting a style free from any "isms," he proclaimed himself an independent, a non-conformist.

The painting that signifies his break from the past, titled *Sleeping* (fig. 3), is a 1934 portrait of his muse and model, Georgia Finckel—the woman he married two years later. The painting was exhibited at the 1934 Biennial Exhibition at the Whitney Museum of American Art, and was also included in the "Forty-eight American Pictures of the Year" exhibition (NYC). It is this style and period of work for which Carroll is best known today. His subjects were delicate, elongated, ethereal figures in silvery tones, distorting the classical rules in the spirit of El Greco.

Carroll's success in Detroit was enormous. He became the most sought after portrait painter, particularly of society women. He painted three murals for the Detroit Institute of Art and was the recipient of many awards including the (Scarab Club) Gold Medal (Detroit Inst. Art) in 1936. He exhibited prolifically throughout the country, and on occasion, inter-nationally.

Carroll returned to New York in 1944, teaching once again at the Art Students League, where he remained until 1955. He was elected Academician at the National Aca-

demy of Design in 1950, and in the same year the Metropolitan Museum of Art purchased his painting *Spring Bonnet* (now deaccessioned).

He served as Juror for many prestigious institutions, including the Carnegie Institute, Albany Institute of History and Art, Butler Institute of Art, and the Virginia Museum of Fine Arts.

Carroll lived in Chatham, New York, where he had purchased a

house in 1934. He died in nearby Albany in 1959.

His work is included in the permanent collections of the Detroit Institute of Art, Honolulu Academy of Arts, Pennsylvania Academy of the Fine Arts, Toledo Museum of Art, Whitney Museum of American Art, and the Yale University Art Gallery, among others.

© Touran Latham



Fig. 3. *Sleeping*, 1934. Oil on canvas, Peter A. Juley & Son Photographers.



Fig. 2. *The Man With the Guitar* ca. 1924. Oil on canvas. Wm. McKillop Photographer.



## **CR Programming**

### **Reminders**

## **CRSA Meeting in Seattle**

### **Topic for Annual Meeting**

*This reprint from the Autumn 2003 issue of CRSA Forum is a reminder for those of you who will be attending next months meeting. Ed.*

The CRSA annual meeting will take place, as usual, during the College Art Association conference which will be held from February 18 to 21, 2004 in Seattle. Our meeting has been scheduled for Saturday morning, February 21, at 8 am so as not to conflict with any sessions. Rather than having a panel or any formal program, we will have an information sharing session as proposed by Tina Dickey, editor of the Hans Hofmann catalogue raisonné. She has suggested that we discuss the following research issues:

- 1) How do we advertise and network to turn up long lost works of art?
- 2) How do we get access to gallery and auction house records?
- 3) Mass mailings: to whom? and do they work?
- 4) What other methods can be used as needed? (i.e. Tracing the heirs: starting with a name in the records, trace it through the obituaries and the internet white pages)
- 5) Is there an ideal order in which research strategies should be employed over the course of a catalogue raisonné project?

For those unable to make the meeting, Tina has agreed to write up our discussion for the next newsletter. We will also be glad to have input on these research issues on our list serve. If you have not subscribed, or if you aren't sure if you have or not, follow these steps:

\* Send a new e-mail message to LISTPROC@BAYLOR.EDU and in the body of the text, type Subscribe CRSA-L your name (e.g. Subscribe

CRSA-L Nancy Mathews).

\* Once you have subscribed, you will receive a welcome message including instructions for unsubscribing.

\* To send a message to all the subscribers of the CRSA list serve, address the e-mail to CRSA-L@Baylor.edu. Your message will automatically be distributed to everyone on the list.

## **CRSA Event Scheduled for 17 March 2004**

### **The Scholar And The Auction House: Working Toward Working Together**

*An update to the proposal in our last issue. Ed.*

Time: 7:00 Wednesday evening, March 17, 2004

Location: The Dedalus Foundation, 555 West 57<sup>th</sup> St., Suite 1222, New York City

The Catalogue Raisonné Scholars Association, an affiliated society of the College Art Association, is organizing an evening panel discussion to bring together catalogue raisonné scholars and auction house specialists. Our ambition is to provide a forum for auction houses and scholars to create a better dialogue and establish guidelines for mutually beneficial exchanges. Although our end results are different, our paths converge along the way.

Each speaker will present the situation from their unique perspective, discussing the specific benefits each receives from the scholar/auction house relationship and the ways the exchange can be improved. The panel will be made up of four catalogue raisonné scholars and four specialists from the auction houses. [At press time the confirmed speakers include Neil Printz, Amy Baker Sandback, Joachim Pissarro, David Silcox and Scott Ferris.] A wide range of subject areas and experiences will ensure a balanced and productive forum. From this discussion, we hope to achieve greater understanding on both sides

and find ways of overcoming common problems. Each speaker will be allocated five minutes to speak to key issues. Though a short speaking time, we expect that these many viewpoints will provide for a stimulating question and answer period.

The event is being presented without an admission fee, making the event accessible to all.

The Dedalus Foundation has generously offered to host us in their midtown offices. Founded by the artist Robert Motherwell, the Foundation fosters public understanding of modern art and modernism by facilitating and supporting scholarly research, education, publications, exhibitions, and museum collections in this field.

Given the importance of the catalogue raisonné today we hope this event will be the first in a series of new CRSA programs. We hope you will join us!

RSVP to Steven Manford, CRSA  
Programs Director,  
s.manford@utoronto.ca

## **NYU. THE CATALOGUE RAISONNÉ: A SEMINAR**

The NYU School of Continuing and Professional Studies is offering a seminar on the catalogue raisonné on Saturday, April 17 and Sunday, April 18, 2004. The following description can be found in the on-line course catalogue:

An increasingly powerful force in the scholarly world and in the marketplace, the catalogue raisonné, "a book that lists all known works by an artist" is considered in an historical and current context. Three important recently completed case studies are examined: Prendergast, O'Keeffe, and Remington; as are ongoing projects: Motherwell, Sargent, and Rayographs. We grapple with legal and ethical issues: the dealer sponsored catalogue raisonné; the interrelationship between opinions, market values, and

the law; and research methods and confidentiality. The "living catalogue raisonné" is also addressed: artists and the documentation of their own works. The influence of technology and the future of the catalogue raisonné is also addressed.

Among confirmed speakers are Gail Levin, Joachim Pissarro, Abigail Gerds, Warren Adelson, Elizabeth Oustinoff, Patricia Hills, Fred Baker, Sarah Boehme, Steven Manford, David Anfam, Francis O'Connor, Ronald Spencer, John Driscoll, Kenneth Maddox, Nancy Mowll Mathews, Paul Provost, and Lisa Koenigsberg.

On Saturday evening, following the day's lectures and panels, there will be a reception at Adelson Galleries, 25 East 77th Street on the third floor (in the Mark Hotel).

For further information and a special discounted rate for CRSA members, please contact Lisa Koenigsberg, Director, Programs in Arts, (212) 998-7137; [lisa.koenigsberg@nyu.edu](mailto:lisa.koenigsberg@nyu.edu) or Patrick Vega at (212) 998-7136; [pav3822@nyu.edu](mailto:pav3822@nyu.edu). (<http://www.scps.nyu.edu/departments/course.jsp?catId=11&courseId=41953>)

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## PUBLICATIONS

George Inness and The Visionary Landscape by Adrienne Baxter Bell (see below).

*The Group of Seven and Tom Thomson* by David P. Silcox. Firefly Books Ltd. 2003. 448 p. illus. biblio. \$85 (US & Canada). ISBN 155297605X.

"In the Presence of Light" by Scott R. Ferris, Foreword, *Salamina* by Rockwell Kent. Wesleyan University Press. 2003. 337 p. illus. ISBN 0-8195-6677-2.

## Book Reviews

### *Library Journal* review of *George Inness and the Visionary Landscape*

Bell, Adrienne Baxter. *George Inness and the Visionary Landscape*. Braziller. 2003. 174 p. illus. biblio. ISBN 0-8076-1525-0. \$35. (11/19/03) **And the New York Times on the Exhibition.** (9/26/03)

American landscape painting in the mid 19<sup>th</sup> century came to embody the desires and hopes of a young and growing nation. In particular, the so called Hudson River School of Painters became recognized as practitioners of the first truly national style of painting. Two new exhibition catalogs explore aspects of 19<sup>th</sup> century American landscape painting from distinctly different viewpoints. *George Inness and the Visionary Landscape* accompanies an exhibition organized by the National Academy of Design Museum and is skillfully written by the show's guest curator. A Ph.D. candidate in art history at Columbia University, Bell concentrates on Inness's (1825-94) aspiration to "resolve" theology into the "scientific form" of landscape painting. Bell examines Inness's highly intellectual ideas of landscape painting and distills them down, examining several major influences: the teachings of Emanuel Swedenborg, Luminism, consciousness and stream of thought theories, and the science of geometric shapes and patterns. Bell's essay and catalog entries are fresh and illuminating, and the exhibition's 40 paintings from Inness's mid to late career are beautifully reproduced.

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Roberta Smith reviewed the exhibition for the New York Times (9/26/03). Regarding Adrienne Baxter Bell's contribution she wrote:

"If you are half willing, the National Academy show will take your breath away.

It is the work of Adrienne Baxter Bell, a doctoral candidate in art history at Columbia University. Formalism is not a dirty word in her vocabulary; she writes in refreshing plain English, without any of the jargon or the ad hoc gerunds—like 'privileging' or 'emblemizing'—favored by art historians.

"She has a firm, accessible grasp of the mystical conception of a God-haunted landscape that inspired the artists, writers and entrepreneurs of 19th century America, and is as adept at parsing Inness's extraordinary paint surfaces as she is at explaining his immersion in the ideas of the religious thinker Emanuel Swedenborg. Her goal is to show how these elements come together in this artist's work. Swedenborg's belief that everything in nature is a reflection of God's immanence—which infuses the world with a 'living motion' that can open the individual to spiritual 'influx'—was one of the underpinnings of Inness's landscapes, whose merging forms and liberated brushwork have a living motion of their own."

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## List Serve Chat

*Until I moved through a couple of internet servers this autumn, I followed the exchanges between Tina Dickey and Jerry Saltzer on our list serve. For those of you not online here is what was ex-changed. Ed.*

11/4/03, Tina Dickey wrote:

A significant number of major museums no longer make transparencies, and some will only provide digital imagery. But the general opinion voiced at the IFAR con-



ference in NY in 2001 seemed to be that CR editors should not collect and submit digital images for publication because:

Tina [*Jerry Saltzer writes*],

Here are some opinions from a technology perspective.

My overall take is that the problems you describe are not technological, they may be more problems of interface with publishers, some (perhaps many) of whom are exceptionally conservative.

1) digital images could not be color corrected.

This one seems overstated. The tools available, both automatic and manual, for color correction of digital images are extensive. In the proper hands, those tools can make almost conceivable color adjustment.

There is a problem that color adjustment requires quite a bit of experience to do right (but that is true of slides and negatives, too). Also, the monitor on the average desktop computer has not been calibrated, is operating under uncontrolled lighting conditions, and the software required to propagate color management all the way from original scan to final print is often not in place. But the tools and color management software are available at reasonable cost. I'm not so sure about availability of experience.

2) There was not yet a standard format.

One area that was a problem but that is now better standardized is that many scanners and digital cameras now include an ICC color profile as part of each image that they produce. That was a gap in color management that is

now usually filled.

Another potential concern for standardization is compression—there are a lot of different compression schemes. However, if one takes a modest amount of care to choose only formats that use reversible compression schemes, it should always be possible to reconstruct the original bit-image scan many years later and convert that bit image to whatever standard format and compression scheme is most popular at the time. So I find this concern not particularly worrying. (A problem here may be that a conservative publisher may have adopted, as its own standard, a format that is not widely used or that breaks the color management chain.)

3) The amount of images collected by a CR can lead to problems in terms of storage and organization.

Storage: I believe that the technology of hard disk drives has largely defused that problem. For a few hundred dollars you can buy a hard drive (plus a second one for backup) that holds 200 gigabytes. The very highest resolution scans don't usually exceed 100 megabytes in size, and realistically most are 10 megabytes or less. So on-line disk space just isn't much of an issue any more.

Organization: You do have to spend some time getting organized if you have 20,000 scanned image files, but some version of that same observation is also true if you have 20,000 prints, slides, and negatives in file cabinets. I personally think that the computer need not hinder, it can help in getting organized.

4) New technological revolutions can occur during the huge time lag involved in CRs, between when an image is received and the publication

date.

That is probably the most serious problem. Someone sends you a 1 megapixel 24-bit scan, and when you are ready to publish nine years later, the publisher tells you that anything less than 100 megapixels with 48 bits per pixel doesn't meet their quality threshold. But that problem is really technology creep, rather than revolution.

On the other side, scanning technology now matches or exceeds the capability of film. Some years ago, Eastman Kodak reported that all of the information on an absolutely top-quality 35 mm slide or negative (which is rare to find) can be completely captured with a 24 megapixel 40-bit scan. But that level of information capture has been approximately the specification of professional negative and slide scanners for some years already, and even low cost amateur slide scanners are starting to approach it.

One observation that seems to apply here is that I don't recall seeing a CR in which all the photographs match the quality of the best photograph. There is usually some painting for which the only existing image is a slightly-out-of-focus 3x5 snapshot from 1935, before the painting was lost in a fire. The practical solution is to go with the best image you can get your hands on. At this point, most digital images are already several notches better than the worst image in the collection, and many are comparable in quality to the average 35 mm slide. If the technological revolution (or the accumulated technology creep) makes obsolete the images of the five or ten paintings you really want to highlight, it may be worth going back for a newer image (much like paying extra for a medium-format transparency). But for the bulk of the photographs in a CR, I

don't see technological revolution—or creep—as the biggest problem.

My questions to the members of CRSA:

1) Have the above problems been solved recently? A technological revolution was foreseen some years ago, in which bitmaps would be replaced by a fractal form of imaging, and this could conceivably resolve both problems—has this revolution recently occurred?

No, as far as I know, fractals are still a research project. What has happened instead is that the cost of storing the original bit maps has dropped by a factor of two every year (the cumulative factor since 1980 is 16 million), and it continues to drop at that same pace, so the impetus to develop fractal technology isn't nearly as strong as it was just a few years ago. And any rationale to use lossy [?] compression for archival images has largely disappeared, too.

2) What are your own policies on accepting digital images instead of transparencies?

I have no problem accepting digital images. I do try to make sure that they come with embedded ICC profiles. But my delivery mechanism is a web site, not a printed book, so my position may be unusual.

3) If the general opinion turns out to be that we, as CR editors, should continue to resist digital imagery, and if we face a serious problem in convincing museums, galleries, and collectors to submit transparencies instead of digital imagery, could we issue a statement as a group that will be more effective than our individual requests?

That may be an uphill battle, considering the progress that digital photography is making. Already, a majority of images are born digital, not scanned. I don't know if that claim applies to museum photography studios, but it is certainly true for amateur photography, and it is gradually happening in professional photography. So, the choice may often be to accept a digital image or not have a photo of the painting.

My views are strongly colored by coming from the world of computer technology. People with different backgrounds will probably have quite different perspectives, and it will be interesting to see what other responses your questions elicit.

Jerry Saltzer <http://mit.edu/Saltzer>

*[The following entry from Tina Dickey is the last that I received on this topic. If additional exchanges were made then I can include these in the next issue of the CRSA Forum. Ed.]*

Dear Colleagues,

I'm grateful for Jerry's response, and also for those who have responded privately. I'd like to hear from more of you about this issue. *[For the benefit of those members who are not online, so would the Forum.]*

To summarize what I'm finding so far:

- 1) The fractal revolution has not happened, and might not be necessary due to the new ease of storage on hard drives.
- 2) Publishers do not have a universal standard format.
- 3) The information in a top quality 35 mm slide can be commonly captured by professionals and some amateurs in a 24 megapixel 40-bit scan.

My questions to the list:

1) Are any of you currently working with publishers, and could you share their views on digital with us? Would they be willing (and allowed) to join the list for this discussion?

2) Are we, as a group, predominantly planning to publish our CRs in books?

And my questions for Jerry and others with a strong involvement in current computer technology:

3) Exactly what does "high resolution" mean in megapixels and bits per pixel?

4) Is it possible to capture, in digital, the information in a 4x5 transparency, and if so, what would that resolution be in megapixels and bits per pixel?

5) What is a good format with reversible compression scheme called? Jpeg? Others?

My concerns:

Accepting digital images because everyone else is, or because we should take whatever images we can get, may be a practical solution but this is not the best situation in the face of the technology creep and the lack of standardization.

Should we be forced to accept digital imagery, I hope we can establish and publicize an acceptable format, and keep each other up to date on developments in digital imagery.

If we as a group find it necessary to take a stand on digital imagery, let's do it by spring, or we'll be forced into a corner by the general wave of the future (or will it be the wave called the standardization of error?).

Helpful information I've uncovered



this week:

- 1) You can have transparencies made from a digital file (doesn't this mean that digital can equal a 4x5 transparency?)
- 2) You should request a color scale and gray scale to be included in every shot to allow for color correction.

Yours,

Tina Dickey, Editor

Hans Hofmann Catalogue Raisonné

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## Queries

Is there an "industry standard," so to speak, regarding the treatment of paintings that have been painted over other paintings? One [CR] number, two images: or two separate numbers? These are cases where the under paintings are known by archival photography or reproduction and are verified by x-radiography. I'd love to hear how others are handling this problem.

Christine B. Podmaniczky,  
N.C. Wyeth Catalogue Raisonné  
Project  
cpodmaniczky@brandywine.org

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## Editor's Notes

Scott R. Ferris

In the "List Serv Chat" Jerry Saltzer asks the CRSA membership (question #3), "could we issue a statement as a group that will be more effective than our individual requests?" And in the "My Concerns" section of Tina Dickey's comments she makes another reference to us, the CRSA, the group, by stating, "If we as a group find it necessary to take a stand..." It all sounds so refreshing to me.

We are a group, a "society," and I am pleased that Steven Manford and Nancy Mathews have, in producing the upcoming "Toward Working

Together" meeting with auction houses, taken a step forward in pronouncing our organization. Why should we struggle by ourselves for the simplest of progress when we can act as a society? Amen. Ed.

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## Membership List

Members, please check your personal data and make sure all information is correct. Let me know directly, as well as updating Nancy Mathews, (that "cc." slot works wonders) if changes need to be made! As usual, there are a number of additions and corrections in this list. And, at the suggestion of one of our members (Touran Latham), I have created an alphabetical listing of artists and services that our members specialize in (in addition to our existing alphabetical list of members).

### ARTISTS:

**ALEXANDER ARCHIPENKO**

(see Alexandra Keiser)

**JOHN BALDESSARI**

(see Sharon Coplan Hurowitz)

**THOMAS HART BENTON**

(see Henry Adams)

**HARRY BERTOIA**

(see Mary Thorp)

**PAUL BRIL**

(see Louisa Wood Ruby)

**JAMES BROOKS**

(see Meg J. Perlman)

**CONSTANTINO BRUMIDI**

(see Barbara A. Wolanin)

**THEODORE EARL BUTLER**

(see Patrick Bertrand)

**PETER CAIN**

(see Eileen Costello)

**ALEXANDER CALDER**

(see Alexander S. C. Rower)

**ARTHUR B. CARLES**

(see Barbara A. Wolanin)

**JOHN CARROLL**

(see Touran Latham)

**MARY CASSATT**

(see Nancy Mowll Mathews)

**PAUL CEZANNE**

(see Jayne Warman)

**SAINT CLAIR CEMIN**

(see Joy L. Glass)

**FREDERIC EDWIN CHURCH**

(see Gerald L. Carr)

**CHARLES CARYL COLEMAN** (see  
Adrienne Baxter Bell)

**GUSTAVE COURBET**

(see Sarah Faunce)

**FREDERICK CROWNINSHIELD**

(see Gertrude Wilmers)

**FRANCIS CUNNINGHAM**

(see Valerie Mendelson Moylan)

**LEONARDO DA VINCI**

(see Patricia Trutty-Coohill)

**PIERRE PUVIS DE CHAVANNES**

(see Aimee Brown Price)

**TAMARA DE LEMPICKA**

(see Alain Blondel)

**MARIA OAKLEY DEWING**

(see Susan A. Hobbs)

**THOMAS W. DEWING**

(see Susan A. Hobbs)

**EDWIN DICKINSON**

(see Helen Dickinson Baldwin)

**ARTHUR WESLEY DOW**

(see Nancy Green)

**MABEL DWIGHT**

(see Susan Barnes Robinson)

**KERR EBY**

(see Margaret D. Hausberg)

**LYONEL FEININGER**

(see Achim Moeller)

**ERNEST FIENE**

(see Jeffrey Coven)

**SAM GLANKOFF**

(see Wendy Snyder)

**ROBERT GOODNOUGH**

(see Ellen J. Epstein)

**ASHILLE GORKY**

(see Melvin P. Lader)

**J. J. GRANDVILLE**

(see Clive F. Getty)

**CHAIM GROSS**

(see April J. Paul)

**KEITH HARING**

(see Julia Gruen)

**MARSDEN HARTLEY**

(see Gail Levin)

**ROBERT HENRI**

(see Valerie Ann Leeds)

**HANS HOFMANN**

(see Tina Dickey)

**KATSUSHIKA HOKUSAI**

(see Roger Keyes)

**WINSLOW HOMER**

(see Abigail Booth Gerdt)

**EDWARD HOPPER**

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(see Magda Le Donne)



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(see Roberta Bernstein)  
**VASILY KANDINSKY**  
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(see Joseph Carlton)  
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**GEORGIA O' KEEFFE**  
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**STEPHEN PARRISH**  
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**MAURICE PRENDERGAST**  
(see Nancy Mowll Mathews)  
**WILLIAM RANNEY**  
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**MAN RAY**  
(see Steven Manford)  
**HANS REICHEL**  
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**THEODORE ROBINSON**  
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**MARK ROTHKO**  
(see David Anfam, Ruth Fine, Renee Maurer, Laili Nasr)  
**THEODORE ROUSSEL**  
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**JUNIUS R. SLOAN**  
(see Richard H. W. Brauer)  
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(see Anne Adriaens-Pannier)  
**ALFRED STIEGLITZ**  
(see Doris Bry)  
**MARK TOBEY**  
(see Achim Moeller)  
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(see Heidi Hornik)  
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(see Robert G. LaFrance)  
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(see Regina Soria)  
**ESTEBAN VICENTE**  
(see Ellen Russotto)  
**HUBERT VON HERKOMER**  
(see Lee M. Edwards)  
**NEWELL CONVERS WYETH**  
(see Christine B. Podmaniczky)

**WILLIAM ZORACH**  
**MARGUERITE ZORACH**  
(see Roberta K. Tarbell)

# SERVICES:

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**Software, Catalogue Raisonné**  
(see Peter Rooney)

Henry Adams, Chair  
Department of Art History  
Case Western Reserve University  
Rm. 103, Mather House  
11201 Euclid Ave.  
Cleveland, OH 44106  
hxa28@po.cwru.edu  
THOMAS HART BENTON

Dr. Anne Adriaens-Pannier,  
Adjunct Curator,  
XXth Century Drawings  
Museum of Modern Art  
Museumstraat, 9  
B-1000 Brussels  
adriaens@fine-arts-museum.be  
LEON SPILLIAERT

Dr. David Anfam  
Flat 9, Marina 1,  
10 New Wharf Road  
London N1 9RT England  
1@artex-ltd.co.uk  
danfam@phaidon.com  
MARK ROTHKO

James B. Atkinson  
117 Town House Road  
Cornish, NH 03745  
atholm@valley.net  
CHARLES A. PLATT, graphic work

Helen Dickinson Baldwin  
3711 Whitland Avenue  
Nashville, TN 37205  
robertbaldwinrab@aol.com

EDWIN DICKINSON

Vivian Endicott Barnett  
140 Riverside Drive  
New York, NY 10024  
vbarnett@worldnet.att.net  
VASILY KANDINSKY, drawings

Elizabeth A. Barry  
P. O. Box 7907  
Portland, ME 04112  
Artgirl5@aol.com  
ROBERT INDIANA

Adrienne Baxter Bell,  
Project Director  
C. C. Coleman Catalogue Raisonné  
594 Highland Avenue  
Upper Montclair, NJ 07043  
BaxterBell@worldnet.att.net  
CHARLES CARYL COLEMAN

Roberta Bernstein,  
Prof. Art History  
University at Albany  
225 Novak Road  
Valeatie, NY 12184  
rmbenstein555@aol.com  
JASPER JOHNS

Patrick Bertrand  
P. O. Box 10993  
Oakland, CA 94610  
giverny@u.s.a.net  
THEODORE EARL BUTLER

Alain Blondel  
50, Rue du Temple  
75004 Paris, France  
info@encyclia.com  
TAMARA DE LEMPICKA

Sarah Boehme,  
The John S. Bugas Curator of  
Western Art,  
Whitney Gallery  
Buffalo Bill Historical Center  
720 Sheridan Avenue  
Cody, WY 82414  
sarahb@BBHC.ORG  
FREDERIC REMINGTON and

WILLIAM RANNEY

Phyllis Braff  
333 East 55th Street  
New York, NY 10022  
pbraff@rcn.com  
THOMAS MORAN

Richard H. W. Brauer  
Brauer Museum of Art  
Valpariso University  
Center for the Arts  
Valpariso, IN 46383  
Richard.Brauer@Valpo.edu  
JUNIUS R. SLOAN

Doris Bry  
11 East 73rd Street  
New York, NY 10021  
dbry@earthlink.net  
STIEGLITZ/O'KEEFFE

Pierre Calté, President  
Comité Picabia  
26, Rue Danielle Casanova  
Paris, France  
archives@comite-picabia.com  
FRANCIS PICABIA

William Camfield, Prof. Emeritus  
Dept. of Art & Art History  
Rice University  
1117 Milford  
Houston, TX 77006  
billc@rice.edu  
FRANCIS PICABIA

Dr. Joseph Carlton  
Two Sutton Place South  
New York, NY 10022  
Jycrltn@aol.com  
EDWARD MORAN

Gerald L. Carr  
608 Apple Road  
Newark, DE 19711  
gcarr@dpnet.net  
FREDERIC EDWIN CHURCH

Claudia Carson  
29 Park Hill Avenue

Norwalk, CT 06851  
cloeja@yahoo.com  
Computer data bases

Julie Coleman, Curatorial Asst.  
Whitney Gallery, Western Art  
Buffalo Bill Historical Center  
720 Sheridan Avenue  
Cody, WY 82414  
juliec@bbhc.org  
FREDERIC REMINGTON,  
WILLIAM RANNEY

Heidi Colman-Freyberger  
The Barnett Newman Foundation  
654 Madison Avenue, Suite 1900  
New York, NY 10021  
hcf@barnettnewman.org  
BARNETT NEWMAN

Eileen Costello  
Matthew Marks Gallery  
235 Mulberry Street  
New York, NY 10012  
eecostello@hotmail.com  
PETER CAIN

Jeffrey Coven  
7 Village Way  
Smithtown, NY 11787  
ERNEST FIENE, prints

Jack Cowart, Exec. Director  
Roy Lichtenstein Foundation  
745 Washington Street  
New York, NY 10014  
ROY LICHTENSTEIN

Elizabeth A. Dear, Curator  
C. M. Russell Museum  
400 Thirteenth Street, North  
Great Falls, MT 59401  
edear@cmrussell.org  
CHARLES M. RUSSELL

Tina Dickey  
P. O. Box 450  
Salt Spring Island,  
British Columbia Canada V8K 2W1  
pajarita@bigfoot.com  
HANS HOFMANN



Michelle DuBois  
236 Marlborough Street, Apt. 4  
Boston, MA 01226  
Mdubois608@aol.com  
JACOB LAWRENCE

Dr. Lee M. Edwards  
Box 489  
Locust Valley, NY 11560  
ledwa1234@aol.com  
HUBERT VON HERKOMER

Ellen J. Epstein  
33 Park Drive  
Mount Kisco, NY 10549  
ee27@erols.com  
ROBERT GOODNOUGH

Sarah Faunce, Project Director  
Courbet Cat. Raisonne Project  
432 East 75th Street  
New York, NY 1002  
GUSTAVE COURBET, ptgs.

Michael F. Felicetta  
33 Third Ave., #9E1  
New York, NY 10003  
mff202@nyu.edu  
Photography

Scott R. Ferris  
8867 Jackson Hill Road  
Boonville, NY 13309  
kentiana@twcny.rr.com  
ROCKWELL KENT

Ruth Fine, Curator,  
Special Projects in Modern Art  
National Gallery of Art  
2000 B South Club Dr.  
Landover, MD 20785  
r-fine@nga.gov  
MARK ROTHKO, works on paper

Jack Flam,  
Professor of Art History  
City University of New York  
35 West 81st Street, Apt. 11 D  
New York, NY 10024  
Jackflam@aol.com  
Recent American Art

Sharon Flescher, Executive Dir.  
International Foundation for Art  
Research  
500 Fifth Avenue, Suite 935  
New York, NY 10110  
Authentication issues

Laura Foster, Curator  
Frederic Remington Art Museum  
303 Washington St.  
Ogdensburg, NY 13669  
LAFO@fredericremington.org  
FREDERIC REMINGTON

Abigail Booth Gerdtz  
CUNY Graduate Center  
365 Fifth Avenue, Room 3406  
New York, NY 10016  
WINSLOW HOMER

Clive F. Getty  
Miami University  
Department of Art  
Oxford, OH 45056  
gettycf@muohio.edu  
J.J. GRANDVILLE

Joy L. Glass  
24 Fifth Avenue, No. 224  
New York, NY 10011  
jlglass@mindspring.com  
SAINT CLAIR CEMIN, Vol. 1:  
1984-1986

Steve R. Golan  
359 Warren Avenue  
Cincinnati, OH 45220  
sgolan40@hotmail.com

Charles B. Goldstein  
8 Hardwicke Place  
Rockville, MD 20850  
chadeg@erols.com  
E. Adina Gordon, Ph.D  
155 Elm Road  
Englewood, NJ 07631  
Yadina@earthlink.net  
WILLIAM MACMONNIES,  
sculpture

Nancy Green, Chief Curator  
Johnson Museum  
Cornell University  
Ithaca, NY 14853  
neg4@cornell.edu  
ARTHUR WESLEY DOW

Julia Gruen, Executive Director  
The Estate of Keith Haring  
676 Broadway, 5th floor  
New York, NY 10012  
haringest@aol.com  
KEITH HARING

Margaret D. Hausberg  
P. O. Box 744  
Lake Forest, IL 60045  
mhausberg@aol.com  
THEODORE ROUSSEL; KERR  
EBY, prints

Josef Helfenstein, Director  
Krannert Art Museum  
500 Peabody Drive  
Champaign, IL 61820  
helfenst@uiuc.edu  
PAUL KLEE

Susan A. Hobbs, Ph.D  
2807 Cameron Mills Road  
Alexandria, VA 22302  
susanhobbs@worldnet.att.net  
THOMAS W. DEWING, MARIA  
OAKLEY DEWING

Barbara Hoffman  
The Penthouse, 330 W. 72nd St.  
New York, NY 10023  
artlaw@mindspring.com

Heidi J. Hornik, Associate Professor  
of Art History  
Baylor University  
3721 Austen Ave.  
Waco, TX 76798  
Heidi\_Hornik@baylor.edu  
MICHELE TOSINI

Sharon Coplan Hurowitz, Pres.  
Coplan Hurowitz Art Advisory  
880 Fifth Avenue, 7C  
New York, NY 10021  
sharon@printgirl.com  
JOHN BALDESSARI, prints

Alan Hyman  
Alan Wofsy Fine Arts  
1109 Geary Blvd.  
San Francisco, CA 94109  
editeur@earthlink.net  
Old master and modern

Sona K. Johnston,  
Curator, Painting and Sculpture  
The Baltimore Museum of Art  
Art Museum Drive  
Baltimore, MD 21210  
sonakjohnson@artbma.org  
THEODORE ROBINSON

Alexandra Keiser,  
Research Coordinator  
The Archipenko Foundation  
P. O. Box 247  
Bearsville, NY 12409  
archipenko@aol.com  
ALEXANDER ARCHIPENKO,  
sculpture

Roger Keyes, PhD, Director,  
Center for the Study of Japanese Prints  
1463 Narragansett Blvd.  
Cranston, RI 02905  
rkusa@earthlink.net  
KATSUSHIKA HOKUSAI, Single sheet  
prints

Melvin P. Lader  
Professor of Art History  
George Washington University  
801 22nd Street, NW  
Smith Hall, A 110  
Washington, DC 20052  
Lader@gwu.edu  
ASHILLE GORKY, drawings

Robert G. LaFrance  
National Gallery of Art  
420 7th Street, NW, #416  
Washington, DC 20004  
robertglafrance@hotmail.com  
FRANCESCO D'UBERTINO VERDI,  
Called BACHIACCA

Ellen G. Landau  
Professor of Art History  
Case Western Reserve University, Mather  
House  
11201 Euclid Ave  
Cleveland, OH 44106  
ex13@po.cwru.edu  
LEE KRASNER

Touran K. Latham  
AAHA  
411 Branway Drive  
Richmond, VA 23229  
lathamd@worldnet.att.net  
JOHN CARROLL

Magda Le Donne, Cur. Asst,  
European Art  
37 Braemar Street  
Ottawa, Ontario  
mledonne@ngc.ca  
HENRI GABRIEL IBELS

Valerie Ann Leeds, Adj. Cur.  
Flint Institute of Arts  
728 Sergeantsville Road  
Stockton, NJ 08559  
valeeds22@hotmail.com  
ROBERT HENRI, ERNEST LAWSON

Gail Levin, Professor  
Baruch College, CUNY  
1 Bernard Baruch Way  
New York, NY 10010  
Gail\_Levin@baruch.cuny.edu  
EDWARD HOPPER, MARSDEN  
HARTLEY

Dr. Anne Marie Logan  
25 Reilly Road  
Easton, CT 06612  
annemlogan@msn.com  
RUBENS, drawings

Joan Ludman  
74 Hunters Lane  
Westbury, NY 11590  
Hludman@aol.com  
FAIRFIELD PORTER

Barbara Buhler Lynes  
1067 Bishop's Lodge Road  
Sante Fe, NM 87501  
lynes@okeeffemuseum.org  
GEORGIA O'KEEFFE

Anna Malvano  
Via Giacomo Bove 12  
10129 Torino Italy  
amalva@aliceposta.it  
UGO MALVANO

Steven Manford  
6010 Boulevard East #87  
West New York, NJ 07093  
s.manford@utoronto.ca  
MAN RAY RAYOGRAPHS

Dr. Joan M. Marter  
220 Madison Avenue, 2A  
New York, NY 10016  
joanmarter@aol.com  
DOROTHY DEHNER

Nancy Mowll Mathews,  
Eugenie Prendergast Curator  
Williams College Museum of Art  
Williamstown, MA 01267  
nmathews@williams.edu  
PRENDERGAST, MARY CASSATT

Renee Maurer,  
Research Assistant  
National Gallery of Art  
Washington, DC 20565  
r-maurer@nga.gov  
MARK ROTHKO

Jeremy Melius  
The Dedalus Foundation, Inc.  
555 West 57th Street, Suite 1222  
New York, NY 10019  
jmelius@dedalusfoundation.org  
ROBERT MOTHERWELL (With  
Joachim Pissarro.)

Achim Moeller  
167 East 73rd Street  
New York, NY 10021  
achim@moellerart.com  
LYONEL FEININGER; MARK TOBEY  
Archive

Pamela Moffat  
4341 Forest Lane, NW  
Washington, DC 20007  
JayMoffat@aol.com  
LILLA CABOT PERRY

Dr. Hattula Moholy-Nagy  
1204 Gardner  
Ann Arbor, MI 48104  
hattula@sprynet.com  
LASZLO MOHOLY-NAGY

Valerie Mendelson Moylan  
39-73 48 Street  
Long Island City, NY 11104  
cmoynihn@sprynet.com  
FRANCIS CUNNINGHAM



Jane Myers, Chief Curator  
Amon Carter Museum  
3501 Camp Bowie Boulevard  
Fort Worth, TX 76107  
jane.myers@cartermuseum.org

Milo M. Naeve,  
24 Ingleton Circle  
Kennett Square, PA 19348  
JOHN LEWIS KRIMMEL

Laili Nasr  
8303 Rising Ridge Way  
Bethesda, MD 20817  
L-NASR@nga.gov  
MARK ROTHKO

Emily Ballew Neff  
Curator, American Painting,  
Sculpture  
Museum of Fine Arts, Houston  
P. O. Box 6826  
Houston, TX 77265  
eneff@mfah.org  
FREDERIC REMINGTON

Peter T. Nesbett, Editor  
Art on Paper  
39 East 78th Street  
New York, NY 10021  
peter@artonpaper.com

Dr. Francis V. O'Connor  
250 East 73rd Street, Apt. 11C  
New York, NY 10021-4310  
fvoc@aol.com  
JACKSON POLLOCK

Elizabeth Oustinoff, Director  
Adelson Galleries  
The Mark Hotel  
25 East 77th Street  
New York, NY 10021  
eo@adelsongalleries.com  
JOHN SINGER SARGENT

April J. Paul, PhD, Director  
The Chaim Gross Studio Museum  
680 Fort Washington Ave,  
Apt. 211  
New York, NY 10040  
grossmuseum@earthlink.net  
CHAIM GROSS sculpture

Meg J. Perlman  
490 West End Avenue, Apt. 5E  
New York, NY 10024  
MegerP@aol.com  
JAMES BROOKS

Caterina Y. Pierre  
73 Jackson Street  
Brooklyn, NY 11211-2219  
caterina@erols.com  
MARCELLO

Joachim Pissarro  
The Dedalus Foundation, Inc.  
151 East 80th Street, #10 B  
New York, NY 10021  
joachim.pissarro@verizon.net  
ROBERT MOTHERWELL (with  
Jeremy Melius), CAMILLE  
PISSARRO

Christine B. Podmaniczky,  
Associate Curator  
Brandywine River Museum  
P. O. Box 141  
Chadds Ford, PA 19317  
cpodmaniczky@brandywine.org  
NEWELL CONVERS WYETH

Aimee Brown Price  
225 West 86th Street, Apt. 1010  
New York, NY 10024  
abrpr@juno.com  
PIERRE PUVIS DE CHAVANNES

Justine Price  
1136 Garden Street  
Hoboken, NJ 07030  
justineprice@mail.utexas.edu  
ROY LICHTENSTEIN

Neil Printz, Editor  
The Isamu Noguchi Foundation  
32-37 Vernon Boulevard  
Long Island City, NY 11106  
catalogue@noguchi.org  
ISAMU NOGUCHI (With Bonnie  
Rychlak.)

Michael Quick, Director  
George Inness Catalogue Raisonne  
1223 Wilshire Boulevard, #401  
Santa Monica, CA 90403  
GEORGE INNESS

Mary Ran  
3668 Erie Avenue  
Cincinnati, OH 45208  
mrangallery@aol.com  
EDWARD POTTHAST

Michael P. Reed  
3 Church Street  
West Lebanon, NH 03784  
robertsflowers@valley.net  
SALLY JAMES FARNHAM

Inga Reist, Chief  
Collections Dept. & Research  
Frick Art Reference Library  
10 East 71st Street  
New York, NY 10021  
reist@frick.org

Susan Barnes Robinson,  
Professor, Art History  
Loyola Marymount University  
7900 Loyola Boulevard  
Los Angeles, CA 90045  
srobinso@lmu.edu  
MABEL DWIGHT

Peter Rooney  
Magnetic Reports  
332 Bleeker Street, #X6  
New York, NY 10014  
magnetix@ix.netcom.com  
Catalogue Raisonné Software

Alexander S. C. Rower, Director  
Alexander & Louisa Calder  
Foundation  
40 Wooster Street, 5th floor  
New York, NY 10013  
ALEXANDER CALDER

Louisa Wood Ruby  
433 4th Street  
Brooklyn, NY 11215  
lwruby@aol.com  
PAUL BRIL

Ellen Russotto  
P. O. Box 385  
New York, NY 10013-0385  
estebanvicente@nyu.rr.com  
ESTEBAN VICENTE

Bonnie Rychlak,  
Director of Collections  
The Isamu Noguchi Foundation  
32-37 Vernon Boulevard  
Long Island City, NY 11106  
catalogue@noguchi.org  
ISAMU NOGUCHI (With Neil  
Printz.)

Jerome H. Saltzer, Professor, M.I.T.  
Room NE 43-513, 545 Tech. Sq.  
Cambridge, MA 02139  
Saltzer@MIT.EDU  
FREDERICK FERDINAND  
SCHAFER

Amy Baker Sandback, Project  
Director  
The Dia Center for the Arts  
561 Broadway, 8A  
New York, NY 10012  
sandbackaf@earthlink.net  
ROBERT RYMAN

Deborah Browning Schimek,  
Asst. Adjunct Professor  
New York University  
60 East 8th Street, Apt. 30P  
New York, NY 10003  
dbrownin@berkshireschool.org  
HANS REICHEL

Rona Schneider  
12 Monroe Place  
Brooklyn Heights, NY 11201  
rona@ronaschneiderprints.com  
STEPHEN PARRISH, etchings

John R. Schoonover, President  
Schoonover Studios, Lts.  
1616 North Rodney Street  
Wilmington, DE 19806  
studios@dca.net  
FRANK E. SCHOONOVER

Charlotte Sholod, Curator  
Glicenstein Estate  
1520 York Avenue, Apt. 3J  
New York, NY 10028  
csholod@earthlink.net  
GLICENSTEIN

David P. Silcox  
Massey College  
402-70 Montclair Avenue  
Toronto, Canada, M5P 1P7  
david.silcox@utoronto.ca  
DAVID B. MILNE

Patricia Siska,  
Associate Cataloguer  
Frick Art Reference Library  
10 East 71st Street  
New York, NY 10021  
siska@frick.org

Wendy Snyder  
88 Lexington Avenue, #9E  
New York, NY 10016  
wendysnyder@earthlink.net  
SAM GLANKOFF

Regina Soria  
78 via P. A. Micheli  
Rome, Italy 00197  
reg.soria@tiscalinet.it  
ELIHU VEDDER

Melissa Webster Speidel  
631 Portofino Lane  
Foster City, CA 94404-2937  
melissa@cyberlink.com  
THOMAS MORAN, oil paintings

Ronald D. Spencer  
Carter, Ledyard & Milburn  
Two Wall Street  
New York, NY 10005  
spencer@clm.com  
Attorney

Peter R. Stern  
Berger, Stern & Webb, LLP  
900 Third Avenue, 17th floor  
New York, NY 10022  
psterne@bswny.com  
Attorney  
Roberta K. Tarbell  
1810 Rittenhouse Sq., Apt. 901  
Philadelphia, PA 19103  
Tarbell@Camden.rutgers.edu  
WILLIAM and MARGUERITE  
ZORACH

Mary Thorp  
Harry Bertoia Research Project  
P.O. Box 352  
Rock Cave, WV 26234  
thorpd designs@juno.com  
HARRY BERTOIA, sculptures and  
monotypes

James Francis Trezza  
39 East 78th Street, Suite 603  
New York, NY 10021  
jft@trezza.com  
19th and 20th century authentica-tors

Dr. Yolande Trincere  
Roy Lichtenstein Foundation  
55 West 11th Street, Apt. 1F  
New York, NY 10011  
yetphd@cs.com  
ROY LICHTENSTEIN

Patricia Trutty-Cooill, PhD  
Professor of Art History  
Creative Arts Dept., Foy 306  
Siena College  
515 Loudonville Road  
Loudonville, NY 12211  
ptrutty@siena.edu  
LEONARDO DA VINCI in Ameri-ca

Jayne Warman  
11 Normandy Road  
Bronxville, NY 10708  
JSWarman51@aol.com  
CEZANNE'S paintings and sculp-ture

Deborah White  
1968 Arbor Court  
Charlottesville, VA 22911  
millerproject@earthlink.net  
ALFRED JACOB MILLER, WILLIAM  
ROBINSON LEIGH

Guy Wildenstein  
Wildenstein Institute  
57, Rue La Boétie  
Paris, VIIIe France

Gertrude Wilmers,  
Special Research Associate  
International Foundation for Art  
Research  
14 East 90th Street  
New York, NY 10128  
gwilmers@sprintmail.com  
FREDERICK CROWNINSHIELD

Barbara A. Wolanin,  
7807 Hamilton Spring Road  
Bethesda, MD 20817  
bwolanin@earthlink.net  
ARTHUR B. CARLES,  
CONSTANTINO BRUMIDI

Gerd Woll, Senior Curator  
Munch-Museet  
P. O. Box 2812 Tøyen  
N-0608 Oslo, Norway  
gerd.woll@munch.museum.no  
EDVARD MUNCH, Paintings.