

# CAA newsletter

Volume 2, Number 3

September 1977

## nominations for CAA board of directors

The 1977 Nominating Committee has submitted its initial slate of twelve nominees to serve on the CAA Board of Directors from 1978 to 1982. Of these, six will be selected by the Committee as its final slate and formally proposed for election at the Annual Members Business Meeting to be held at the New York Hilton Hotel on January 26, 1978. To assist the Committee in making its final selection all individual members of the Association are invited—indeed, urged!—to cast their votes on the preferential ballot.

For members' convenience the preferential ballot is in the form of a prepaid business reply card which is being mailed separately. Please return it promptly; ballots must be postmarked no later than October 10.

A brief curriculum vitae for each candidate is given below, followed by a list of present Board members. Please retain this information until you receive your ballot.

*Apologia to Joint Members:* given the dehumanization of technology, etc., etc., we still haven't been able to explain to our computer that there are two of you and that you are each entitled to vote. Therefore, we must ask both of you to vote on the single ballot you will receive and to write your names on the reverse side. We will block out your names as soon as we have checked them against our joint membership list.

### **JEAN SUTHERLAND BOGGS** Harvard University

Art Historian

BA Univ Toronto, 1942; MA Radcliffe Coll, 1946; PhD, Harvard Univ, 1953. *Positions:* educational secy, Art Assoc of Montreal, 1942-44; asst prof, Skidmore Coll, 1948-49; asst prof, Mount Holyoke Coll, 1949-52; assoc prof, Univ California, Riverside, 1954-62; curator, Art Gallery of Toronto, 1962-64; Steinberg prof, Washington Univ, St. Louis, 1964-66; director, National Gallery of Canada, 1966-76; prof, Harvard Univ, 1976—. *Publications:* *Edgar Hilaire Germain Degas* (exhibition catalog), 1958; *Portraits by Degas, 1962; Picasso and Man* (exhibition catalog), 1964; *Drawings by Degas, 1967; The National Gallery of Canada, 1971; "The Last Thirty Years," Picasso 1881-1973, 1973;* numerous articles in *The Art Bulletin, The Burlington Magazine, Arts Canada,* others. *Exhibitions Arranged:* "Delacroix," Art Gallery of Toronto, 1962-63 (collaboration); "Picasso and Man," Art Gallery of Toronto, 1964; "Canaletto," Art Gallery of Toronto, 1964 (collaboration); "Drawings by Degas," City Art Museum, St. Louis, 1967. *Honors:* Fellow, Royal Society of Canada, 1968; Officer, Order of Canada, 1973; nine honorary degrees. *CAA Activities:* board of directors, 1960-70; secretary, 1965-68; vice-president, 1968-70.

### **PAUL BRACH** Fordham University

Artist

BFA State Univ Iowa, 1948; MFA State Univ Iowa, 1949. *Positions:* Univ Missouri, Columbia, 1949-51; New School for Social Research, 1952-55; New York Univ, 1954-67; Parsons School of Design, 1956-67; The Cooper Union, 1960-62; Cornell University, New York City Program, 1965-67; chair, dept of visual arts, Univ California, San Diego, 1967-69; dean, school of art, California Inst of the Arts, 1969-75; chair, division of the arts, Fordham Univ, Lincoln Center Campus, 1975—;

numerous visiting artist, visiting critic, and lectures. *Exhibitions:* solo Leo Castelli, 1957, 1959; Union Coll, Schenectady, 1958; Dwan, 1960; Cordier-Warren, 1962, Cordier-Ekstrom, 1964; Univ New Mexico Art Museum, 1965; Loeb Student Center, New York Univ, 1966; Kornblee, 1969; Andre Emmerich, 1974, Cirrus, 1975; Benson, Bridge Hampton, N.Y., 1975; with Miriam Schapiro Newport Harbor Art Museum and La Jolla Art Museum, 1969; numerous group exhibitions. *Works in Public Collections:* Museum of Modern Art; Whitney Museum; Los Angeles County Museum; St. Louis Museum; New York Public Library; Smith Coll Museum; Albion Coll, Michigan; Nebraska Art Museum; Univ Arizona; Univ New Mexico, New York Univ; Nova Scotia Coll of Art and Design. *Fellowships:* Tamarind Lithography Workshop, 1964. *CAA Activities:* ad hoc committee to investigate establishment of grievance procedure, 1976—.

### **WANDA M. CORN** Mills College

Art Historian

BA New York Univ, 1963; MA Inst Fine Arts, 1965; PhD Inst Fine Arts (with certificate of museum training), 1974. *Positions:* instructor, New York Univ, 1965-66; lecturer, Univ California, Berkeley, 1970; visiting asst prof, 1976; lecturer, Mills Coll, 1970; visiting asst prof, 1971; asst prof, 1972-77; assoc prof 1977—. *Publications:* intro essay and entries in *Primitive to Picasso: St. Paul Collects* (exhibition catalog), 1968; *The Color of Mood, American Tonalism, 1880-1910* (exhibition catalog), 1972; *The Art of Andrew Wyeth, 1973;* articles in *Art in America, American Art Review;* in progress, book-length study on twentieth-century American art. *Exhibitions Arranged:* "The Color of Mood, American Tonalism, 1880-1910," California Palace of the Legion of Honor, 1972; "The Art of Andrew Wyeth," M.H. de Young Memorial Museum, 1973; "American Art: An Exhibition from the collection of Mr. and Mrs. John D. Rockefeller 3rd," M.H. de Young Memorial Museum, 1976; "An American Sampler: 18th and 19th Century Arts and Entertainment," M.H. de Young Memorial Museum, 1976. *Awards:* Inst Fine Arts scholarship, 1963-64; Ford Foundation fellowship in museum training, 1966-70; Graves award to encourage and reward outstanding teaching in the humanities, 1974-75. *CAA Activities:* board of directors, 1970-73; editor, "Registry of Visiting Scholars and Artists," 1971-74; chair, West Coast division, committee on graduate education in art history, 1971-73; committee on professional practices for art historians, 1971-74; nominating committee, 1974-76, chair, 1976.

### **CAECILIA DAVIS-WEYER** Newcomb College, Tulane University

Art Historian

Universities of Hamburg, Bonn and Paris; PhD Univ Cologne, 1959. *Positions:* research assistant, Zentralinstitut für Kunstgeschichte, Munich, 1959-61; asst prof, Tulane University, 1966-70; assoc prof, 1970—. *Publications:* *Early Medieval Art: Sources and Documents, 1971;* numerous articles on medieval Italian painting; in progress, book on 8th- and 9th-century Roman mosaics. *Fellowships:* American Council of Learned

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Societies fellowship, 1972-73; American Philosophical Society grant. *CAA Activities: The Art Bulletin* editorial board, 1971-77; session chairman, CAA annual meeting, 1977.

### LILA KATZEN

Artist

The Maryland Institute College of Art

Art Students' League; The Cooper Union; studied with Hans Hofmann, New York and Provincetown. *Positions:* The Maryland Institute College of Art, 1962—; New School for Social Research, 1976; numerous lectures and visiting artist. *Exhibitions:* solo "Light-Floors," Architectural League of New York, 1968; Georgia Museum of Art, 1968; National Collection of Fine Arts, 1968; Flint Art Center, 1968; Santa Barbara Museum, 1969; Loeb Student Center, New York Univ, 1969, State Univ, Stonybrook, N.Y., 1969; Georgia Museum of Art, 1969; Centro Venezolano Americano, Caracas, 1970; "Liquid and Solid," Max Hutchinson, 1970; Max Proecht, 1972; "Sculpture and Site," Everson Museum of Art and Baltimore Museum of Art, 1975; "Intimate Works," Gloria Cortella, N.Y.C., and Barbara Kornblatt, Baltimore, 1976; numerous group exhibitions. *Awards:* Baltimore Museum of Art, most promising work in a modern direction, 1955; Corcoran Gallery of Art, outstanding work in exhibit, 1959; Tiffany Foundation fellowship, 1964; Lannan Foundation Award, 1966; Gutman Foundation award, 1967; Architectural League of New York grant, 1968; participation in São Paulo Biennale, 1970; National Endowment for the Arts grant, 1973; American Association of University Women creative arts award, 1974; *Work in Public Collections:* Birmingham Museum; Everson Museum; Finch Coll; Georgia Museum; Goucher Coll; Kalamazoo Inst of Arts; Milwaukee Art Center; National Collection of Fine Arts; National Gallery of Art; Norfolk Museum; Santa Barbara Museum; Univ Arizona; Univ Iowa; Wadsworth Atheneum.

### LUCIAN KRUKOWSKI

Artist

Washington University

BA Brooklyn Coll, 1952; BFA Yale Univ, 1955; MS Pratt Institute, 1958; PhD Washington Univ (philosophy), 1977. *Positions:* Pratt Institute, 1955-69; chair, dept of foundation art, 1958-66; prof, 1964-69; dean, school of fine arts, Washington Univ, 1969-77; prof, 1977—; numerous lectures and symposia. *Exhibitions:* solo Staempfli, 1960 and 1963; Cee Je, N.Y.C., 1967; Loretto Hilton Center, St. Louis, 1970; Terry Moore, St. Louis, 1975; numerous group exhibitions. *Publications:* articles and book reviews in *College Art Journal*, *Journal of Aesthetic Education*; *National Association of Schools of Art Journal*. *Commissions:* outdoor mural, National Endowment for the Arts, St. Louis, 1972. *CAA Activities:* presented papers at annual meetings 1966, 1969 and 1973.

### JOHN RUPERT MARTIN

Art Historian

Princeton University

BA McMaster Univ, 1938; MFA Princeton Univ, 1941; PhD Princeton Univ, 1947. *Positions:* instructor, Univ Iowa, 1941-42; asst prof, Princeton Univ, 1947-55; assoc prof, 1955-61; prof, 1961-70; Marquand prof, 1970—; chair dept, 1973—. *Publications:* *The Illustration of the Heavenly Ladder of John Climacus*, 1954; *The Portrait of John Milton at Princeton*, 1961; *The Farnese Gallery*, 1965; *The Ceiling Paintings by Rubens for the Jesuit Church in Antwerp*, 1968; *Rubens, the Antwerp Altarpieces*, 1969; *The Decorations by Rubens for the Pompa Introitus Ferdinandi*, 1972; *Rubens before 1620*, 1972; *Baroque*, 1977. *Fellowships:* Woodrow Wilson fellowship, 1946-47; McCosh faculty fellow, 1964-65; American Council of Learned Societies fellowship, 1965-66. *Honors:* Charles Rufus Morey Book Award, CAA, 1974; D. Litt, McMaster Univ, 1976. *CAA Activities:* *The Art Bulletin* Committee, 1971—; editor, *The Art Bulletin*, 1971-74; Millard Meiss Publication-Fund Committee, 1976—; frequent participant and chair of art history sessions at annual meetings.

### STEPHEN E. OSTROW

Art Historian

Museum of Art, Rhode Island School of Design

BA Oberlin Coll, 1954; MA Inst Fine Arts, 1959; PhD Inst Fine Arts, 1966. *Positions:* instructor, Rutgers Univ, 1958-59, 1960-62; asst prof, Univ Missouri, 1962-66; curator of modern art, Univ Missouri Museum, 1964-66; curator of collections, Herron Museum, 1966-67; chief curator, Museum of Art, Rhode Island School of Design, 1967-71; director, 1971—; visiting lecturer, Brown Univ, 1970, 1971, 1974, 1976—. *Publications:* exhibition catalogs for *Jewelry and Finery, 18th through 20th Centuries*, Herron Museum, 1967; *Baroque Painting, Italy and Her Influence*, American Federation of Arts, 1968; *Visions and Revisions*, Museum of Art, Rhode Island School of Design, 1968; others; articles in *The Art Bulletin*, *Muse*, *McGraw Hill Dictionary of Art*, *Master Drawings*, *Museum News*, others. *Grants:* Oberlin Coll, Haskell fellowship; Inst Fine Arts, Alumni Association fellowship.

### SYLVIA STONE

Artist

Brooklyn College, C.U.N.Y.

Private study in Canada; Art Students' League. *Positions:* instructor, Brooklyn College, 1965-70; asst prof, 1970-76; prof, 1976—. *Exhibitions:* solo Tibor DeNagy, 1967, 1968, 1969; Andre Emmerich, 1972, 1975, 1977; Bennington Coll, 1977; two-person shows with Ronald Bladen, Brata Gallery, 1960; Second Hofstra Invitational, 1968; numerous group exhibitions, including "Out from the Wall," Des Moines Art Centre, 1967; "Some Younger American Painters and Sculptors," American Federation of Arts, 1968; "Highlights, Larry Aldrich Museum," 1968; "Plastic Presence," Jewish Museum, Milwaukee Art Center, San Francisco Museum, 1969; "14 Sculptors—Industrial Edge," Walker Art Center, 1969; Whitney Museum annuals and biennials, 1968, 1970, 1973; "The State of Sculpture," Hayward Gallery, London (British Arts Council), 1975; "Third International Biennale of Small Sculpture," Budapest, 1976; "Two Hundred Years of American Art," Whitney Museum, 1976. *Works in Public Collections:* Whitney Museum; Hartford Atheneum; Larry Aldrich Museum; Walker Art Center. *Grants:* CAPS grant, 1971; National Endowment for the Arts individual artist's grant, 1974-75; City University of New York research grant, 1976-77.

### CECIL L. STRIKER

Art Historian

University of Pennsylvania

BA Oberlin Coll, 1956; MA Inst Fine Arts, 1960; PhD Inst Fine Arts, 1968. *Positions:* instructor and asst prof, Vassar Coll, 1962-68; Harvard Univ summer school, 1964; assoc prof, Univ Pennsylvania, 1968—; graduate chairman, 1968-73. *Research:* survey and excavation of the church of the Myrelaion, Istanbul, 1965-66; co-director, Kalenderhane Archaeological Project, Istanbul (representing Dumbarton Oaks), 1966—. *Publications:* articles in *Dumbarton Oaks Papers*; others. *Fellowships:* Fulbright fellowship, 1960-62; American Research Institute in Turkey senior fellow, 1965-66; Dumbarton Oaks Center for Byzantine Studies visiting fellow, 1970-71; American Academy in Rome art historian in residence, 1971. *Organizations:* Archaeological Institute of America; Association for Field Archaeology; Turkish Studies Association; American Research Institute in Turkey, board of governors; Byzantine Studies Conference, board of directors; U.S. National Committee for Byzantine Studies.

### FRANK ANDERSON TRAPP

Art Historian

Amherst College

BA Carnegie Inst of Technology, 1943; MA Harvard Univ, 1947; PhD Harvard Univ, 1952. *Positions:* teaching fellow and resident tutor Adams House, Harvard Univ, 1948-51; Williams Coll, 1951-56; Amherst Coll,

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1956—; chair, dept of art, 1963-75, 1976—; Mead prof, 1976—; director, Mead Art Building, Amherst Coll, 1969—; also taught studio courses. *Publications:* *The 1913 Armory Show in Retrospect* (exhibition catalog), 1958; *The Attainment of Delacroix*, 1970; numerous articles and reviews in *The Art Bulletin*, *The Burlington Magazine*, *Art Journal*, *Apollo*, *Connoisseur*, *Arts Magazine*, *Art in America*, *Yale Literary Review*, others. *Fellowships:* Fulbright scholar, 1949-50; National Endowment for the Humanities senior fellow, 1971-72.

### KATHLEEN WEIL-GARRIS

Art Historian

New York University

AB Vassar Coll, 1956; Univ Bonn, 1956-57; AM Radcliffe Coll, 1958; PhD Harvard Univ, 1965. *Positions:* curatorial asst, Wadsworth Atheneum, 1956; teaching fellow, tutor, departmental asst, Harvard Univ, 1958-60; New York Univ, 1963—; presently full prof. *Publications:* *The Italian Heritage* (with Charles Seymour and others), 1967; *Leonardo and Central Italian Art: 1515-1550*, 1975; in progress, *Theme and Variation in the Art of Bandinelli*; *Studies in High Renaissance Sculpture and Architecture: The Sanctuary of the Holy House of Loreto* (scheduled 1977); *Sculpture in Italy: 1500-1600*; numerous articles in *The Art Bulletin*, *The Burlington Magazine*, *The Art Quarterly*, *Gesta*, others; film on Renaissance Rome (with James Ackerman), 1975-76. *Awards and Fellowships:* American Academy of Poets first prize, 1955; Fulbright fellow, 1956-57; Samuel Fels fellow, 1960-61; Lindbeck Foundation award for distinguished teaching, 1967; National Endowment for the Humanities younger fellow, 1968-69; senior fellow, 1975-76; Samuel H. Kress fellow, 1971; American Academy in Rome art historian in residence, 1975; John Simon Guggenheim fellow, 1976-77; Institute for Advanced Study visitor, 1976-77. *Affiliations:* N.Y.U. representative, Committee to Rescue Italian Art, 1967; Women's Caucus for Art, board of directors, 1973—; Friends of Vassar Coll Art Gallery, board of directors, 1974—; others. *CAA Activities:* annual meeting art history program chairman, 1973; board of directors, 1973-74; *The Art Bulletin* editorial board, 1975—; editor, *The Art Bulletin*, 1977—.

## notes from the women's caucus

Lee Anne Miller, painter-printmaker, has been elected to succeed Judith K. Brodsky as WCA President. Ms Miller, Associate Professor and Chair, Department of Art and Art History, University of Missouri-Kansas City, received her M.F.A. from Cranbrook Academy of Art.

*Clay, Metals, Fibers: Craftswomen as Artists*, an exhibition emphasizing the fine arts aspect of crafts is being organized by the WCA and The Bronx Museum. The exhibition will open at the Museum to coincide with the CAA and WCA meetings in New York in January, 1978, and will run through March.

The WCA exhibition *Contemporary Issues: Works on Paper by Women* will be on view in September and October at the University of Utah Art Museum prior to its November opening at the Art Gallery, University of Houston.

Organizations of women in art throughout the country will be invited to send delegates to a meeting to form a coalition of such groups. Coinciding with the CAA, WCA, and ARLIS conventions in New York, the meeting, cosponsored by WCA and ARLIS, is scheduled for Tuesday, January 24, 1978, at 11:30 A.M. in the theatre of the Barbizon Plaza Hotel. The purpose of the coalition will be to coordinate the efforts of

the many groups working locally and nationally to achieve equality for women in art. Additional information may be obtained from Cynthia Navaretta, Editor, *Women Artists Newsletter*, Box 3304, Grand Central Station, N.Y., N.Y. 10017; telephone (212) 666-6990.

New WCA Advisory Board members serving a three-year term from 1977 to 1980 are: Eleanor D. Barton, Professor of Art History, University of Hartford; Elsa Fine, Visiting Assistant Professor, Women's Studies, University of Tennessee; Paula Hays Harper, art historian and founder of the Caucus; Judith Hoffberg, Executive Secretary, ARLIS; Ellen Lanyon, painter; Thalia Gouma-Peterson, Professor of Art History, The College of Wooster; Moira Roth, Department of Visual Arts, University of California at San Diego; Claire Richter Sherman, Visiting Associate Professor, University of Virginia; Judith Stoughton, C.S.J., Professor of Art, The College of St. Catherine; and Ruth Weisberg, Acting Associate Dean, University of Southern California.

A correction: The address for Mary Fifield, Caucus Affirmative Action Officer, should read 2336 Cherry Hill Drive, Apt. B6, Springfield, Ill. 62704.

Ruth E. Fine ■

Alverthorpe Gallery, Jenkintown, Pa. 19046

## CURRENT BOARD OF DIRECTORS

PRESIDENT: George Sadek, The Cooper Union  
VICE-PRESIDENT: Marilyn Stokstad, University of Kansas, Lawrence  
SECRETARY: Joshua C. Taylor, National Collection of Fine Arts  
HONORARY TREASURER: Richard Ravenscroft, Philadelphia National Bank  
HONORARY COUNSEL: Gilbert S. Edelson, Rosenman Colin Freund Lewis & Cohen

### TO SERVE UNTIL 1978

Dore Ashton, The Cooper Union; Bernice Davidson, The Frick Collection; Leopold S. Etlinger, University of California, Berkeley; Sherman E. Lee, The Cleveland Museum of Art; Rudy Pozzatti, Indiana University; Miriam Schapiro, New York, New York.

### TO SERVE UNTIL 1979

Peter C. Bunnell, Princeton University; Ann Sutherland Harris, Metropolitan Museum of Art; Judith A. Hoffberg, Art Libraries Society of North America; Sheila McNally, University of Minnesota; Philip Pearlstein, Brooklyn College, C.U.N.Y.; Jules D. Prown, Yale University.

### TO SERVE UNTIL 1980

Garo Z. Antreasian, University of New Mexico; Shirley Blum, State University of New York, Purchase; Lorenz Eitner, Stanford University; Horst W. Janson, New York University; Irving Lavin, The Institute for Advanced Study; Lucy Freeman Sandler, New York University.

### TO SERVE UNTIL 1981

Benny Andrews, New York, New York; Beatrice Farwell, University of California, Santa Barbara; Mary Garrard, The American University; Ellen Johnson, Oberlin College; Ellen Lanyon, Chicago, Illinois; Theodore Reff, Columbia University.

REMINDER: the Preferential Ballot is being mailed separately. Please retain information on nominees until you receive it.

## visual resources

Wendy Phillips Knight is the program chairman for the Visual Resources sessions at the Mid-America College Art Association annual meeting, which will take place at the Hotel Leemington, Minneapolis, October 26—29. Registration information for the conference is available from Frederick Leach, 1536 Hewitt Avenue, Hamline University, St. Paul, Minn. 55104. Specific information on VR sessions can be obtained from Ms. Knight, A.-V. Center, Minneapolis Institute of Fine Arts, Minneapolis, Minn. 55404.

A Consultation Service was established this year by the Ma-CAA Slides and Photographs group. Five retired slide curators have agreed to provide their expertise as consultants: Eleanor Collins, Univ. Michigan; Barbara Maxwell, Univ. California, Riverside; Nancy Warner, Southern Methodist Univ.; Nancy Wilkinson, Metropolitan Museum; and Betty Ray Callow, Memphis. The host institution would be expected to provide all travel expenses plus a fee to be arranged in advance with the consultant. Application may be made to committee chairman, Julia Hainline, Art Dept., Western Illinois U., Macomb, Ill. 61455.

Jane A. Goldberg ■

University of Illinois, Urbana

# placement: 1976-1977 annual review

The most significant comment to be made about the CAA placement service is the radical increase in the number of jobs listed: from 796 (406 artists, 199 art historians, 191 others) during the 1975-76 academic year to 1208 (649 artists, 327 art historians, 232 others) during 1976-77. To that figure should be added 106 positions (57 artists, 49 art historians) received by the CAA office in between publication of listings, in response to which a total of 2065 curriculum vitae forms were sent to institutions.

That stated, it is imperative to emphasize that it is a comment on the CAA placement service and not necessarily—nor even probably—on the job situation in general. We have no way of knowing whether more positions are becoming available or whether we are simply receiving a greater proportion of the openings for listing.

One more caveat: for the second year running, reports from institutions on positions listed have been far from satisfactory. All institutions receive a follow-up questionnaire as soon as their openings are published, and a reminder questionnaire in May. Nevertheless, we received institutional reports on only 281 of the 1208 positions listed. Of those, 24 reported cancellations. We have no way of knowing whether that proportion (roughly 8.5%) holds for all positions listed, or whether the cancellation rate was much higher for institutions that did not report.

## POSITIONS

The overall ratio of applicants to positions was 1.5:1. For artists, it was 1.6:1; for art historians, 1.9:1. With regard to art historians, it should be noted that almost all the art history teaching positions we receive require a Ph.D. or an ABD at the minimum. The real pool of qualified candidates, there-

## OVERVIEW: APPLICANTS AND OPENINGS

This chart is based on the key-sort curriculum vitae forms on file for CAA members for the calendar year 1977 and on the openings included in the Positions Listings for the academic year 1976-1977. Repeat listings have been eliminated.

	Applicants	Openings
<b>Artists</b>		
Unspecified or Broad	—	211
Painting and Drawing	478	92
Sculpture	189	40
Printmaking	161	41
Photography	72	47
Ceramics	76	50
2-D and 3-D Design	37	121
Weaving/Textile Design	25	22
Video/Film/Multi-Media	55	11
Jewelry/Metalwork	16	10
Glassblowing	2	2
Woodworking	3	—
Commercial Art/Illustration	8	2
Studio Fundamentals	19	—
	1141	649
<b>Art Historians</b>		
Unspecified or Broad	—	192
Pre-Columbian/Primitive/Latin American	29	10
Ancient/Classical	47	6
Early Christian/Byzantine/Medieval	88	2
Renaissance/Baroque	192	26
Modern European	113	23
American/Contemporary	110	32
Near and Far East	44	22
History of Film/Photography/Prints	27	7
Architectural History	35	7
Art Appreciation/Survey	30	—
	715	327
<b>Museum Professionals</b>	36	103
<b>Art Educators</b>	23	56
<b>Art and Slide Librarians</b>	33	14
<b>Administrators (Chairs, Deans, Directors)</b>	36	51
<b>Editors/General Humanities</b>	—	8
<b>TOTALS</b>	1984	1208

fore, consists only of advanced candidates and those with earned doctorates. Assuming all doctoral candidates registered with us are advanced (see Applicants chart, p. 5), the real pool of art historians numbers 515, and the real ratio of applicants to openings is 1.6:1.

**Areas of Specialization.** As noted in our report on annual meeting placement, there seems to be an increase—though not as considerable as we had anticipated—in the proportion of positions that can be characterized as "broad" or "unspecified." For artists, such listings now constitute 33% (compared with 24% during the past academic year) of positions. For art historians, the proportion has increased from 52% to 57%.

Given the tendency toward unspecified listings, there are very few areas of specialization that show an increase. For artists, those areas are ceramics (from 27 to 50); design (from 41 to 121); and weaving/textile design (from 6 to 22). The number of openings for sculptors decreased from 51 to 40. All other areas showed slight increases. For art historians, the only area in which there were significantly more openings was American/Contemporary (from 9 to 32). Openings in the Early Christian/Byzantine/Medieval field went down from 7 to 2; all other areas showed slight increases. Openings for museum professionals increased from 63 to 103.

**Rank and salary.** Most positions listed with the CAA are either "open" or at the level of instructor or assistant professor. For artists, there were 128 open listings; 98 instructor; 101 assistant professor; 5 associate professor; 33 full professor or chair. For art historians, 86 open; 32 instructor; 79 assistant professor; 9 associate professor; 18 full professor or chair. Most listings do not specify salary range.

**Experience Requirements.** As noted in earlier reports, more and more listings tend to require previous teaching experience (although it is not always clear whether experience on the graduate assistant level meets this qualification). For artists, 408 of the 702 positions listed required previous teaching experience. For art historians, 201 of the 368 positions listed required previous experience.

## APPLICANTS

The number of applicants decreased slightly, from 2098 in 1976 to 1984 in 1977. During the same period CAA individual membership increased by 503, from 6,164 to 6,667.

Among artist applicants, there were 22 black males and 28 other minority males; 3 black females and 16 other minority females. Among art historian applicants there were 4 black males, 7 other minority males, 1 black female, and 7 other minority females.

There was a slight shift in proportions of males and females in the applicant pool. For artists, 36% of all applicants were female, compared with 33% last year. Of female applicants, 35% had earned M.F.A. degrees, compared with

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## APPLICANTS

Artists	Earned Masters		Masters Candidates		Others		All Applicants		TOTAL
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	
Painting and Drawing	217	127	62	36	21	15	298	177	478
Sculpture	114	28	27	11	8	1	149	40	189
Printmaking	65	59	18	14	2	3	85	76	161
Photography	33	17	11	7	3	1	47	25	72
Ceramics	37	14	12	11	—	2	49	27	76
2-D and 3-D Design	21	6	5	1	4	—	30	7	37
Weaving/Textile Design	1	14	1	8	1	—	3	22	25
Video/Film/Multi-Media	21	11	11	6	4	2	36	19	55
Jewelry/Metalwork	3	3	3	6	—	1	6	10	16
Glassblowing	—	—	2	—	—	—	2	—	2
Woodworking	—	1	1	1	—	—	1	2	3
Commercial Art/Illustration	5	—	2	1	—	—	7	1	8
Studio Fundamentals	10	7	1	1	—	—	11	8	19
	527	287	156	103	43	25	726	415	1141

Art Historians	Earned Doctorate		Doctoral Candidates		Others		All Applicants		TOTAL
	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	MALE	FEMALE	
Pre-Columbian/Primitive/Latin American	4	5	4	5	2	9	10	19	29
Ancient/Classical	11	8	6	13	3	6	20	27	47
Early Christian/Byzantine/Medieval	9	19	16	34	1	9	26	62	88
Renaissance/Baroque	31	42	24	52	10	33	65	127	192
Modern European	17	14	16	35	6	25	39	74	113
American/Contemporary	10	11	18	26	13	32	41	69	110
Near and Far East	3	6	13	12	5	5	21	23	44
History of Film/Photography/Prints	3	5	4	5	3	7	10	17	27
Architectural History	7	4	7	3	4	10	18	17	35
Art Appreciation/Survey	4	2	3	4	4	13	11	19	30
	99	116	111	189	51	149	261	454	715

## Museum Professionals Art Educators Art and Slide Librarians Administrators TOTALS

(Since terminal degrees in these fields vary, we have not given the breakdown for earned degrees, candidacies, etc.)

	13	23	36
	8	15	23
	9	24	33
	27	9	36
<b>TOTALS</b>	1044	940	1984

29% last year. Among art historians, 63% of the total pool was female, compared with 68% last year. Of female applicants, 59% had either earned doctorates or were doctoral candidates, compared with 64% last year.

**Areas of Specialization.** In most areas of specialization, the number of applicants remained approximately the same as last year. Among artists, there was a significant increase in those specializing in painting and drawing (from 410 to 478) and significant decreases in sculptors (227 to 189), printmakers (198 to 161) and photographers (105 to 72). Among art historians, those specializing in Renaissance/Baroque increased from 164 to 192; there were significant decreases in Early Christian/Byzantine/Medieval (108 to 89) and in Modern European (155 to 113).

Worthy of note, too, is the continued gender differential in certain areas of specialization: sculpture, 21% female; weaving, 88% female; printmaking, 47% female. These percentages, which deviate considerably from the 36% females in the total artists pool, are not notably different from percentages last year. No significant gender differentials exist in areas of specialization within art history. Most art and slide librarians—77%—are female.

**Employment Status.** Among applicants with

earned terminal degrees, a greater proportion of art historians than artists and a greater proportion of males than females are currently employed. Among male artists: 53% employed full time; 27% employed part time; 20% unemployed. Among female artists: 37% employed full time; 42% employed part time; 21% unemployed. Among male art historians: 85% employed full time; 6% employed part time; 9% unemployed. Among female art historians: 61% employed full time; 16% employed part time; 23% unemployed.

**Year Degree Earned.** Most of those seeking positions through the CAA are relatively recent graduates.

MFA EARNED	MALE	FEMALE	TOTAL
1975-76	210	149	359
1973-74	107	60	167
1971-72	66	26	92
1966-70	89	33	122
1961-65	35	15	50
1951-60	20	4	24
PH.D. EARNED			
1975-76	30	50	80
1973-74	19	19	38
1971-72	16	14	30
1966-70	19	22	41
1961-65	6	8	14
1951-60	5	2	7
pre-1951	1	1	2

## HIRING REPORTS

Usable hiring reports were received for 114 artists (67 males, 47 females); 84 art historians (38 males, 46 females); and 52 others (30 males, 22 females).

**Applications and Interviews.** As last year, the number of applications continues to be staggering (and we continue to suspect that their number increases in direct proportion to the vagueness of the job description and the lack of specificity in spelling-out qualifications). For artist openings, the median number of applications was 100, with 29 institutions reporting more than 200 applications and 4 going over the 500 mark. Openings for art historians fared considerably better, with a median of 35 applications and only 3 institutions reporting more than 100 applications. The median number of applications in the "others" category was 50. Regardless of category and regardless of the number of applications received, the median number of interviews granted was 6—8, with the largest single group of institutions interviewing only 1—5 candidates and only 19 institutions interviewing more than 30.

Continued on p. 11, col. 3

## grants, awards, honors

### ACLS GRANTS-IN-AID

To 103 scholars from 83 academic institutions for post-doctoral research in the humanities and related social sciences. Among the recipients: **Christiane D. Andersson**, Columbia Univ.: Sixteenth-century drawings by Urs Graf; **William Lee Barcham**, Vassar Coll.: The religious ceiling frescoes of Giambattista Tiepolo; **Wachtang Djobadze**, California State Univ., Los Angeles: Medieval churches in Northeastern Turkey; **Perkins Foss**, Dartmouth Coll.: The arts of the Western Niger River delta; **Julius D. Kaplan**, Univ. California, Los Angeles: Academic and official art in France, 1850-1900; **Carla Lord**, Kean College of New Jersey: The *Ovid moralise*; **Richard B. Marks**, Grand Valley State Colleges (History): Monastic and university book production in Cologne in the early 15th century; **Daniel D. Reiff**, SUNY, Fredonia: Early Georgian houses in Virginia and their English origins; **David Rosand**, Columbia Univ.: The religious paintings of Tintoretto; **Margarita Russell**, Georgetown Univ.: Hendrick C. Vroom and the origins of Dutch 17th-century marine paintings.

### ACLS FELLOWSHIPS

Awarded for periods of six months to one year, for post-doctoral research. Ninety-three awards made. In art history and related areas: **Rosemarie H. Bletter**, Columbia Univ.: American architecture, 1945-1975; **Meredith Clausen**, Univ. Santa Clara: A history of the first thirty years of the Salon d'Automne; **William D. E. Coulson**, Univ. Minnesota (Classics): The Dark Age architecture and pottery of Nichoria; **Richard S. Ellis**, Bryn Mawr Coll.: Textile technology in the ancient Near East; **Michael Fried**, The Johns Hopkins Univ.: The art of Théodore Géricault; **Claire Grandjouan**, CUNY, Hunter Coll. (Classics): A study of Hellenistic relief moulds from the Athenian Agora; **Helen L. Horowitz**, Scripps Coll. (History): Study of architecture and urban planning; **Neil Levine**, Harvard Univ.: Lagrouste's Bibliothèque Sainte-Geneviève and 19th-century French architecture; **Russell L. Merritt**, Univ. Wisconsin (Communication Arts): A critical analysis of the films of D. W. Griffith; **William H. O'Donnell**, Pennsylvania State Univ. (English): Yeats and the visual arts; **Mason Tung**, Univ. Idaho (English): The art of emblem collecting in the Renaissance; **Patricia Ann Waddy**, Carnegie-Mellon Univ.: Use and design in 17th-century Roman palaces; **Katherine J. Watson**, Allen Memorial Art Museum, Oberlin Coll.: Late Giambologna studies; **Hope P. Weissman**, Wesleyan Univ.: Study of Medieval art history.

### MORE FROM ACLS

Grants-in-aid to recent recipients of the Ph.D. for the preparation of their doctoral dissertations for publication: **Marie Tanner**, New York City: Titian: The *Poesie* for Philip II; **Gary K. Vikan**, Dumbarton Oaks: Illustrated manuscripts of Pseudo-Ephraem's life of Joseph

and the romance of Joseph and Aseneth; **Steven H. Wander**, Univ. California, Berkeley: King Henry III's reconstruction of Westminster Abbey . . . Research fellowships to recent recipients of the Ph.D.: **Allan R. Life**, Univ. North Carolina (English): A critical study of pre-Raphaelite illustration; **Charles M. Rosenberg**, SUNY, Brockport: The triumphs and festivals of the Este in the late Quattrocento. . . Grants for advanced research relating to Chinese civilization: **Susan H. Bush**, Radcliffe Institute: Perspectives on Chinese painting; Investigations of Ku K'ai-chih and Kuo Hsi.

### DELMAS FOUNDATION GRANTS

For research in Venice, 1977-78. In the history of art: **William L. Barcham**, Vassar Coll.: Religious ceiling frescoes painted by Giambattista Tiepolo in Venice; **Lora Palladino**, Ph.D. candidate, Yale Univ.: Study of Pietro Aretino, art patron and critic, during his Venetian years (1527-56); **Marilyn Perry**, Villa I Tatti: Art patronage and collection in Renaissance Venice: The Grimani of Santa Maria Formosa; **Ira-Joël Sartorius**, Ph.D. candidate, Bryn Mawr Coll.: Later sixteenth-century Venetian portrait busts in the time of Alessandro Vittoria.

### SMITHSONIAN FELLOWSHIPS

In-residence research and study appointments. In the history of art for 1977-78: *Predoctoral fellows*: **Jeremy E. Adamson**, Univ. Michigan; **Celia Betsky**, Yale Univ.; **Michele Bogart**, Univ. Chicago; **Richard Campbell**, Brown Univ.; **Henry Nichols Blake Clark**, Univ. Delaware; **Douglas K. Hyland**, Univ. Delaware; **Marianna Shreve Simpson**, Harvard Univ.; **Kendall F. Taylor**, Syracuse Univ.; **Bruce E. Weber**, CUNY. *Postdoctoral fellow*: **Roger B. Stein**, Harvard Univ.

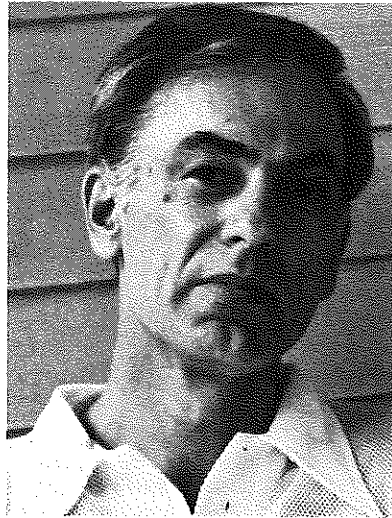
### HONORARY DEGREES

From Columbia University, Doctor of Humane Letters to **Louise Nevelson**, sculptor, and **Laurence Sickman**, director, Nelson Gallery of Art and Atkins Museum of Fine Arts, Kansas City; Doctor of Letters to **Julius S. Held**, professor emeritus of art history, Barnard College. . . Cooper Union Citation to **Audrey Flack**, painter. . . From the Rhode Island School of Design, Doctor of Fine Arts to **Lloyd Goodrich**, former director of the Whitney Museum of American Art and honorary vice-president of the American Federation of Arts.

### AMERICAN ACADEMY

At its 197th annual meeting this spring, the American Academy of Arts and Sciences elected 108 new Fellows, among them architect **Philip Johnson**, archaeologist **Frank Brown** of the American Academy in Rome, art historians **Sumner Crosby**, Yale, and **Michael Sullivan**, Stanford, and **Huntington Cairnes** of the National Gallery of Art, Washington. ■

## book review editor



Juergen Schulz

Juergen Schulz, Brown University, has been named the new Book Review Editor of *The Art Bulletin*. He replaces Milton Lewine, Columbia, who has completed his three-year term.

Born in Germany, Juergen Schulz came to the United States in 1938. He earned his B.A. from the University of California, Berkeley, in 1950 and his Ph.D. from the Courtauld Institute in 1958. Prof. Schulz taught at Berkeley for ten years before coming to Brown, as full professor, in 1968. He has been awarded Kress and Guggenheim fellowships and was a visitor at The Institute for Advanced Study in 1972-73. Among his publications are *Venetian Painted Ceilings of the Renaissance*, 1968; and *Printed Plans and Panoramic Views of Venice*, 1970. ■

## visiting artists and scholars

**California State University, Long Beach**  
Jose Juis Cuevan, artist-in-residence, fall.

**University of California, Los Angeles**  
David Schirm, visiting artist, 1977-78.

**University of California, Santa Barbara**  
Cheryl Bowers, painting, 1977-78.  
Carl Nordenfalk, art history, winter 1978.  
Ludwig Redl, sculpture, 1977-78.  
Richard Ross, printmaking, 1977-78.

**University of Southern California**  
Peter Bodnar, painting, 1977-78.

**University of Illinois**  
Keith Crown, painting and watercolor, 1977-78.

**New Mexico State University**  
John Torreano, distinguished artist in residence.

Lionello Puppi, Istituto di Storia dell'Art Padua, distinguished visiting professor in the history of art. ■

## announcements

### Welcome Back!

As everyone probably knows by now, *Art Quarterly* is resuming publication, this time under the auspices of the Metropolitan Museum of Art. Jerrold Lanes will remain as Editor, continuing the same policies that made the old *Quarterly* so indispensable. The revived journal seeks individual subscriptions, of course, but also asks its many fans to be sure to recommend it to their institution's library. The first issue is due to be mailed shortly after Labor Day. For subscription information: Metropolitan Museum of Art, 5th Ave. at 82nd St., N.Y.C. 10028.

### Rubens Symposium

In commemoration of Ruben's 400th birthday, the art history department at the University of Wisconsin-Milwaukee is sponsoring a symposium to be held on November 4th and 5th. Participants are Julius Held, Egbert Haverkamp-Begemann, J. Richard Judson and John Rupert Martin. An exhibition of paintings, drawings and prints by Rubens and his circle will complement the symposium.

### Symposium on Ghanaian Art

The African Studies Center at the University of California, Los Angeles, has scheduled a symposium on Ghanaian art running from November 4th to 6th. The symposium will coincide with UCLA's major fall exhibition, "The Arts of Ghana," organized by guest curators Herbert Cole and Doran Ross, both of the University of California, Santa Barbara.

### Historians of American Art Form Organization

An organizational meeting for an Association of Historians of American Art will be held during the CAA annual meeting in January, time and place to be announced in the CAA Preliminary Program. The purpose of the proposed organization is to further the professionalism of the discipline of American art history as well as to provide a forum for an exchange of information about activities and research of interest to historians of American art. The meeting is open.

### Marxist Caucus Program

The newly formed Caucus for Marxism and Art will sponsor three sessions at the January CAA meeting in New York. An art history session will focus on the theme of art and ideology considered in both historical and contemporary terms (e.g., the role of institutions). An artists' session will address the problem of radical art theory and practice. A third general session will take up art in revolutionary contexts past and present. Papers and presentations should be about twenty minutes (ca. 2500 words) in length. Papers, abstracts and proposals should be sent before November 15 to Alan Wallach and Josephine Gear, c/o Fine Arts Department, Kean College of New Jersey, Union, N.J. 07083. For a copy of the Caucus newsletter containing an account of past activities, send a stamped, self-addressed envelope to David Kunzle, c/o Department of Art, UCLA, California 90024.

### Competition for Painters and Sculptors

Tiffany Foundation awards consisting of 25 grants of \$5,000 each will be made to painters and sculptors who are residents of the United States. The jury will include Romare Beardon, Marcia Tucker, Ethel Edwards, Harvey Arneson and the Trustees of the Foundation. Entry form *must* accompany all applications. Write: Louis Comfort Tiffany Foundation, 1083 Fifth Ave., N.Y.C. 10028. Application deadline: October 1.

### NEH Summer Seminars

Currently in its fifth year, this program provides opportunities to faculty members at undergraduate and two-year colleges for eight weeks of intensive summer study at major research centers under the direction of distinguished scholars. Stipend \$2,000 plus travel allowance of up to \$400. By the time 1978 topics could be announced in the *newsletter* it would be too late to apply, so we report herewith on 1977 topics, their directors and locations; *Rembrandt*, Egbert H. Begemann, Yale University; *Innovative Architecture and Planning in the Twentieth Century*, George R. Collins, Columbia University; *Aspects of the Classical Revival, the Renaissance and Neo-Classicism*, Leopold D. Ettlinger, University of California, Berkeley; *From Michelangelo to Bernini*, Howard Hibbard, Columbia University; and *Architecture and Symbolic Form: The Building of the Capitol of the United States*, Egon Verheyen, The Johns Hopkins University. Detailed information on 1978 seminars will be available upon request in early December from Division of Fellowships, National Endowment for the Humanities, 806 15th St., N.W., Washington, D.C. 20506. Application deadline: March 13.

### NEH Fellowships in Residence

More from the Humanities Endowment: one-year fellowships-in-residence for college teachers; maximum stipend \$14,500 plus a moving and travel allowance of \$500 for those not commuting. The 1978-79 seminar topic in art history will be *European Painting in the Early Industrial Age, 1780-1880*, directed by Leopold D. Ettlinger, at the University of California, Berkeley. Between six and twelve teachers will be selected to attend. Application materials available from: Division of Fellowships, NEH, 806 15th Street, N.W., Washington, D.C. 20506. Application deadline: November 7.

### NEA Work Experience Internship Program

Thirteen-week programs to acquaint participants with the policies, procedures and operations of the National Endowment for the Arts. Applicants must be sponsored by a college or university, state arts agency, or other non-profit tax-exempt arts organization. Stipend \$2,320 plus travel. *Sponsors* should request application from: Intern Program Administrator, Mail Stop 557, NEA, Washington, D.C. 20506. Program dates and application deadlines: Spring: Feb. 5—May 5, A/D October 7; Summer: June 5—Sept. 1, A/D Feb. 3; Fall: Sept. 25—Dec. 22, A/D May 26.

### NEA Craftsmen's Fellowships

Grants of \$5,000 for craftsmen to spend as they see fit to advance their careers (purchase of equipment and materials, travel and further education, help set up studios, develop solo exhibitions, etc.) Competition is tough: last year there were almost 1,200 applicants for 58 awards. For additional information: Crafts Coordinator, Visual Arts Program, National Endowment for the Arts, Washington, D.C. 20506. Application deadline: December 20.

### Decorative Arts Preservation

The Decorative Arts Chapter of the Society of Architectural Historians will hold a seminar on the care and preservation of decorative arts materials at the Cleveland Museum of Art, October 3-5. Planned to coincide with the meeting of the Association for Preservation Technology, the seminar will feature separate sessions devoted to glass, woods and metals. For additional information: Henry Hawley, Cleveland Museum of Art, 11150 East Blvd., Cleveland, Ohio 44106.

### Radcliffe Institute Fellowships

Full-time appointments to professional women to pursue independent projects as members of an interdisciplinary community of scholars and artists. Most appointments are for one year; stipend ca. \$14,000. The principle criteria are that the year at the Institute will make a significant difference in the professional life of the Fellow and that the project is likely to make an important contribution to her field. Applicants may be at any level of career development but must have received their doctorates before June 30, 1976. Inquiries and requests for application forms: Fellowship Program, Institute for Independent Study, Radcliffe College, 3 James St., Cambridge, Mass. 02138. Application deadline: October 15.

### Apocrypha Solicits Manuscripts

*Apocrypha*, a journal of art and architectural history published by the graduate students at SUNY, Binghamton, has now expanded its format to allow for inclusion of articles from graduate students outside the department. Papers should be no more than 12 pages in length and should follow the stylistic guidelines of *The Art Bulletin's* "Notes for Contributors." Address: The Editors, *Apocrypha*, Dept. Art and Art History, SUNY, Binghamton, N.Y. 13901. Deadline: October 31.

### Humanities Fellowships at Columbia

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 1978-1979. New fellows must have received the Ph.D. between Jan. 1, 1976 and July 1, 1978. Stipend \$13,500: half for independent research and half for interdepartmental teaching, probably with modest additional grants. Applications from: Director, Room 803, International Affairs Building, Columbia University, New York City 10027. Deadline: November 1.

## people and programs

PEOPLE AND PROGRAMS is compiled and edited by Eugenia S. Robbins. Material for inclusion in the next newsletter should be sent to her at R.F.D. No. 2, Peth Road, Randolph, Vt. 05060, by October 15, 1977.



Marvin Chauncey Ross

### IN MEMORIAM

**Marvin Chauncey Ross**, curator at Hillwood, the Washington, D.C. home of the late Mrs. Marjorie Merriweather Post now run as part of the Smithsonian, died this spring at the age of seventy-three. Educated at Harvard and the Universities of New York, Berlin, and Madrid, Ross taught at the University of Pittsburgh and at the Kunsthistorisches Institut at the University of Vienna. The greater part of his life was spent in museum work, however, beginning as curator of medieval art at the Brooklyn Museum in 1933 and quickly moving to the Walters Art Gallery in Baltimore, where he remained as curator of medieval, Byzantine and subsequent decorative arts until 1952, except for the war years during which he saw service as a captain in the Marines and as an adviser on monuments, fine arts and archives at SHAEF. Before becoming associated with Hillwood, he also served as chief curator at the Los Angeles County Museum from 1952 to 1955. Among his many published writings are the two volumes of the catalogue of the Byzantine and early medieval antiquities at Dumbarton Oaks and, more recently, two catalogues of parts of the Post Collection: *The Art of Karl Fabergé and His Contemporaries* and *Russian Porcelains*.

### TEACHING

**William J. Finn**, who had been president of The Maryland Institute College of Art only since January 1975, resigned this spring, citing health as the primary factor leading to his decision. **Theodore E. Klitzke**, vice-president for academic affairs since 1968, will serve as acting president until the search committee can find a replace-

ment for Finn. Dr. Klitzke received a BFA from the School of the Art Institute of Chicago and a PhD from the University of Chicago. In addition to his administrative duties, Klitzke continues to teach courses in various aspects of the history of art. During Finn's brief presidency, Maryland Institute conducted a successful fund-raising program and expanded graduate studies as well as exhibition programs and its public lecture series.

This spring the Institute received a \$30,000 grant from the Smithsonian Institution Foreign Currency Program to assemble an exhibition and organize a symposium on Polish graphic art and design. The work to be studied will span the two decades from 1957-1977 and is scheduled to be mounted in Maryland next year. It will then travel to other museums in this country and Canada. **Joseph S. Czestochowski**, director of the Institute's Decker Gallery, will administer the grant and exhibition, assisted by **Cyril Satorsky**, chairman of the graphic design department, and by **Robert Gotsch**, instructor in poster design.

**Creighton Eddy Gilbert**, recently elected the Jacob Gould Schurman Professor of the History of Art at Cornell, assumed the new chair on July 1 this year. Formerly professor at Queens College and at Brandeis, Gilbert also served as book review editor of *The Art Bulletin* from 1969 to 1973. His appointment is a major component in Cornell's effort to upgrade its Renaissance studies program. An important feature in the creation of this new chair is a graduate fellowship, with an annual stipend of \$3,500, for a student working in the same field as the professor. It is expected that, among other things, this student will be involved closely as an assistant to the professor in his research projects. (We find this a refreshingly open acknowledgement of the value to both professor and student of a relationship that is widespread on campuses across the country.)



Creighton Eddy Gilbert and Samuel Sachs II (with Petrus Christus), at Los Angeles County Museum of Art during 1977 CAA Annual Meeting.

From the University of Maryland, College Park, comes news that **Jerry Clapsaddle** has joined the faculty to teach graduate and undergraduate painting. Clapsaddle earned his BFA at Drake and MFA at Indiana University.

**Allen Downs**, the mainstay of the graduate film program at the University of Minnesota, Minneapolis, has retired after twenty-six years in the University film laboratory. A trained zoologist and former biology teacher, Downs has concentrated on nature in his own films, although the work of his students has been varied. Downs and his wife will live permanently in Mexico, where they have spent a good deal of time during the last thirteen years, including five years supervising students working and studying with Mexican artists and craftsmen.

The Institute of Fine Arts, NYU, recently announced that **Egbert Haverkamp-Begemann** will join its faculty on January 1, 1978. Professor Begeman will also serve as consultative curator of Dutch and Flemish painting at the Metropolitan Museum of Art. In addition, we regret having previously reported (on the basis of news received from another institution) that **Donald Posner** had left NYU. In fact, he remains a member of the Institute's faculty.

The San Francisco Art Institute has appointed **Stephen J. Goldstine** as its new president, relieving **Roy Ascott**, dean of the College, who has served as acting president since the resignation of **Arnold Herstand** last year. Goldstine received a BA from the University of California, Berkeley, where he also did graduate work towards a PhD. He comes to the Art Institute from a position as director of the Neighborhood Arts Program of San Francisco County. Before joining Neighborhood Arts, Goldstine was assistant professor of philosophy and chairman of the art department at St. Mary's College in Moraga. Also at the In-

## /people and programs

stitute, **Phillip E. Linhares**, director of exhibitions for the past ten years, resigned this summer. In addition to organizing a variety of interesting avant-garde exhibitions, including the first Bay Area conceptual show, Linhares tripled the gallery space available at the Institute. A new director has not yet been named.

**Sarah Boehme**, instructor in fine arts and curator of the growing collections at St. Lawrence University, will be in Rome this year. During her absence, **Paul Schweizer** will replace her in both positions at the Canton, New York, campus. **J. Michael Lowe** is chairman of the fine arts department.

New appointments at the University of Michigan, Ann Arbor, are **Alfred Hinton**, formerly of Western Michigan University, and **David Boyd Smith**, graphic designer and formerly of Northern Illinois University. **Thom Bohnert** joins the staff as a visiting artist, replacing **John Stephenson**, who is on sabbatical. Bohnert is a ceramist from Cranbrook who has taught at Mott Community College. During the summer terms, three guest artists, **Vickie Sedman** (Tyler), **Linda Weiss** (Cranbrook), and **Eleanor Moty** (Univ. Wisconsin) taught metalsmithing and jewelry. **Sewell Sillman** is offering two short courses in color at the beginning of both fall and winter terms. In mid-fall the School of Art's Slusser Gallery will mount an exhibition of works by 12 invited artists who represent the fields of fiber, clay and metal. **Wendel Heers**, **Sherri Smith**, and **Jacquelyn Rice** of the faculty are organizing the show.

At California State University, Long Beach, **Tom Ferreira** has returned to full-time teaching and **Howard Hitchcock** has succeeded him as chairperson of the department. New lecturer appointments include **Claudia Brown** (Univ. Kansas) in Oriental art, **Connie Jenkins** in painting, **Hiroshi Oda** in textile design, **Archie Boston, Jr.** in graphic design, **Irving Shechter** in industrial design and **Ludwig Stromayer** in art education.

**Janice Raitzel** (MFA Claremont) has been appointed instructor in painting and drawing at the University of New Mexico. The department will be moving into its new art building this fall. Designed by **Antoine Predock** of Albuquerque, the new facility will house photography, lithography, ceramics, sculpture, painting, drawing, studios, the slide library, photographic study and art history offices. **Bainbridge Bunting**, professor of art history, recently published *Early New Mexican Architecture* with the University of New Mexico Press. **Mary Elizabeth Smith**, also in art history, received a Guggenheim for 1978-79.

The department of art history at the University of Wisconsin-Milwaukee has appointed **Patrick McNaughton** as assistant professor to teach primitive art. Modern art and architectural history will be taught by visiting faculty **Rhinehold Hohl** and **Paul E. Sprague** respectively. Other members of the department are **Jane C. Waldbaum**, ancient; **Ronald E. Malmstrom**, medieval; **Barry Wind**, baroque; and **Norman D. Ziff**, gallery director.

Newcomb College of Tulane University has announced that **Richard J. Tuttle** (PhD Stanford) joined its faculty this fall after four years as the first American *wissenschaftlicher Assistent* at the Biblioteca Hertziana in Rome. Chairperson of the department is **Jessie Poesch**.

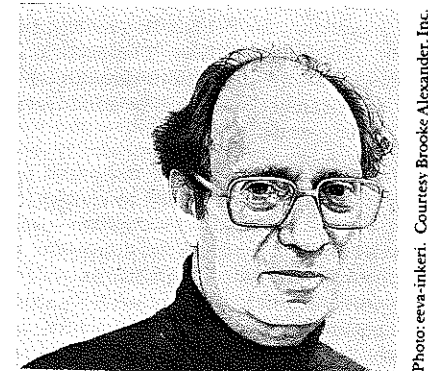
New faculty members at Tufts University are **Pamela Allara**, teaching modern art, and **Margaret Henderson Floyd**, teaching American architectural history. **Ivan Galantic** will be on leave during the fall. **Helena Nelken** is the recipient of a year's fellowship from the Von Humboldt Institute and will spend much of the year in Germany and **Anne van Buren** will be on leave as a fellow of the Radcliffe Institute for the year.

Three one-year appointments have been made to the faculty at the University of Southern California: sculptor **Jud Fine**, who comes from the post of sculptor-in-residence at the Art Institute of Chicago; painter **Ron Davis**, from Claremont; and renaissance art historian **Eunice Howe**, from Johns Hopkins University. **Margit Omar**, painter in the studio faculty, received the 1977 New Talent award given by the Council of the Los Angeles County Museum. **Rebecca P. Gowen** of the art history faculty has assumed the duties of acting associate dean of fine arts for the year.

The department of the history of art at the University of Kansas will acquire a new name as well as new quarters when term begins this fall. Moving out of its old home at Spooner Hall to the new Helen Foresman Spencer Museum, the department is being renamed the Kress Foundation Department of Art History. (The departmental facilities in the museum building are being completed under a grant from the Kress Foundation.) New appointments in the department will be **Stephen Addiss**, University of Michigan, to teach Japanese art and **Thomas Southall**, University of New Mexico, to teach the history of photography. **Robert Enggass** will return to the campus after spending the spring and summer in Rome, and **Marilyn Stokstad** returns from a year at Yale's National Humanities Institute. Recent publications by members of the department include **Robert Enggass** and **Marilyn Stokstad**, eds., *Hortus Imaginum: Essays in Western Art* (University of Kansas Humanities Series); **Erik Larsen**, *La Vie, Les Ouvrages et Les Elèves de Van Dyck* (Royal Academy of Belgium); and **Robert Enggass**, *Early 18th-Century Sculpture in Rome* (Pennsylvania State Press), which won the Daria Borghese Award for 1977.

At SUNY, Buffalo, **Dorothy Glass** received the Chancellor's Award for Excellence in Teaching and **Charles Carman** and **Alan Birnholz** have been promoted to associate professor. **Jack Quinan** received a SUNY research grant for work in England during the summer of 1977 and **L. Vance Watrous** continued his excavations in Crete. Another SUNY research grant was awarded to **Ora Lerman**, Suffolk Community College, for a project based on his paintings and entitled "Childish Things: Towards Evolving a New Language of Symbols."

**Philip Pearlstein** has been named Distinguished Professor at the City University of New York (Brooklyn College). A member of the CAA Board of Directors and of its Executive Committee, Pearlstein is the first artist-teacher to be so honored. Another new appointment for a CAA Board member is **Shirley Blum**, professor of art history at SUNY, Purchase.



Philip Pearlstein. Stipple etching by Theo Wujcik.

After seven years as chairman of the department at Lehigh University, **Richard Redd** will return to full-time teaching this year. **Ricardo Viera**, director of exhibitions, will serve as acting chairman for 1977-78 during the search for a replacement for Redd.

**Herbert Kessler**, chairman of the art history department at Johns Hopkins, has been appointed to the Editorial Board of *The Dictionary of the Middle Ages*, which is being prepared by the American Council of Learned Societies.

Other new appointments include **Peter Agostino**, who will teach film and video at Wright State University, and **Ellen Schwartz** (PhD Institute of Fine Arts, NYU) at Eastern Michigan University. Not-so-new is **Livio Saganic**, who joined the faculty at Drew University a year ago. Saganic, a painter and printmaker, graduated from Pratt Institute and did graduate work at Yale. At the University of California, Santa Barbara, **Larry Ayres** is department chairman for this year.

### NEW ACTIVITIES

The art history department at Emory University this spring inaugurated an endowed lectureship in art history with a lecture on Winslow Homer by **William R. Gerds**. This fall, **Leo Steinberg** will give the second lecture: "Readings in Michelangelo's Body Language," October 13. In addition to the Ph.D. program that Emory offers through its interdisciplinary Institute of Liberal Arts, the University this year is beginning a master's program in art history. Requiring nine graduate courses, the M.A. can be completed in one three-quarter academic year, al-

Continued on p. 10, col. 1

## /people and programs

though a thesis is also required. For further information, department chairman Thomas W. Lyman should be contacted.

As part of the Rockefeller Foundation program of grants for the study of American art, the University of California, Los Angeles recently awarded a fellowship to Ann Suydam Lewis for an investigation of the life and work of Samuel Colman. Other UCLA students benefiting from the program are Patricia D. Trenton, Judy Larsen, and Serge Builhaut. The Foundation has selected twenty institutions through which these American art funds will be administered over a three-year period.

"Basement archaeology" is a technique now being developed at Cornell, led by classics professor Peter I. Kuniholm. Somewhere—or in many now unremembered locations—on the Ithaca campus there are some 500 casts of Greek sculptures, including full-size casts from Olympia, Pergamon and Athens. Furthermore, it is thought that in some cases the original has been destroyed since the early casts were made. With the assistance of faculty from the departments of classics, art history, architecture, art and planning, as well as the Johnson Museum, students are currently locating, cleaning, repairing and cataloging the various objects unearthed. Kuniholm also hopes to inaugurate a credit course that might stress the museum techniques involved.

At the Massachusetts Institute of Technology the Catherine N. Stratton Collection of prints will be reinstated as a feature of campus life. Members of the M.I.T. community are able to borrow prints from the collection for use in their offices and rooms, thus bringing real, rather than reproductive, art to the community.

The Cranbrook Academy of Art is offering a suite of prints by ten graduates of the Academy. Proceeds will be donated to the school. Including lithographs, etchings, engravings, screens and relief prints, the edition of 20 is offered at \$750. Artists participating in the "Cranbrook Suite" are: Kestutis Kizevicius, Ronald Kosek, Susan LeVan, James Moore, Czashka Ross, Peter Scott, Norm Stewart, Mary Taylor, Doug Tyler, and D. W. Wharton.

### NEW FACILITIES

Columbia College in Chicago has announced the establishment of a new showcase for contemporary photography. The newly appointed director is Charles Desmarais, formerly with the photography journal *Afterimage*. The new Chicago Center for Contemporary Photography, described as the "largest and most versatile exhibition space for the regular display of photographs in the Midwest," will open in October with a group show titled *Corroboration and Constructions*.

Last February the Junior College of Albany, a division of Russell Sage College, opened a new gallery facility under the direction of Frances W. Martin. With over 600 square feet of exhibition space, the gallery plans to show works in a variety of media. The opening show was ce-

ramics by Hobart Cowles of the Rochester Institute of Technology, fibers and body coverings by Janet Nyquist, and silver by Freida Post. That show was followed by paintings and collages by Jack Bosson.

The Pennsylvania Academy of Fine Arts, having so successfully restored its magnificent Furness Building, recently announced purchase of 1809 Chestnut Street, Philadelphia. Adjacent to the Peale House annex, the new-old building will be converted into sculpture studios for student use.

### MUSEUM STAFF NOTES

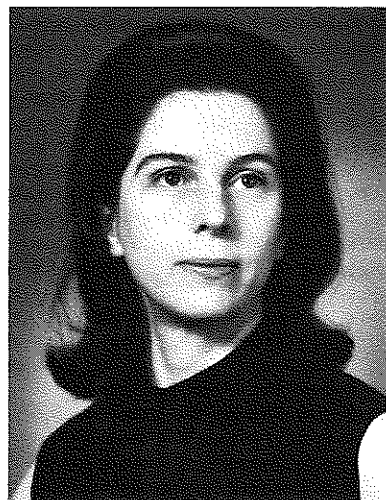
Americanist John Wilmerding, Leon E. Williams Professor of Art at Dartmouth, has left the Hanover campus to become the curator of American art and senior curator at the National Gallery in Washington. Educated at Harvard, Wilmerding has been a member of the Dartmouth faculty since 1965, and is especially well-known for his pioneering work on the marine painters Fitz Hugh Lane and Robert Salmon. In 1976 his volume *American Art* appeared in the Penguin series. Wilmerding succeeds William P. Campbell, who had served at the National Gallery for twenty-five years prior to his death last December.

Stephanie Spencer (PhD candidate Univ. Michigan) has joined the staff of the Memorial Art Gallery of the University of Rochester as associate curator. Ms Spencer has previously been associated with the Wadsworth Atheneum, the Gardner Museum in Boston, the University of Michigan Museum and with New York's Metropolitan Museum, as a summer intern. She replaces Renee Beller, who has accepted a position as assistant curator of education and interpretation at the De Young Museum in San Francisco.

This fall, John B. Kuiper begins work as director of the department of film and curator of motion pictures at the International Museum of Photography/Eastman House in Rochester, replacing James Card, who retired in May. Educated at the University of Iowa, Kuiper comes to Rochester from the Library of Congress, where he headed the prints and photographs division after having spent more than a decade in the motion picture section. He has also taught at American University and at the University of Iowa.

Anne B. Covell has joined the staff of the Fleming Museum, University of Vermont, as administrative assistant. Nina Parris, Bill Lipke, and three students have organized a show of watercolors by Walt Blodgett, funded by the state's Arts Council, for the Brattleboro Museum.

Bonnie Baskin, curator of education at the University Museum, Berkeley, has resigned to pursue graduate studies at Santa Cruz. A member of the Berkeley staff since 1971, Ms Baskin originated a program that trained students to work as museum guides for academic credit. Another resignation, but one not scheduled until next June, is that of Peter Bunnell at the University Museum, Princeton.



Ann Sutherland Harris

CAA Board member Ann Sutherland Harris joined the Metropolitan Museum of Art as Arthur Kittredge Watson Chairman for Academic Affairs (she tells us she always writes "sic" after that one). The newly created position involves coordinating liaison between the Met and institutions of higher learning.

At the Bowdoin College Museum of Art, curator Russell J. Moore has been appointed acting director for the 1977-78 academic year. Moore will hold that position while the director, Katharine J. Watson, conducts a nine-month research study of Giambologna in Florence. Two other Bowdoin title changes are former assistant curator Margaret Burke Clunie (PhD candidate Univ. Delaware), named curator, and Lynn C. Yanok, a member of the Bowdoin staff since 1965, named administrative assistant to the director.

The Chapel Arts Center, Saint Anselm's College, announces that Beverly Welber and Paul Sullivan have joined the gallery staff as associate director and registrar respectively. Ms Welber received her MA from the University of Missouri and completed an internship at the Yale University Art Gallery; Mr. Sullivan had been registrar at the Manchester Institute of Arts and Sciences.

Jeffrey Hoffeld, director of the Neuberger Museum and art historian at SUNY, Purchase, has been awarded a grant under the NEA's Museum Professionals Program for a study of the work of the painter Jan Muller.

Karen T. Campbell (MA Brown) is the new assistant curator of graphics at the Museum of Art, Rhode Island School of Design. While a graduate student, she worked as an assistant in the graphics department.

Other new appointments: Antoinette Dennison (MA Univ. Maryland) has been named assistant to the director at the Henry Morrison Flagler Museum in Palm Beach. Two new appointments at the E. B. Crocker Gallery in Sacramento: Joanna Ownby as registrar and Susan von Berckefeldt as assistant to the director for museum services. E.S.R. ■

## a quick guide to artists' rights under the new copyright law

The President has recently signed a new copyright law which changes the old law and strengthens artists' rights. This is a quick guide to the new statute. It is by no means complete, but summarizes the basic provisions of the law as they affect artists.

The effect of the new law is best illustrated by a comparison with the former law:

Under the old copyright statute, there were two types of copyright, common law copyright and statutory copyright. Common law copyright existed before a work was "published." What constituted the "publication" of a work of art was difficult to determine. Under some of the cases, it was sufficient if a work was publicly displayed. When a work was "published" without a copyright notice, the reproduction rights fell into the public domain and the work thereafter could be freely reproduced by anyone.

Statutory copyright was acquired by placing a copyright notice on the work. This notice consisted of a "c" in a circle or the word "copyrighted," together with the date and the artist's name. A copyright notice placed on a work of art prior to publication provided statutory copyright protection for the duration of the copyright. The statute did not provide for any specific location of the copyright notice, but the cases held that the notice must be in a location reasonably calculated to give notice to the public, i.e., a reasonably prominent place such as the front of a painting or the base of a sculpture.

Although registration of a copyright was required to enforce an artist's rights, as through an infringement action, the copyright notice itself was sufficient to acquire a copyright. The statute provided for "prompt" registration, but this was interpreted by the Copyright Office to mean registration at any time during the first 28 years after publication.

Where there was a statutory copyright, i.e., when the copyright notice was on the work, the rights remained with the artist even after the work was sold or otherwise transferred. Common law copyright, i.e., the copyright existing prior to publication where there was no copyright notice, however, passed with the work in the absence of a state statute providing for the retention of common law copyright by the artist, such as that in New York.

The law provided for two consecutive 28-year copyright terms, commencing with publication.

The new law, effective January 1, 1977, makes the following changes:

1. There is no longer any common law copyright. A statutory copyright owned by the artist is created as soon as the work is made. No copyright notice is required to create copyright—although a notice is required to keep

the work out of the public domain after "publication." This provision of the statute casts substantial doubt upon the validity of those state statutes which deal with the preservation of common law copyright, since that type of copyright will no longer exist.

2. The public display of a work of art does not in and of itself constitute publication. Publication occurs when a work is sold, leased or loaned or when it is offered for sale, lease or loan to the public. Thus, mere display in a museum or other public place does not deprive the artist of copyright, unless the work is also offered for sale or loan. The loan of a work by an artist to a museum for public display probably constitutes publication. The new statute gives to the copyright owner the exclusive right "to display the work publicly," although unlike the exclusive right of reproduction, this right passes with the work. This means that when an artist owns a work lent to a museum, the artist may condition the loan on a proper public display, subject to agreement with the museum.

3. Publication, as above defined, without a copyright notice causes the work to fall into the public domain. However, if within five years after publication without notice the artist (a) registers and (b) makes "a reasonable effort to add notice to all copies," the copyright is not invalidated. Innocent infringers are not liable for damages, however, during the period prior to registration.

4. Although registration is not required to create a copyright, the copyright must be registered if the artist wishes to sue for copyright infringement. The new statute provides for registration "at any time during the subsistence of the copyright in any published or unpublished work."

5. The form of the copyright notice remains the same. The new statute provides that the notice must be in a such a position as to "give reasonable notice of the claim of copyright." The Register of Copyrights is authorized to issue regulations on the positions of copyrights. Present regulations provide that a copyright notice may in some cases be placed on the back of a work of art.

6. If a copyright notice is on the work, the artist retains the copyright when the work is sold or otherwise transferred unless there is a written transfer of the copyright.

7. The duration of copyright of a work created on or after January 1, 1978 is the life of the artist plus fifty years. Copyright in a work created before January 1, 1978, and not copyrighted or in the public domain, begins on January 1, 1978 and extends for the life of the artist plus fifty years.

Gilbert S. Edelson ■  
Honorary Counsel, CAA

REMINDER: the Preferential Ballot is being mailed separately. Please retain information on nominees until you receive it.

## /placement: annual review

**Male/Female Ratio.** Again, as last year, women seem to do somewhat better both in receiving interviews and in being hired than their representation in the pool of applications. For artist openings women represented 27% of the applications, 34% of those interviewed, and 40% of those hired. For art historian openings women represented 43% of the applications, 51% of those interviewed, and 49% of those hired. For "others" the representation was 40% of the applications, only 28% of those interviewed, but 42% of those hired.

Comparing the above application figures with the applicant pool (see chart), it becomes clear that women apply for proportionately fewer positions than do their male counterparts. Thus women represent 36% of the artist applicant pool, but account for only 27% of the applications for artist positions; women represent 63% of the art historian applicant pool, but account for only 43% of the applications. It would be interesting to know whether this discrepancy is caused by lack of confidence, lack of mobility, or some other factor.

**Rank and Salary.** Part-time positions are not included.

**Artists.** Of 80 usable reports, 26 placements were at the rank of instructor, salary range \$8,561—\$13,800, median \$11,000; and 50 were for assistant professor, range \$10,000—\$17,500, median \$13,500. Median salaries for males and for females were the same. Last year the median salary for instructor was \$10,000 and for assistant professor \$12,500. Three associate professorships were filled at \$16,000, \$17,904, and \$25,000 and one full professorship at \$18,000.

**Art Historians.** We received usable data for 61 full-time placements, of which 19 were at the instructor level, salary range \$10,000—\$13,500, median \$12,500. At this rank the median was the same for men as for women. There were 38 placements at the rank of assistant professor, salary range \$9,000—\$18,000, overall median \$13,600, but with a difference of \$1,000 in the median for men (\$13,500) and for women (\$12,500). Last year the median salary for both instructor and assistant professor was \$12,500. One position was filled at the rank of associate professor (\$16,000) and three positions at the rank of full professor (\$16,500, \$25,000, and \$27,000).

**What Worked.** CAA Positions Listings, for 118 of the institutions reporting. Chief among other sources of initial contact with the successful candidate were recommendations from colleagues (26 positions); past or present employees (13 positions) and former students (3 positions). In addition to the CAA Positions Listings, major means of publicizing openings were announcements to graduate schools (56 positions); other professional organizations (American Association of Museums, Society of Architectural Historians, National Art Education Association, etc.); listings with women's and minority groups (Women's Caucus for Art, Hers, Black caucuses, affirmative action registries, etc.); and advertisements in *The New York Times*, *The Chronicle of Higher Education*, local newspapers and specialized publications (*Ceramics Monthly*, *Crafts Horizons*, etc.). R.R.W. ■

## shows by artist members

*A listing of solo exhibitions by artists who are members of the CAA. Listings should include name of artist, gallery or museum, city, dates of exhibition and medium. Since this service is available only to CAA members and since we can't possibly check all the exhibition notices we receive, please include a copy of your current membership card.*

JAMES ADLEY. Neill Gallery, 136 Greene St., New York City. Sept. 6—17. Very large acrylic paintings. Sept. 20—Oct. 1. Large acrylic paintings.

GEORGE G. CAPRON. Harold Bently Learning Resources Center, Northern Essex Community College, Haverhill, Mass. Oct. 3—28. Acrylic paintings.

JERRY CLAPSADDLE. Lenore Gray Gallery, Providence, R.I. Sept. 11—Oct. 7. Max Protetch Gallery, Washington, D.C. Oct. 18—Nov. 12. Paintings.

JACQUELINE ANN CLIPSHAM. Atlantic Gallery, 81 Atlantic Ave., Brooklyn. Oct. 18—Nov. 6. Ceramics and drawings.

JO HANSON. Utah Museum of Fine Arts, Salt Lake City. Sept. 17—Oct. 30. "Crab Orchard."

KEIICHI HAYANO. Berea College, Berea, Ky. Sept. 5—19. Siena Heights College, Adrian, Mich. Sept. 27—Oct. 12. Interlochen Arts Academy, Interlochen, Mich. Oct. 22—Nov. 4. Prints (intaglio, lithograph, collagraph, embossment).

BETTY LA DUKE. Willamette University. Sept. Oregon State University. Oct. "China: An Outsider's Inside View," paintings, drawings, photographs and folk art.

DAVID SCHIRM. Philomathean Gallery, University of Pennsylvania, Philadelphia. September 1977. Drawings.

JOSEPH M. SEGURA. Mitchell Gallery, Carbondale, Ill. April 15—20, 1977. Paintings, drawings and lithographs.

GREGORY PRESTON SPAID. Center for Photographic Studies Gallery, Louisville, Ky. Sept. 12—Oct. 4. Photography and photo-collage.

DALE SPANN. Vivian G. Harsh Collection of Afro-American History and Literature, Carter G. Woodson Library, Chicago. June 1—30. "Images in Black," paintings, drawings and prints. ■

### LISTING OF MFA PROGRAMS

A non-evaluative directory of MFA programs offered by more than 100 institutions. Includes information on admission requirements and criteria, areas of concentration, degree requirements, fellowships, assistantships, tuition, application deadlines, etc.

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## classifieds

*The CAA newsletter will accept classifieds of a professional or semi-professional nature (sale of libraries, summer rental or exchange of homes, etc.). The charge is 50¢ per word minimum charge \$10.00, advance payment required. Make checks payable to CAA.*

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ART / ARCHITECTURAL / ARCHEOLOGICAL COLOR SLIDES, all taken personally. Universities from coast to coast are filling their needs from our files of thousands. Structures extend from Stonehenge to Frank Lloyd Wright; countries include Italy, France, England, Netherlands, Japan, U.S.A., Mexico, Greece, Egypt, Turkey and others; subjects include cathedrals, monuments, castles, capitals, stonework, details of furniture, decoration, everything useful for art instruction in depth. This may be the answer to that haunting feeling you may not quite be covering all the ground in your courses. Sicily trip planned for December: will take custom shots at your direction and you buy only those you like. Some originals available at \$2.50; first generation quality duplicates \$1.75. Write your needs and/or send one dollar for list. Dr. Harvey W. Mortimer, 109 Alexander Ave., Montclair, N.J. 07043.

ART BOOKS and reference material bought and sold. Offer one or many. Free catalogue. Honan, 49 Church, Westborough, MA 01581.

Bilingual (Spanish) RESEARCHER-WRITER in the arts, history. Washington, D.C. A. Hutchinson, 1129 New Hampshire Avenue, N.W., No. 601. Zip 20037. ■

**DATEBOOK.** 1 October deadline annual meeting abstracts . . . 10 October deadline preferential ballot . . . 31 October deadline December newsletter . . . 1 November deadline ACLS travel grant applications (conferences March—June) . . . 4 November deadline submission of positions for November 15 listing . . . 13 December deadline submission of positions for annual meeting listing . . . 25—28 January 1978 CAA annual meeting, New York City (placement begins 24 January) . . . 1 March deadline Millard Meiss applications.

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