

**Collection Management Policy for the Visual Resource Library  
at Liberal Arts University**

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## I. INTRODUCTION

Located in Raganathan Library at Liberal Arts University (LAU), the Visual Resource Library (VRL) is a complementary component of the wider university library. As such, the VRL houses a collection of analog and digital reproductions to support teaching and research at the university, particularly that of the Department of Art, Art History and Visual Studies. The collection reflects the university curriculum and the specializations of the LAU faculty. The collection is geared to a full range of art history as well as to “modern art”, as six of the current professors from the art history department specialize in post-18th century art and culture. The majority of the collection is digital, providing state of the art images.

While the focus is on procuring and using the digital image, the collection remains a mix of formats, including 35mm slides, photographs, locally produced digital images, and commercially licensed digital images. The VRL is in an ongoing process of digitization. To date, the VRL has digitized 50 courses and all the analog survey slides in the collection. The VRL will continue to house its analog slides, as these will likely provide content to be converted to digital format for years to come. Only after a thorough digital collection is harvested from the slides will they be moved off site for storage, perhaps to a repository.

The movement to digital format has enjoyed great responsiveness from university staff and faculty alike. This has been made possible by a “campus-wide initiative, funding and commitment to provide the technical framework and [to] foster the cultural change to promote and support the digital classroom” (Abrams, L., et al 2003, p. 18). In response to user needs, lasting alliances have been forged between campus organizations. The comprehensive support of an interdisciplinary team of consulting technicians and academics has made transitioning to new technology a pleasure rather than a chore. The art and art history department faculty all teach digitally now, and often faculty initiate digitization projects which enhance the collection, such as providing digital images shot on site to be incorporated to the digital databases.

The VRL strives to work in compliment with all other University entities in creating the opportunity for increased visual literacy. Actual artworks are under the care of the University Museum. Books and films (video and DVD) on the subject of art are available at the Ranganathan Library, which is the central spoke in the university library system. The VRL

collection is integrated with that of the University Libraries system catalog, and all VRL images are stored on shared university servers. Thus, the catalog can be searched for subject, author or title, and the results will include images from the VRL collection. Additionally, Ranganathan Library subscribes to both CAMIO and ARTstor, commercially available artwork databases. CAMIO allows saving and use of a limited number of images, but the images are not high resolution. ARTstor features high quality images of artwork, but these images cannot be viewed outside the ARTstor program. Ranganathan Library also provides a video tape and DVD collection featuring supplementary materials for classroom teaching and student research in the areas of the visual arts. This video and DVD collection includes documentary footage of historical art subjects, interviews with contemporary artists and designers, independent and experimental projects in the area of film, as well as performances and art related presentations sponsored by or produced within the departments of the university.

The VRL does create digital reproductions of artworks given proper permissions and with the understanding that such will be available as part of VRL collection, and for educational purposes only.

## **II. COLLECTION DEVELOPMENT POLICY**

### **A. Scope of Collection**

1. Purpose: The primary use of the Visual Resource Library is to support the teaching and research needs of the faculty and students of the department of Art, Art History, and Visual Studies. LAU grants a Bachelor of Arts in both Art History (including a concentration in Architecture) and Visual Arts, as well as a Master of Arts in Art History. The VRL collection is also available for use by the other academic departments of Liberal Arts University, especially to support the other Humanities departments.

2. Collection Contents: The collection contains images of visual arts in areas such as architecture, drawing, painting, printmaking, photography, ceramics, and sculpture; the decorative arts, such as jewelry, textiles, and glass, are also included, as is some newer media such as performance art. European, American, African, Asian, and Oceanic cultures are all included. There are adequate architectural image resources to support the architectural concentration in the Art History BA.

### 3. Collection Guidelines

- a. Chronological: no limitations
- b. Geographical: no limitations
- c. Material Types: 35mm slides, digital images, photographic prints and negatives
- d. Resources: Funding from a recent Visual Arts Literacy grant has enabled the The VRL to license the full collections of two commercial digital art databases: Archivision and Saskia. The contents of these two commercial databases provide the majority of utilized images. The VRL continues to digitize its analog slide collection, and these digital images as well as the actual analog slides are also available for use.

As a rule, images of works of art by Visual Arts faculty, current and retired, are collected; preferably in digital form.

### 4. Qualifications by Subject and Library of Congress Classification

- a. Minimal Level: Indicates that only highly selective purchases - usually materials for reference use, general interest, or for the support of a very specific research need—will be made.
- b. Instructional Level: Indicates that standard works and selected current works will be required to support undergraduate and most graduate instruction or sustained independent study. This will include reference and fundamental bibliographic tools pertaining to the subject and a selection of representative journals. Retrospective purchasing is usually limited to standard works.
- c. General Research Level: Indicates that the library will acquire most of the materials required to support research through the doctoral degree level and the general research needs of the faculty. Allows for retrospective purchasing depending upon the characteristics and needs of the individual disciplines and their state of development in the collection.
- d. Comprehensive Level: Indicates that all currently published relevant materials will be acquired. Involves extensive programs of retrospective purchasing and searching for lacunae.

e. Intensive Level: Indicates the library will strive to acquire all appropriate current and retrospective written or recorded materials in all languages, editions, translations, and formats; manuscripts and other archival materials are acquired extensively. This level is appropriate for the creation or maintenance of a collection serving a national bibliographic resource.

## 5. Collection Development Policy Levels

Subject	LC Class	CDP Collection Level
Art and Art History		
Visual Arts	N	c
Artists	N8350-8356	a
Architecture	NA	c
Architectural History	NA190-1555.5	c
Architectural Drawing and Design	NA 2695-2793	c
Historic Preservation	NA 105-110	b
Landscape Architecture	NA 450.9-485	b
Sculpture	NB	c
Drawing, Illustration	NC	c
Printmaking and Engraving	NE	c
Wood Engraving	NE1000-1352	b
Decorative Arts, Applied Arts, Decoration and Ornament	NK 1-9955	b
Religious Art	NK1648-1678	b
Interior Decoration	NK 1700-3503	a

Other Arts Industries	NK3600-(9990)	a
Textiles, Dyes	NK8800-9505.5	a
Arts in General	NX	c
Photography	TR 640-685	c

## B. Existing Resources

### 1. Owned Resources

a. Slides and film transparencies: Much of the VRL's collection is in the form of 35mm slides which are boxed, indexed, and stored within the VRL workroom. The slides are physically organized along subject areas, but have not yet been catalogued (as a whole) into an electronic database. Incremental database cataloguing currently occurs as the slides are digitized. These slides have been acquired through a variety of sources, including commercial purchase, faculty, student, and community submission, and VRL staff photography.

b. Prints: The VRL maintains a small collection of photographic prints, but prefers to obtain materials either in digital form or as 35mm slides. Like the slides, these materials come from a variety of sources and are being electronically catalogued as they are digitized.

c. The VRL Digital Collection: The VRL maintains a collection of digital images from commercial sources and in-house digitization projects. These images are catalogued and are available through a password-protected interface. See section D (This originally said section D and E, however, there were no section E in the document, is that something that still needs to be added?) below for more information on in-house digitization projects. Since VRL resources are licensed for use by University constituents only, the VRL also maintains a listing of free access art databases. This list is updated regularly and is available through the VRL website.

### 2. Licensed Resources

- a. Databases: The VRL has access to database collections licensed to Ranganathan Library. These licensed images constitute the bulk of the VRL collection.
- b. Purchased images: Some images are licensed copies purchased from commercial vendors. These may also be added to the VRL Digital Collection, subject to licensing agreements.

### C. Acquisition of New Materials

1. Means of Acquisition: The VRL acquires new materials through four primary methods:

- a. Licensed databases.
- b. Ad hoc orders from other commercial sources.
- c. Gifts and donations.
- d. In-house digitization of preexisting print or photographic materials supplied by faculty, students, or other sources.

2. Preferred Formats: The following formats are preferred to facilitate the VRL's move to an all-digital collection:

- a. Professionally-generated digital images: This format maximizes quality and minimizes labor. Ownership is preferred, but funding considerations make licensing the more likely option in most cases.
- b. 35mm slides: These provide high quality for in-house digitization, and are also more easily stored for archival purposes.
- c. Film transparencies: These are more cumbersome and labor-intensive than slides, but provide acceptable quality.
- d. Prints and negatives: Preferred only when no other options are available.

### D. Digitization Policy

1. Selection Criteria for Digitization of Analog Materials Already in the Collection: Priority for in-house digitization is based on the following criteria:

- a. Value (rarity, completeness, depth)

- b. Demand
- c. Non-duplication
- d. Added-value criteria (collaborative potential, enhanced access, enhanced quality)
- e. Intellectual property rights
- f. Preservation criteria (potential for surrogates, safety of materials during digitization process)
- g. Technical feasibility
- h. Intellectual control (organization of materials, availability of staff, cataloguing)

2. Policy on Digitization of Faculty-Supplied Materials: Faculty supplied materials are digitized pursuant to the following policies:

- a. Faculty-provided slides, prints, and film transparencies are digitized upon faculty request with the understanding that they become part of the permanent VRL digital collection.
- b. Individual images from copyrighted monographs are digitized upon faculty request for classroom use only, and will not be added to the digital collection.
- c. While local "working" copies may be maintained within the VRL, the entire digital collection is backed up and accessible over the university's Central Computing Network. Due to copyright concerns, this backup will be password-protected and available only to members of the university community.
- d. Once digitized, the entire physical collection will be placed in archival storage.

## **E. Gift Policy**

Gifts are an important means of growing the collection as well as a valuable tool for community involvement. The VRL accepts gifts under the following circumstances and conditions:

- 1. No usage restrictions may be placed on the items given. This includes preexisting license agreements that may be in effect at the time of the gift. The VRL must also have permission to distribute items to more appropriate departments.

2. Items must be consistent with the VRL's collection management policy for acquisition of new materials (see above).
3. Condition of the items will be taken into consideration.
4. The VRL provides an acknowledgment of the gift, but not an appraisal, as per Internal Revenue Code (IRC section 170, paragraph 1704.41). A list of qualified appraisers will be maintained for distribution upon request.
5. Gift materials not included in the collection may be disposed of at the discretion of the VRL.

#### **F. Deselection, Preservation, and Replacement**

1. Deselection: Since the VRL collection is archival and research focused, deselection of owned analog materials is generally not pursued except in cases of duplication or damage.
  - a. Deselected materials will be eliminated at the VRL's sole discretion, although faculty input will often be solicited. Transfers to or trades with other institutions may be pursued.
  - b. Replacement for damaged materials will be pursued based on funding availability, rarity or uniqueness of the item to be replaced, and demand for the item.
2. Preservation: Preservation of analog materials is handled through the following means:
  - a. Digital surrogates are available through the VRL Digital Collection online interface. This function preserves original materials by minimizing usage and handling-related damage, and also provides a backup copy, albeit not one of archival quality.
  - b. Preservation of digital materials is achieved through multiple backups onto the university servers and local removable hard drives. Format migration will be considered as the need arises.

### **III. STAFFING AND RESPONSIBILITIES**

While NASAD, the accrediting organization for the art and art history departments, requires only that the library "be staffed by professionally qualified personnel sufficient to meet the various needs of the art and design unit" (NASAD 2007, p.55), the VRL itself is a member Art Libraries Society of North America (ARLIS/NA), which recommends three levels of staffing: professional (holding an MLIS degree at a minimum), paraprofessional/technical (holding an undergraduate degree or certificate, with a background in art history or studio art), and support staff (including student workers). ARLIS/NA further suggests that professionals within visual resource libraries "must have parity with other professional staff in the institution" (2007, Sec. III-E, Para. 3).

## **A. Policies**

It is the policy of the LAU Visual Resource Library to foster a spirit of collaboration amongst the University's departments and libraries by maintaining strong relationships with faculty and staff. The VRL has integrated the Visual Resource Library collection into the library catalog and databases and has implemented the storing of images on accessible university servers. The VRL focuses on service, and providing access to the Library's resources remains the staff's top priority.

In keeping with the recommendations of ARLIS/NA PUBLICATIONS, Staffing Standards for Art Libraries and Visual Resources Collections and the requirements of the NASAD (National Association of Schools of Art and Design), an accrediting agency for art schools/programs, and with the understanding that equitable employment practice guarantees the highest rate of employee productivity, the VRL has set the following policies:

1. All VRL employees must be considered in terms of parity with other professionals within the University and within their field.
2. Salary will be competitive with employees of peer institution VRLs.
3. Without exception, all VRL employees, including student workers will participate in semi-annual reviews. These reviews include feed back from all other VRL employees, regardless of rank.

4. Due to the increasing demands for multi-disciplinary understanding and technical expertise, professional development for VRL employees will be supported to the utmost. This includes membership in professional organizations and opportunities for continued education. This particular policy also includes student workers, as it is the goal of the University at large to foster professional and academic development for the individual student within the work-study program.

5. All VRL University employees, will receive competitive pay, and, with the exception of student workers, a benefits package including paid sick and vacation leave.

6. Employees who are not full time are entitled to pro-rated versions of these benefits and paid leave allowances. Insurance costs for part-time employees are not to exceed the percentage paid by full time employees.

## **B. Positions**

1. Director: The current director of the VRL, who holds an MLIS as well as an MA in Art History, oversees the collection. Responsibilities of the director include selecting and approving new additions to the collection, coordinating communication with faculty and the main library (including serving as a liaison to the main library), attending departmental meetings, and coordinating staff and digitization projects.

2. Technician: Under supervision of the director, the VRL technicians help coordinate digitization projects as well as requests from faculty. The technicians review and prioritize the Request Forms submitted to the VRL. The technicians train student workers who process the majority of Request Forms. The technicians and student workers provide training for faculty and students in using the physical and digital collection as well as any AV equipment provided for the VRL.

System editing functions (specifically of adding and modifying records) are limited to those who have been fully trained on the system and who are directly responsible for its upkeep and usability. This allows the trained personnel to maintain the integrity, quality, and organization of the VRL collection.

## **IV. USAGE AND AVAILABILITY POLICIES**

### **A. Time Frame for Access and Scanning**

Procedures for requesting new materials to be digitized are as follows:

1. Requests from faculty members are accepted, and are prioritized based upon the stated goals and objectives, budgetary constraints, and time constraints.
2. Requesters must include a completed Request Form, and should allow one to two weeks for processing, although exceptions may be made in emergency situations. Requests for processing of new materials must first be checked for duplication within the system, etc.
3. Each faculty member is allowed 25 images per week per course taught under normal circumstances. Again, a Request Form must be submitted for each source item, and faculty should allow a two-week turnaround before digitized images will be available in the system.
4. Due to copyright restraints, entire books may not be digitized unless publisher permission has been obtained in writing. The faculty member is solely responsible for obtaining this permission.
5. "Fair use" materials scanned from copyrighted materials will not be added to the digital collection.

### **B. Faculty Browsing and Research**

Faculty members may browse/use the collection subject to the following conditions:

1. Faculty members must first be registered with the VRL and must use the individualized drop cards they will be issued upon registration; these cards contain the faculty member's name and access privilege information.

2. Physical collection: faculty members must replace each slide removed with an individualized drop card. Slides must be returned by the end of the semester.
3. Digital collection: faculty members will be issued login credentials for accessing the system upon registration; these credentials will allow access to high-resolution images for classroom use.
4. AV equipment may be checked out for on-campus use. Classroom use is the single top priority.

### **C. Student Use of Facilities**

Students preparing for in-class presentations may also be granted access to the collections, subject to the following conditions:

1. Students must first be registered with the VRL: art students have priority registration.
2. Physical collection: students must replace each slide removed with a drop card provided by the VRL. Slides must be returned within two weeks.
3. Digital collection: students may browse limited-resolution images at any time through the university library portal. Students may also, at the discretion of the VRL, be issued temporary login credentials for accessing high-resolution images for classroom use.
4. AV equipment may be checked out for on-campus use. Classroom use is the single top priority.

### **V. COPYRIGHT STATEMENT**

The VRL acknowledges and respects the intellectual property rights of content providers in all cases. The library operates under the fair use provisions of U.S. copyright law, which allows limited reproduction and display of copyrighted material for education and research purposes.

## **A. Definitions**

1. Section 107 (Fair use) of the US copyright law permits copying of materials for such uses as "criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research" (United States Copyright Office 2007). This exemption takes into account: (1) the non-profit and educational nature of the use, (2) the nature of the work in question, (3) the proportion of the work used, and (4) the effect on the potential market value of the work.

2. Section 108 (Reproduction by libraries and archives) permits libraries to create and distribute copies (and for specifically defined preservation uses, up to three copies) of materials already held in the collection as long as these copies are not produced for commercial gain and are not available to the general public outside the library premises.

## **B. Policies**

In order to protect intellectual property rights the VRL has the following policies:

1. The VRL maintains a bibliography of copyright resources for the staff and client use (see Section V).

2. Copyright information for individual images and other items is stored with the image, either in physical format for slides and prints, or in metadata for digital objects. In addition, the web interface for the VRL Digital Collection contains either a notice of copyright status, if known, or a warning of potential copyright status, for all materials.

3. Digitized materials created from owned analog resources (slides, etc.) owned by the VRL are assumed to fall under Section 108, and are available only through a password-protected interface to library users. Digitized images are not accessible to the general public.

4. If the analog originals themselves are not owned by the VRL, and the request falls under Section 108, the materials are digitized for one-time classroom use only and will not be added to the collection. In addition, such use must fall under fair use guidelines

with respect to the nature and proportion of the work. For reproduction beyond fair use, proof of copyright clearance must be obtained user and must be in writing.

5. Copies of materials that are demonstrably in the public domain may be added to the VRL Digital Collection at any time, even if they are not owned by the VRL.

## REFERENCES

### A. Works Cited

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Executive Board and the VRA Boards of Directors for ARLIS/ NA Publications. (2002). *Criteria for the hiring and retention of visual resources professionals*. Retrieved December 4, 2007 from <http://www.arlisna.org/resources/onlinepubs/staffing.html>

National Information Standards Organization.2004. *A framework of guidance for building good digital collections. 2nd edition*. Retrieved December 4, 2007 from <http://www.niso.org/framework/framework2.html>.

## APPENDIX A: COPYRIGHT RESOURCES

Resources from University of Michigan's Museum of Art's THE ESSENTIAL RESOURCES FOR VISUAL RESOURCES PROFESSIONALS

University of Michigan Museum of Art, used here verbatim from <http://art-design.umich.edu/mother/vrref.html> (as of 12-04-07)

Copyright Law Materials from the Legal Information Institute at Cornell University  
Provides an overview of copyright with links to the U.S. Copyright Act, federal and international materials, and other resources.

<http://www.law.cornell.edu/topics/copyright.html>

The Copyright Website

Intends to provide practical and relevant copyright information to a wide-ranging audience. Includes such topics as visual, audio, and digital arts, and news items.

<http://www.benedict.com/>

Digital Future Coalition

Representing both the owners and users of intellectual property, the DFC is comprised of members from both not-for-profit organizations, educational and cultural institutions, and commercial trade associations. This site provides information on the issue of copyright and the digital age.

<http://www.dfc.org/>

Institute for Learning Technologies Guide to Copyright

Besides supplying general information on copyright, this site includes access to the Institute's Copyright Resources for Education Online (CREDO), a database of original material providing important basic information and useful tips on how to protect one's work and how to comply with the existing rules for the use of others' copyrighted works.

<http://www.ilt.columbia.edu/>

U.S. Copyright Office

<http://www.copyright.gov/>

also, listed separately,

Humanitech

<http://www.humanities.uci.edu/humanitech/copyright/copyright.html>

## **APPENDIX B: RESOURCES FOR GUESTS AND COMMUNITY**

Although copyright restrictions prohibit the LAU VRL from providing access to images which it has purchased or licensed commercially, the following resources may provide some assistance to guest researchers and to the larger community. We welcome suggestions and recommendations for this listing as we work to keep it current and to expand it: please see e-mail link to Resources Director, LAC VRL on the VRL homepage.

University of Michigan Museum of Art:  
THE ESSENTIAL RESOURCES  
FOR VISUAL RESOURCES PROFESSIONALS  
<http://art-design.umich.edu/mother/vrref.html#Copyright>

University of California, Irvine  
Finding and Using Images  
<http://www.arts.uci.edu/vrc/page12a.htm>

Big Art Mob  
<http://www.bigartmob.com/>

## APPENDIX C: ARCHIVISION DIGITAL DATABASE CONTENTS OVERVIEW

Archivision is purchased in "modules," and purchase allows access to the contents of each module for perpetuity. The VRL has purchased license to all Archivision modules. The following is the description from the Archivision webpage which provides a brief description of what types of artwork are available in each module. The following is verbatim from <http://www.archivision.com/educational/overview.html> on Dec. 03, 2007.

The Library's Base Collection is a core architecture collection representing major Greek, Roman, Medieval, Renaissance, Baroque, 18th & 19th Century and Modern sites. The focus here is the Italian Renaissance and Baroque and Modern architecture, especially the work of Louis Kahn and Le Corbusier. The collection also includes gardens & parks, city skylines, cityscapes and public art as well as other design related topics, such as C.R. Mackintosh furniture drawings,

The first Addition Module completes our holdings on Renaissance and Baroque Rome not included in the Base Collection. It also contains all of our Ancient Egyptian material (close to 2000 images - this was our major photographic campaign of 2004). The collection also holds all of our Islamic material in Egypt, as well as overview sets on Cairo, Aswan and Luxor. Many contemporary sites are also included, especially those in Vancouver, Seattle, Boston and Montréal.

Module Two contains all of our Andrea Palladio material (over 700 images, of which 299 are Scamozzi etchings illustrating plans, sections and elevations of Palladio's work); all of the Hector Guimard collection (229 images); Fascist architecture in Italy; most of our holdings from London England; and the balance of our Ancient Greek and Bramante material not contained in the first two modules. The Module also includes all of our Islamic architecture in Turkey plus contemporary architecture in Florida, New York, Montreal, and Washington DC. The Module is rounded out with 300 exquisite new (May 2007) photographs of the exterior and interiors of Mackintosh's Hill House.

Forthcoming spring 2008:

The Third Addition Module contains all of our recent photography from Chicago (summer 2006); the rest of our holdings on Frank Lloyd Wright; and our Ancient Roman architecture and art, including the mosaics from Villa Erculea in Sicily. The module also holds the rest of our French Chateau and gardens and Byzantine architecture from Mystras, Greece, among many other subjects, including excellent coverage of the Oxford colleges photographed in May of 2007.

Forthcoming spring 2009:

We are currently building module FOUR. So far this module holds all of our material from Russia (Moscow & St Petersburg - over 2000 images photographed during the summer of 2005), including many of the major palaces and gardens around St Petersburg. The module also holds more material from Paris, including several important hotels, new architecture in Kansas City, and all of our ancient Roman drawings.

## APPENDIX D: SASKIA DIGITAL ART DATABASE CONTENTS OVERVIEW

In addition to the entire Archivision holdings, the VRL also has licensed the entire collection of Saskia's Digital Art Database. These images are licensed in perpetuity. Following is the description provided by Saskia of the contents of each portion of their digital collection. This information is taken verbatim from: [http://www.scholarsresource.com/browse/image\\_sets](http://www.scholarsresource.com/browse/image_sets) on December 04, 2007.

### Digital Image Sets from Scholars Resource

#### Atlases and Maps

CDR-1095 Title: Atlases and Maps

Description: The image set includes Globes, Atlases and Maps and--more specifically--site plans, city plans, and navigational charts.

Views: 99

#### Survey Set: Music and Musical History

CDR-1103 Title: Survey Set: Music and Musical History

Description: This fine range of images depicts a variety of scenes of music making, as well as composer portraits, musical instruments, autograph score sheets, and letters. From ancient Roman mosaics to works from the 19th century, these images are an excellent visual background for any music appreciation course. (created 4/07)

Views: 137

#### Survey Set: Images for the Sciences

CDR-1131 Title: Survey Set: Images for the Sciences

Description: Here is an eclectic collection of images related to a variety of scientific disciplines: Medicine, Anatomy, Biology, Anthropology, Astronomy and Engineering. Examples of early industrial technology are an automated loom, 1745; James Watt's Steam Engine of 1781; and the internal combustion engine of 1860. These illustrations are in the form of engravings, paintings, objects and models. Of particular interest is the group of Models constructed from the drawings of Leonardo da Vinci. (created 4/07)

Views: 217

#### Manuscripts

CDR-1133 Title: Manuscripts

Description: An outstanding collection of religious and secular manuscript painting representing a range of cultures from China, India and Armenia to the countries of Western Europe. Religious manuscripts include Jewish, Islamic and Christian texts. Images from Psalters, Bibles, Gospels, and Books of Hours offer a variety of historiated initials and marginal decoration. Images from secular texts range from Botanicals to maps to Aztec Feather Artisans; and treatises on surgical instruments and 'ingenious mechanical devices' to the Silk industry. Selections from literary works by Pliny, Virgil, and Boccaccio, and illustrations of historical events and historic personages are also included. This wide group of manuscript examples is appropriate to disciplines as disparate as History, Literature and the Sciences. (created 4/07)

Views: 552

#### Historic Events

CDR-1134 Title: Historic Events

Description: Bringing history to life with images! Depictions of Land Battles, Sea Battles, Victories, Defeats, Surrenders, Grand Councils, Treaty Celebrations, Coronations, Executions, Assassinations, Weddings, Funerals, and natural disasters. This broad gathering of Historic Events is reported pictorially in the form of paintings, engravings, models, medallions, and reliefs. 4/07 For Historic Personages, please see Set CDR-1070 For Historic Costumes, Fashions and Uniforms, please see Set CDR-1178

Views: 937

#### African Art

CDR-1152 Title: African Art

Description: Art from the continent of Africa is represented here by sculpted items, masks, plaques, historic photographs and images of the Great Zimbabwe National Monument. The wide variety of masks is matched by the various materials from which they are constructed: wood, bronze, terra cotta, shells, mud, hair, etc. 4/07

Views: 68

#### Ancient Egypt: Architecture and Sculpture

CDR-2206 Title: Ancient Egypt: Architecture and Sculpture

Description: Photography done on site at the major Egyptian tombs and temples, including Aswan, Giza, Karnak, Luxor, Thebes and the Valley of the Kings and Queens. Includes the Stepped Pyramid and Complex of Zoser, Great Pyramids and Sphinx, Mortuary Temple of Queen Hatshepsut and the Mortuary Temples of Ramses II and III (including aerial views of the sites). Museum objects include the Seated Chephren, Seated Scribe, Rahotep and His Wife Nofret, Palette of Narmer, Knife from Gebel el Arak, Amarna period sculpture and objects from Tutankhamun's tomb. 193 additions to the Set from the Bridgeman Image Archive, added April 2007

Views: 461

#### Ancient Near Eastern: Architecture and Sculpture

CDR-2207 Title: Ancient Near Eastern: Architecture and Sculpture

Description: This selection draws heavily on the collections in the Louvre and the Metropolitan museums and includes important representative objects from the major cultures of the Ancient Near East: Akkadian, Assyrian, Babylonian, Elamite, Sumerian, Achaemenid Persian, Sassanian, and Parthian, as well as Neolithic and Iron Age objects. Included are the Victory Stele of Naram-Sin, the Stele of Hammurabi, statues of Gudea, and the statue of Queen Napirasu. Sites photographed include Persepolis and the tombs and relief sculpture at Naqsh-e Rostam, including the Sassanian Triumph of Shapur I.

Views: 261

#### Ancient Art: Greek Architecture

CDR-1203 Title: Ancient Art: Greek Architecture

Description: The images in this set cover the wide spectrum of Greek architecture with examples ranging from the late Bronze Age Palace of Minos at Knossos, through the Mycenaean period citadel and related tholoi such as the so-called Treasury of Atreus; and to the early Doric or Archaic temples at Paestum and Corinth and the transitional fifth century temple of Aphaia at Aegina. The Early Classical temple of Poseidon (temple of Hera II) at Paestum predates the Classical ideal, the Parthenon on the Acropolis at Athens. Other Classical structures on the Acropolis include the Propylaea, the tiny Ionic temple of Athena Nike, and the multi-purpose Erechtheion. Also included in the set is the Sanctuary of Apollo at Delphi with its variety of structures, the theatre at Epidauros, the ruins of the temple of Zeus

at Nemea. Monuments from further afield include examples from Greek settlements in Ephesus, Pergamum and Priene in Turkey, and Agrigento in Sicily.

Views: 669

#### Ancient Art: Greek Art

CDR-1205 Title: Ancient Art: Greek Art

Description: From the Bronze Age Cycladic figurine to the elegant Nike of Samothrace this group of images offers examples spanning the breadth and depth of Greek Art. The Bull-leaping fresco from the Palace of Minos at Knossos, golden funerary 'Mask of Agamemnon' from Mycenae, Geometric vases, Red and Black-figured pottery, the Archaic pedimental sculpture of the temple of Aphaia at Aegina, Archaic Kouroi and Korai, the transitional Kritios Boy, bronze Charioteer of Delphi, the canonic Doryphoros, and the Hellenistic Dying Gaul all illustrate the wealth of art that has influenced all aspects of our civilization down to the present.

Views: 664

#### Ancient Art: Roman Architecture

CDR-1206 Title: Ancient Art: Roman Architecture

Description: Roman architecture illustrated in this set is characterized by the trabeated frontal temple type such as the temple of Fortuna Virilis (Portunus), but more especially by the arcuated plastic forms of the round arch and vaulting, which was enabled by the revolutionary development of *structurae caementiciae*, or concrete. Innovative use of concrete enabled the construction of such monuments as the Pantheon, the Colosseum, and the Markets of Trajan. Other Roman monuments included here are the remains of structures of the various Roman Fora; the Ara Pacis Augustae; triumphal arches of Titus, and Constantine; and the nearby seaside town of Ostia Antica. Also included are monuments from the far flung regions of the empire: the Maison Carrée and Pont du Gard in France, the Aqueduct in Segovia, Spain, and Hadrian's Wall in Britain.

Views: 826

#### Ancient Art: Roman Art

CDR-1207 Title: Ancient Art: Roman Art

Description: This broad selection of examples of Roman art includes a wealth of sculpture ranging from the Etruscan Apollo from Veii and the celebrated Capitoline Wolf of Rome, through the bronze Equestrian statue of Marcus Aurelius, and a vast array of Roman portrait busts, to relief sculpture on monuments such as the Ara Pacis Augustae, the Column of Trajan, the Arch of Titus, and on Sarcophagi such as the Ludovisi Battle Sarcophagus. In addition, a marvelous selection of wall paintings and mosaics from Pompeii let us glimpse into the life of ancient Rome.

Views: 705

#### Non-Western Art: The Art of China

CDR-1185 Title: Non-Western Art: The Art of China

Description: Exploring China in its representational architecture, landscape design, the Terracotta Warriors, the Great Wall and works of art in the Shanghai Museum

Views: 898

#### Non-Western Art: Sub-Continent India: Art of India

CDR-2250 Title: Non-Western Art: Sub-Continent India: Art of India

Description: A profusion of sites covered include: Elephanta, Karle, Thanjavur, Mamallapuram, Ajanta, Sanchi, Deogarh, Sarnath, Khajuraho, Agra, Badami, Ellora, Vijayanagar, Madurai and others. Revealing, sensuous details of pristine architectural exteriors allow for in-depth discussion and study.

Views: 889

#### Non-Western Art: Islamic Art

CDR-1226 Title: Non-Western Art: Islamic Art

Description: Islamic arts from Spain to China are represented here by works of architecture, ceramics, metalwork, and manuscript painting. Architectural examples range from the Taj Mahal in India, Sultan Hasan Mosque in Egypt, the Suleymaniye Mosque in Turkey, to the Great Mosque in Cordoba, Spain. Colorful and instructive manuscript images as well as elegant ceramics, bronze ewers, and tiled murals illustrate the breadth and versatility of Islamic design. 4/07

Views: 237

#### Non-Western Art: Painting, Sculpture and Architecture

CDR-1171 Title: Non-Western Art: Painting, Sculpture and Architecture

Description: Asian, Islamic, Pre-Columbian, Native American, Oceanic and African Sculpture and Painting in the Musee Guimet and non-western architecture in Zimbabwe and Asia

Views: 411

#### Non-Western Art: Incan and Meso-American Art and Architecture

CDR-1224 Title: Non-Western Art: Incan and Meso-American Art and Architecture

Description: Our group offers monuments from the Yucatan sites of Chichen Itza, Mayapan, Uxmal, and Tulum. In Peru the notable ruins of Machu Picchu are well documented with particular attention paid to architectural details illustrating their distinctive masonry techniques. Other Incan sites include Ollantaytambo, Qenko, and Sacsayhuaman. Our group offers monuments from the Yucatan sites of Chichen Itza, Mayapan, Uxmal, and Tulum. In Peru the notable ruins of Machu Picchu are well documented with particular attention paid to architectural details illustrating their distinctive masonry techniques. Other Incan sites include Ollantaytambo, Qenko, and Sacsayhuaman.

Views: 388

#### Northwest Native Coast Art

CDR-1225 Title: Northwest Native Coast Art

Description: Extensive, detailed documentation of Totem Poles, several Long Houses and masks representing the styles of important Northwest Coast groups, reflecting a recent resurgence in carving poles.

Views: 304

#### Early Christian and Byzantine Art

CDR-1208 Title: Early Christian and Byzantine Art

Description: Early Christian and Byzantine Art is illustrated here with architectural and sculptural examples ranging from the classical Roman Basilica at Trier to the magnificent Hagia Sofia in Constantinople. Sculptural Examples include exquisite ivories: the Harbaville Triptych and the Barbarini Ivory of Justinian as Conqueror, and the marble statue of Christ Teaching. Other monuments include Santa Sabina and Santa Costanza in Rome, and the Mausoleum of Theodoric and San Vitale in Ravenna. The lovely group of late Byzantine

churches at Mistras, the spectacular site of Meteora, and the exemplary architecture and mosaics of Hosios Loukas in Greece, as well as the glittering Sicilio-Norman gem of Monreale are all included here.

Views: 546

#### Medieval Art: Carolingian, Romanesque and Gothic Architecture and Art

CDR-1209 Title: Medieval Art: Carolingian, Romanesque and Gothic Architecture and Art

Description: Our group of Medieval art and architecture images encompasses Carolingian monuments of the Palace Chapel of Charlemagne at Aachen and St. Michael's Hildesheim; Romanesque pilgrimage churches of La Madeleine at Vézelay, St. Sernin in Toulouse, and Ste. Foi at Conques, and the Cistercian Abbey at Fontenay; and French Gothic monuments from St. Denis with its early rib vaulted ambulatory, to the 'purest realization' of High Gothic at Amiens Cathedral. Chartres Cathedral is not only well represented architecturally but we also include examples from its wealth of sculptural detail and stained glass. From further afield are English cathedrals such as Salisbury, Cologne in Germany, and the 12-13th c. Hanseatic Town of Visby in Sweden. Sculptural examples include the bronze doors and column of Bernward at Hildesheim, relief sculpture from Moissac and Conques, the sculpture of Gislebertus at Autun, and the Annunciation figures from Reims.

Views: 1074

#### Early Italian Renaissance Art and Architecture

CDR-1210 Title: Early Italian Renaissance Art and Architecture

Description: Gathered here are art and architecture of the Duecento and Trecento featuring the cathedral complex at Pisa; the Baptistry, Campanile and Duomo at Florence; as well as the uniquely Italian Gothic structures of the Cathedral at Orvieto and the Palace of the Doges in Venice. Sculpted examples include Pisano's Pisa Pulpit while Painting is represented by works of Cimabue, Giotto and Martini, Duccio's Maesta, and Lorenzetti's Allegory of Good Government frescoes in the Palazzo Pubblico in Siena.

Views: 347

#### Italian Renaissance Architecture

CDR-1211 Title: Italian Renaissance Architecture

Description: The architecture of the Italian Renaissance encompasses the breadth of Italian genius ranging from Brunelleschi's dome of the Florence cathedral, his graceful Ospedale degli Innocenti, and exquisite Pazzi Chapel, to Palladio's elegant Villa Rotonda. Our set also includes works ranging through Bramante's exquisite Tempietto, Alberti's imposing Sant'Andrea, Michelangelo's designs for the Campidoglio, and Romano's striking Palazzo Te. Gothic style structures of the Renaissance era such as Venetian palazzi are also included.

Views: 513

#### Italian Renaissance Art

CDR-1212 Title: Italian Renaissance Art

Description: Gathered from the major museums of western Europe, we present here a wide selection of images from the work of the numerous astounding artists of Quattrocento and Cinquecento Italy. Painted works include Fra Angelico's Annunciation, Botticelli's Primavera, Raphael's Sistine Madonna, Giorgione's Tempest, Titian's Venus of Urbino, and Veronese's Marriage Feast at Cana. Sculptural works include statues of David by Donatello, Verrocchio, and Michelangelo. Other works by Michelangelo include the Moses, and the Medici Chapel Tombs. Examples of relief sculpture range from Ghiberti's Gates of Paradise to della Robbia's charming Cantoria.

Views: 637

### Papal Monuments in St. Peter's Basilica

CDR-1183 Title: Papal Monuments in St. Peter's Basilica

Description: St. Peter's Basilica photographed in exquisite detail: all Papal Tombs, the Cathedra, the Baldacchino, the Altar of the Holy Sacrament, Bernini's Angels, Decorations of Chapels and the Nave, the Statue of St. Peter and the columnade and its figures surrounding the Piazza San Pietro

Views: 1154

### Mannerism

CDR-2243 Title: Mannerism

Description: European Painting ranging from Flemish/Dutch examples in the North, through Spain and Italy in the South. Among artists included are: Aachen, Archimboldo, Bronzino, El Greco, Parmigianino, Pontormo, Spranger, Tintoretto, Wtewael, and many others.

Views: 618

### Italian Baroque Art and Architecture

CDR-1213 Title: Italian Baroque Art and Architecture

Description: The stunning range and selection of works of the Baroque era in Italy is exemplified by this group of images of art and architecture. Here are works by artists such as the versatile Bernini with his majestic Baldacchino in St. Peter's, and his dynamic statue of David; Borromini's dramatic facade of San Carlo Alle Quattro Fontane; the dramatic use of light in Caravaggio's canvases and those of his followers; the dazzling ceiling frescoes of Cortona and Gaulli, and the more restrained return to the classics in the work of Carracci.

Views: 923

### Spanish Baroque Art

CDR-1216 Title: Spanish Baroque Art

Description: In Spain the Baroque took a distinctive emotional form with depictions of religious courage and devotion, strongly influenced by Caravaggio. This is exemplified by the works of Ribera and Zurbaran included here. The giant of the Spanish Baroque, Velázquez, is represented with a variety of his works ranging from royal portraits of King Philip IV of Spain, to the Surrender of Breda, to his thought provoking Las Meninas.

Views: 387

### Baroque Art of the North Netherlands

CDR-1217 Title: Baroque Art of the North Netherlands

Description: The predominantly Protestant Dutch in the North Netherlands produced large numbers of artists painting subjects from religious and genre scenes to still lifes and landscapes. Our extensive group offers work by artists ranging from Aelst, Aertsen and Brouwer to Rembrandt, Ruisdael, and Vermeer. Here are Avercamp skating scenes and Ruisdael landscapes; lusty domestic scenes from Steen; introspective interiors by Vermeer, de Hooch, and de Witte; portraits by Hals, Leyster and Rembrandt; and the wide spectrum of still lifes by artists like Claesz, Kalf, Heda and Ruysch. The wealth of details accompanying these works emphasize brilliance and depth of color as well as to illustrate telling detail such as the delicate lace on a lady's bodice or an errant insect exploring a tulip petal in a flower still life.

Views: 977

### Baroque Art of the South Netherlands and Flanders

CDR-1218 Title: Baroque Art of the South Netherlands and Flanders

Description: The Baroque art of Flanders and the Southern Netherlands was closely tied to the traditions of Catholic Europe and dominated by the art of Peter Paul Rubens. This group offers a wealth of images of Rubens' work ranging from mythological themes and religious scenes to portraiture. Here are his charming *Het Pelsken*, the allegorical *Garden of Love*, and the ambitious *Marie de' Medici* series. Other Flemish artists included here are Jordaens, Teniers, van Dyke, and Snyder.

Views: 1083

### Northern Baroque: Dutch Still Life

CDR-1120 Title: Northern Baroque: Dutch Still Life

Description: Dutch Still Life, a treat for all the senses. Examples include a variety of contemplative depictions, luscious fabrics reminiscent of wealthy merchants, delicious fruits and nuts and the trademark of Holland, beautiful flowers.

Views: 127

### Seventeenth Century France

CDR-1222 Title: Seventeenth Century France

Description: Art of early seventeenth century France displayed an interest in classicizing themes as in *Et in Arcadia Ego* by Poussin, and the classical formalizing of nature seen in the *Debarcation of Cleopatra at Tarsus* by Claude Lorraine. This sense of calm dignity is infused into Le Nain's portrait of peasant life, *Family of Country People*, and in the chiaroscuro religious scenes of Georges de la Tour: *Adoration of the Shepherds*. Elsewhere in France the official French taste of absolute monarchism influenced all the arts: from the magnificent chateau of Versailles by Hardouin-Mansart, Le Brun, and Le Vau; its expansive gardens by Le Notre; to the royal portrait of Louis XIV by Hyacinthe Rigaud.

Views: 283

### Eighteenth Century Art

CDR-1219 Title: Eighteenth Century Art

Description: Styles in art ranged widely in the eighteenth century from the late Baroque in Germany with Neumann's glorious *Vierzehnheiligen Church*, through the French Rococo with the elegant figures in Watteau's *Pilgrimage to Cythera* and *The Store Sign of the Art Dealer Gersaint*; or the luscious figures of *Diana at her Bath* and the *Triumph of Venus* by Boucher. Reaction against Rococo sparked a return to naturalism, to a rural sentimentality in Greuze's *Marriage Contract*; to the subdued charm of Chardin's genre scenes of the *Benediction* or the *Kitchen Maid*, and to the expansive landscapes of Canaletto and Bellotto. The end of the century brought a renewed interest in Neoclassicism with David's *Oath of Horatii* and *Death of Marat* and the sculpture of Canova. Architectural examples range from *Chiswick House*, to *Monticello*

Views: 833

### Nineteenth Century Art: Neoclassicism, Romanticism, Realism, etc.

CDR-1220 Title: Nineteenth Century Art: Neoclassicism, Romanticism, Realism, etc.

Description: A number of styles and periods are associated with the nineteenth century. Our group includes examples of Neoclassicism with David's *Portrait of Madame Recamier* and *Napoleon Crossing the St. Bernard Pass*; the elegant and precise works of Ingres as *La Grande Odalisque* and the portrait of Louis-François Bertin. Among the works of Realism we draw on the wealth of work by Courbet including *The Painter's Studio* and the *Funeral at Ornans*, and

on the vast range of Goya's painting from his wrenching Third of May, 1808, to the ghastly Saturn Devouring his Children, to the unflattering Family of Charles IV. Among examples of Romanticism are The Wreck of the Hope and Monk by the Sea by Caspar David Friedrich. The accompanying details of these works draw additional attention to depth of color, fullness of shape, and richness of texture.

Views: 647

#### Nineteenth Century: French Empire: French Revolution and Napoleonic Era

CDR-2242 Title: Nineteenth Century: French Empire: French Revolution and Napoleonic Era

Description: Painting, Sculpture, and Architectural works illustrating the swing from Revolution into Empire: featuring David, Ingres, Canova, Gerard, Vigee-Lebrun, Vignon, and others.

Views: 185

#### Impressionism, Post-Impressionism, etc.

CDR-1221 Title: Impressionism, Post-Impressionism, etc.

Description: During the second half of the nineteenth century a group of artists challenged Parisian Academic conventions with their reassessment of art. Foremost was Edouard Manet whose landmark work Le Dejeuner sur l'Herb is included in this group of images along with the equally controversial Olympia. Monet startled the world with his open brushwork as seen in Boulevard des Capucines and Saint-Lazare Station. Among the many artists and their variety of work included in this group is Renoir and his Moulin de la Galette; Degas' Portrait of the Bellelli Family as well as bathers and dancers; and Gauguin's la Orana Maria. Among other artists represented are Pissarro, Morisot, Van Gogh, Seurat and Rodin. Paintings in this group glow with exceptional brilliance and close details are especially effective at showing distinctive brushwork techniques that create the illusion of sparkling light on water or the dappling effect of light and shade. updated with Bridgeman Art images in April, 2007

Views: 814

#### Modern Art

CDR-1079 Title: Modern Art

Description: Images of works of art ranging from the late nineteenth century to the present are included in this set, with examples drawn from Impressionism, Post-Impressionism, Art Nouveau, to Expressionism, Cubism, and Surrealism. The artists represented range from Manet, Gauguin and Munch, to Beckmann, Pollock and Johns.

Views: 1335

#### Twentieth Century Art

CDR-1223 Title: Twentieth Century Art

Description: This group offers a full spectrum of examples of art and architecture from the twentieth century ranging from Matisse's Luxe Calme et Volupte; Cubism examples with Picasso's The Violin (Jolie Eva) and Braque's Glass, Violin and Sheet of Music; to the Abstract Expressionism of Jackson Pollock's Unformed Figure; and the Pop Art work of Roy Lichtenstein's Hopeless. Architectural examples are drawn from the Bauhaus by Gropius to Calatrava's Milwaukee Art Museum and the late twentieth century high rises on the Potsdamer Platz in Berlin by Piano, Kollhof and Jahn.

Views: 821

#### Artists' Self Portraits

CDR-1080 Title: Artists' Self Portraits

Description: Self Portraits from the Renaissance to the 20th century. updated April 2007  
Views: 459

Survey Set: Historic Women Artists

CDR-1052 Title: Survey Set: Historic Women Artists

Description: Extensive Set of Images of Works of Art by Women Artists. updated May 2007  
Views: 276

Survey Set: Costume and Fashion

CDR-1178 Title: Survey Set: Costume and Fashion

Description: A Historic Overview of Costume, Uniforms and Fashion, from Ancient Greece to the early 20th century

Views: 349

Survey Set: Techniques: Painting and Sculpture

CDR-1146 Title: Survey Set: Techniques: Painting and Sculpture

Description: Carefully selected examples from the Saskia archive illustrate the different techniques and materials used for producing paintings and sculpture over the centuries. The set is intended as a means of appreciating the craftsmanship and fine detail of art works, often overlooked when discussing subject matter. Set comes with information on why these examples were selected. Examples are given for different Media in painting; examples are included and for a number of Types of Sculpture. as well as for Monumental Sculpture; examples are included for different types of Stone, for Bronze, Wood, Terra Cotta, Plaster, Ivory etc.

Views: 248

Survey Set: Historic Personages

CDR-1070 Title: Survey Set: Historic Personages

Description: Portraits of members of the ruling houses of Europe and other historic personages are our link to the past; portraits served as documentation and glorification of one's own stature; portraits aided in forging strategic alliances in marriage and portraits help us to understand historic events.

Views: 562

## APPENDIX E: RECOMMENDED RESOURCES FOR BEGINNING VRL COLLECTIONS

THE ESSENTIAL RESOURCES  
FOR VISUAL RESOURCES PROFESSIONALS  
University of Michigan Museum of Art  
<http://art-design.umich.edu/mother/vrref.html>  
as of 12-04-07

One of the many options provided by the University of Michigan Museum of Art's website *Mother of all Art and Art History Links Page* (<http://art-design.umich.edu/mother>), THE ESSENTIAL RESOURCES FOR VISUAL RESOURCES PROFESSIONALS offers specific sites of interest for all of the following: Images/ Cataloging | Copyright | Technology/Software | Products and Services | Professional Associations/Organizations | Electronic Discussion Groups | Publishers and Presses. Of particular note here is the "Images" resource list, which includes both fee-based and open access options for image access and/ or collection.

Saskia by Text title.  
One option provided by Saskia via <http://www.scholarsresource.com/browse/textbooks> is to purchase image collections which specifically correspond to a given text. This option is one way a VRL with a strong tie to curriculum based needs might build their collection, course by course. Saskia also offers to assist in providing institution VRLs with philanthropic sponsors for their products. For more information, visit <http://www.saskia.com/philanthropy/>

Creating Digital Resources for the Visual Arts: Standards and Good Practice  
From: AHDS Guides to Good Practice,  
Guides indicating best practice and good standards in digitization  
[http://vads.ahds.ac.uk/guides/creating\\_guide/contents.html](http://vads.ahds.ac.uk/guides/creating_guide/contents.html)

James Madison University has a digital art history "starter pack". Below is just an excerpt.

Institute for Visual Studies, James Madison University.  
Digital Art History "Starter Pack"  
[http://www.jmu.edu/ivs/starter\\_pack.html](http://www.jmu.edu/ivs/starter_pack.html)  
also MDID wiki at  
[http://mdid.org/mdidwiki/index.php?title=The\\_Digital\\_Image\\_Starter\\_Pack](http://mdid.org/mdidwiki/index.php?title=The_Digital_Image_Starter_Pack)