

THE ARLIS/New York News



Art Libraries Society of New York
a regional chapter of ARLIS/North America

vol. 2 no.4 1979

ARLIS/NEW YORK

Annual Business Meeting

Date: Tuesday, October 30
Time: 6:00 p.m. sharp
Place: Metropolitan Museum of Art Library
Fifth Avenue at 82nd Street.
Ask at the information desk for the
ARLIS/New York meeting.

Agenda:

- I. General business (The order is subject to change.)
 - a. Reports by Chapter officers
 - b. Reports by Committee Chairpersons
 - c. Report on national activities by Clive Phillpot
 - d. Report from the Chapter Nominating Committee

- e. Discussion on increasing Chapter dues
- f. Discussion on the efficacy of the national management firm
- g. New business from the floor including suggestions, ideas, criticisms, etc.

II. Discussion of the ARLIS/New York special session on professionalism to be presented at the national conference in New Orleans in January, 1980.

- a. Report from the ad hoc conference committee: speakers participating, topics to be covered, etc.
- b. Additional ideas and subjects from the membership that we will ask speakers to explore.

NOTE: The meeting is set later than usual, because we will not be serving refreshments.

ARLIS/NY WORKSHOP: BOOK CONSERVATION AND PRESERVATION

A special workshop on the conservation and preservation problems encountered by art librarians was held on Saturday afternoon, Sept. 29, at the American Craft Museum.

Robert L. DeCandido, Head, Physical Treatment Branch, Conservation Division, New York Public Library, gave a brief talk, answered questions concerning specific conservation problems faced by ARLIS/NY members attending the meeting and conducted a hands-on session during which he made repairs and demonstrated preservation measures that could be taken on sample books. The workshop covered such diverse topics as heat, humidity, and light control in art libraries; the treatment of leather bindings; the establishing of working relationships with commercial binderies and the treatment of water damaged books.

A complete report of the meeting and a bibliography on Book Preservation will be published in the next issue of this newsletter.

LIBRARY MATERIALS PRESERVATION CONFERENCE

Brittle books, broken spines, discolored paper -- these are some of the symptoms which make us occasionally wonder how long we can

stave off the inevitable physical disintegration of our book collections.

The Conference on the Preservation of Library Materials sponsored by the Library Binding Institute and the Princeton-Trenton Chapter, Special Libraries Association, in cooperation with Rutgers University, attracted over 200 preservation-conscious librarians and conservators. The conference which met July 20-21 at Rutgers University offered an immense reservoir of expertise in two all-day sessions, interspersed with coffee-breaks, lunches, and lively exchanges of ideas among the conferees.

Susan Swartzburg, Preservationist, Rutgers University Library, opened with the keynote address, "Preservation: an Overview." Following a highly condensed outline of the evolution of the book from clay tablet to printed codex, she touched on the manifold approaches to preservation including the interesting idea of selling materials no longer needed and headed for neglect to other institutions where they would receive the attention they deserve.

Pamela Darling, Head, Preservation Office, Columbia University, talked with great charm and a delightful practicality on "Housekeeping." She outlined the optimal environmental conditions for book storage and offered many useful hints on the handling of library materials that can be effectively put to work in any situation without a noticeable budgetary load.

"Education and Training" was the area covered by Paul Banks, Head, Conservation Department, Newberry Library. There is, at present, no specific training program for preservation librarians. Paul Banks explained that he is presently at Columbia University's Library School developing the curriculum for a program tentatively envisioned as a joint endeavor of C.U.S.L.S. and the Conservation Center, Institute of Fine Arts, N.Y.U. The Library School would offer the theoretical background courses, while the Conservation Center would provide the laboratory facilities and expertise in restoration.

William Spawn, Conservator, American Philosophical Society, had an urgent message: "Disasters: Can We Plan for Them? If Not, How Can We Proceed?" Spawn, author of numerous articles on rescue of water-damaged materials, offered a reprint of his article: "After the Water Comes," from *PLA Bulletin*, vol. 28, no. 6, Nov., 1973. Before the water comes, he advocates formation of disaster prevention and preparedness committees who direct the staff's salvage efforts in case of flood or fire.

Stephen H. Roberts, President, Library Binding Institute, spoke on "Expectations: by Librarians and Library Binders." Predictably, his talk was followed by a very open exchange of opinions and gripes from both librarians and binders present.

The last speaker of this very thought-provoking session was Werner Rebsamen, Assistant Professor, School of Printing, Rochester Institute of Technology, speaking on "Physical Properties of Binding." Using excellent slides, Rebsamen clearly explained the various types of binding currently used by library binders and evaluated their advantages and shortcomings.

On Saturday morning, G. Brynolfson discussed "Book as Object" and gave interesting insight into his own growth as Preservation Librarian at Yale University. George Kelly spoke on research in mass deacidification processes now apparently concluded at the Library of Congress. When asked who will perform these services for us, he suggested that we would soon be hearing from companies entering the field. It is assumed that deacidification will be a side-line of library binders.

Helga Brock, Head, Conservation Division, New York Public Library, gave the audience a fascinating insight into a preservation micro-filming project of a huge collection of bound pamphlets at NYPL. Upon completion of the project, NYPL plans to offer the pamphlets to local historical societies and other agencies to which they pertain.

The last speaker was Ann Russell, Director, New England Document Conservation Center, who discussed "Support for a Regional Conservation Center."

It was heartening to be one of over 200 librarians and conservators eagerly absorbing the preservation message during the dog-days of July.

Evelyn Samuel
Institute of Fine Arts

G. K. HALL PUBLISHES THE CONSERVATION CENTER CATALOG

G. K. Hall has announced the publication of the Library Catalog of the Conservation Center of the Institute of Fine Arts, New York University. The one-volume catalog will reproduce by offset an estimated 16,550 cards serving as a guide to one of the world's most comprehensive collections of sources on the restoration and preservation of works of art. The catalog will be divided into two sections with authors and titles listed in one alphabet and subject headings listed in another. The prepublication price is \$75; after January 31, 1980, \$95. Shipment is set for March, 1980. Address inquiries to: G. K. Hall and Co, 70 Lincoln St, Boston, MA 02111.

CHAPTER MEETINGS, 1979

Visionary Drawings: Architecture and Planning - Drawings Center; Tuesday, Feb. 13

Photography: Research Methods and Materials - Goethe House; Wednesday, May 9

Book Conservation and Preservation for Art Librarians - American Craft Museum; Saturday, Sept. 29

Business Meeting; Professional Status and the Art Librarian; Tuesday, Oct. 30 (See the announcement in this newsletter for further information.)

Annual Museum and Gallery Publications Awards Presentation - location to be announced; Thursday, Nov. 29

The ARLIS/New York News

Subscriptions: free to ARLIS/New York members; non-members: \$6 per year; single issues: \$1.50. Address communications to: David J. Patten, Editor, The ARLIS/New York News, 410 East 81st St, Apt. 5A, NYC 10028; 588-8400, ext. 238.

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Chapter Members in the News

Alanna Siegfried, formerly Original Monographs Cataloger of the Avery Architectural and Fine Arts Library at Columbia University, has been promoted to Head, Service Program Development Office.

Evelyn Samuel, Institute of Fine Arts Library, New York University, and Janis Ekdahl, Vassar College Art Library, are authors of articles which will appear in the special summer issue of Microform Review, devoted to the subject of "Microforms and the Visual Arts." The article by Evelyn Samuel is entitled "Planning a Microform Center for the Art Library," and that by Janis Ekdahl is concerned with "Visual Resources on Fiches for Art Scholars." The special monographic issue is available to ARLIS/New York members for \$15, prepaid, from: Microform Review, Inc., 520 Riverside Ave., P.O. Box 405, Saugatuck Station, Westport, CT 06880.

Evelyn Samuel will also be participating in a session of the Fifth Annual Library Microform Conference to be held at the Park Plaza Hotel, Boston, Nov. 1-2. She will be one of the speakers for the session entitled "Micro-publishing and the Art Library" concerned with perspectives of both the art librarian and the micropublisher on the use of microforms in the art library.

Christiane C. Collins, Head Librarian at the Adam Gimbel Library, Parsons School of Design, has been named a member of the Executive Committee of the Planning History Group, an international organization with headquarters in England. Mrs. Collins was also a speaker at the Neighborhood Participation Conference sponsored by the Working Group on Participation, The Center for Human Environments, and The Trust for Public Land. The conference was held on November 2 and 3, 1978, at the Graduate Center of the City University of New York. The paper presented by Mrs. Collins, "Coalition for Morningside Park and Parsons School of Design, New York, N.Y.," has been published in the proceedings of the conference in a paperbound volume entitled Participatory Planning and Neighborhood Control, edited by Mark Francis. Copies of the proceedings are available for \$7.25, postpaid, from: Center for Human Environments, 33 W. 42nd St, NYC 10036.

MoMA LIBRARY

In spite of demolition on W. 53rd St, the Museum of Modern Art Library is still functioning.

The postal address of the Library is unchanged: 11 W. 53rd St, NYC 10019. Access to the Library is now via a new entrance situated in the north wing of the Museum at 22 W. 54th St. This arrangement will continue until the completion of the Museum's expansion program.

The telephone number for inquiries is also unchanged: (212) 956-7236.

EXHIBITION PUBLICATIONS ACQUISITION COMMITTEE: AN UPDATE

On September 19, the ARLIS/New York Exhibition Publications Acquisitions Committee met to make final plans for personally soliciting material from the city's art galleries and museums by committee members.

Mr. Redlich, Chairman of the Committee, explained that October 10 had been set as the deadline for submission of all publications to the Archive and that the delay in convening the group was due to the many time-consuming steps involved in deciding which exhibitors needed to be solicited.

Lorraine Weberg, overseer of the Archive, had reviewed the collection and compiled a list showing galleries and museums which had already submitted 1978 exhibition publications as well as the number of exhibits for which material had been sent. The next step was determining the total number of 1978 shows held by each of the city's art galleries and museums as shown in the monthly exhibition guides. Once it was determined that a given exhibitor had sent the Archive materials for none, or only some, of its 1978 exhibitions, its name was added to the list of places to be contacted. Those museums and galleries that had held no special shows and those for whom our holdings were complete were not to be solicited.

The first stage of the solicitation consisted of letters mailed in early September describing the Archive, the award ceremony, and the Checklist and requesting that all 1978 publications not already sent be forwarded to the Archive. With this completed, the galleries and museums in question were divided into six geographic regions which were then assigned to different members of the committee. Between now and October 10, we plan to visit these exhibitors to obtain the remainder of their missing exhibition publications. Once this operation is completed, the awards, cataloging, and checklist publication committees can commence their work.

During the meeting, several interesting points were raised:

(1) Future members of the committee might function more effectively if they got to know and made themselves better known to publication directors at particular galleries and museums and became more familiar with their output. Solicitors might need to be assigned on a more permanent or long-term basis.

(2) Although the ARLIS/New York Checklist may at present be little known and little used as a reference tool, its value and that of the Archive will surely grow as galleries rely on it increasingly to identify their own and other galleries' exhibition records.

(3) Galleries and museums might one day be offered free copies of the Checklist in exchange for all of their exhibition publications.

Barry Redlich, Chairman
ARLIS/New York Exhibition
Publications Acquisition
Committee

Rising Art Book Prices



Like the messenger bearing bad news, we have heard (and been the object of) many complaints about the recent surges in the price of books.

"In the good old days, when case flow and bottom-line were not the end-all of life, publishers were smaller and could afford a more relaxed attitude. When many good publishers were bought by financial conglomerates, books became merchandise like any other commodity and had principally to pay their way.

As our kind of books -- serious books on the arts -- are but a small part of these now larger operations, they are even harder pressed to justify themselves, particularly because they are special -- and peculiar. The conglomerates sold off the inventory of their acquisitions -- the heyday of remainder sales -- to raise cash. Now some former great names for books on the arts are shadows, e.g., Praeger and New York Graphic. A few names remain -- Abrams produces some of the few bargains remaining; Braziller, who persists in such things as the certainly uneconomical series on illuminated manuscripts; Van Nostrand (Litton); Harper; Tuttle, with their superb Japanese books; Hastings, with their excellent series in the graphic arts, etc. The prices of many American books now astonish many of our European clients by their reasonableness.

The underlying trend is the division of books on the arts into trade books, i.e., those that will still appeal to a general public as well as specialist public (for general public, read also student), and the highly specialized, but very necessary scholarly studies, whose price direction is that of scientific/medical/legal books (prices doubling or more every two years). These two trends have had a chilling effect on the in-between, not absolutely necessary, but still useful books. This is a loss for the general reader, the amateur, the student, and for the art historian -- depriving the latter of a possibility to present his special knowledge in a more general setting than scholarly periodicals can provide.

As libraries are restricted in their purchases, the professor, the curator, and the student are deprived of the books they might normally expect to find as part of their position. Thus, they are compelled, so to speak, to buy the tools (the books) that should come with the job.

It is unlikely that a general solution can be found. The hoarding and careful spending of resources can go only so far. The plain truth is that budgets (public or private) for books have lagged far behind the increases in costs; and it is not an unreasonable rule of thumb to reckon that the 1979 budget should be about two-and-a-half times a 1974 budget, just to keep currently afloat.

Gabriel Austin, President
Wittenborn Art Books, Inc.

ARLIS/NA-CAA JOINT SESSION -- A CALL FOR PAPERS

Bibliographies on iconography with a special emphasis on non-Christian subjects are to be the subject of the joint session held on Wednesday, January 30, 1980, at the ARLIS/NA annual meeting in New Orleans. A differentiation is to be made between the sources the artists knew or read and the tools used today to discover the meaning of images.

Each participant should bring 150 copies of the bibliography for distribution and should be prepared to give a 15 to 20 minute slide presentation illuminating the subject of the bibliography. Abstracts and a vita should be submitted as soon as possible to: Dr. Lois Swan Jones, Art Dept., North Texas State University, Denton, TX 76203. Proposals will be judged by a committee for the session.

EXECUTIVE BOARD MEETING -- HIGHLIGHTS

The Executive Board of the Chapter met on May 29 at the Parsons School of Design.

Three major issues were discussed at this meeting:

(1) The New York Chapter must raise its dues, and it was suggested that they be raised to either \$6 or \$6.50.

(2) A nominating committee was suggested so that a new Vice-Chairperson can be elected for the next year.

(3) The primary issue was the 1980 national conference in New Orleans. Joanne Polster has contacted Wolfgang Freitag and has received permission to sponsor a panel discussion on the status of art librarians in institutions.

A questionnaire will be distributed to the New York membership, and the information will be tabulated so that the results might be published by the 1980 conference. The panel will probably be made up of representatives from CAA, AAM, public libraries, and the field of business. Possible topics to be covered by the panel are: how does the library profession relate to other professions in terms of salary and status, who are the art librarians and what is their academic background, and how do other professionals view us?

Deirdre Lawrence Ionescu
Secretary, ARLIS/NY

POSITION OPEN: SLIDE CURATOR

To maintain 30,000 art slides, supervise student workers, assist users. BA with art/art history major, appropriate skills and/or experience. 8:30 to 5, M-F. For a full job description, call Deirdre Stam, SUNY/Purchase, 914-253-5096. Apply before Nov. 16.

Seen at the Museums
and Galleries



Please note that the following publications have been first alphabetically arranged by museum or gallery name and then by publication title.

Although this listing is selective, it would be appreciated if any lacunae were brought to the attention of the editor of the News.

MUSEUM CATALOGS:

Pompeii, AD 79. Apr. - July, 1979. Catalog in 2 volumes. \$1.50 each. American Museum of Natural History. Volume I includes a preface by Jan Fontein and a foreword by Joseph P. Duffey. Volume II contains essays and a catalog by John Ward-Perkins and Amanda Claridge. 221 p.

Splendid Symbols; Textiles in Indonesia. July 12 - Sept. 3. Catalog by Mattie Belle Gittinger with a foreword by Andrew Oliver, Jr. Paperbound: \$14; members: \$11. Asia House Gallery. The catalog includes essays on: "Textiles as Gifts and Items of Prestige," "Textiles in Their Ceremonial and Ritual Context," "Design as Message," and "Textiles as Costume." The catalog is divided by geographical areas and includes sections on Sumatra, Java, Bali, and Celebes as well as a glossary and a bibliography.

The Brooklyn Museum: Japanese Ceramics. Apr. 25 - June 10. Catalog and the essay, "Understanding Japanese Ceramics," by Robert Moes with foreword by Michael Botwinick. \$5. The Brooklyn Museum. 72 pages.

John W. Winkler; Drawings, Prints, Boxes. Apr. 21 - June 10. Catalog and essay, "John W. Winkler, 1890-1979," by Gene Baro and foreword by Michael Botwinick. \$1. The Brooklyn Museum. 15 pages.

Rufino Tamayo; Works on Paper. May 17 - Aug. 12. Catalog with acknowledgements by Roger D. Stone, a list of lenders, and a checklist of the exhibition. \$.25. Center for Inter-American Relations. 6 p. Includes 6 black and white illustrations.

Alvar Aalto, 1898 - 1976. June 12 - Aug. 12. Catalog with articles by Göran Schildt, J. M. Richards, Nils Erik Wickberg, and Carlo Ludovico Ragghianti as well as an article and excerpts from articles by Alvar Aalto. \$10; members: \$9. Cooper-Hewitt Museum. 168 p.

Fantastic Illustration and Design in Britain, 1850-1930. June 5 - Sept. 2. Catalog by Diana L. Johnson with an essay by George P. Landow and a preface by Stephen E. Ostrow. \$12; members: \$10.80. Cooper-Hewitt Museum. 240 p. The exhibition included more than 230 prints, drawings, paintings, and decorative objects from 45 private and public collections.

Roma Interrotta. June 12 - Aug. 12. \$10; members: \$9. Cooper-Hewitt Museum. 208 p. The catalog includes illustrations of the projects

which use the map of Rome by Giambattista Nolli as a point of departure. The works of 14 architects and planners are represented in the catalog, and among the projects illustrated are those by James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi, Colin Rowe, Michael Graves, Leon Krier, and Giulio Carlo Argan.

Master Drawings and Watercolors of the Nineteenth and Twentieth Centuries; The Baltimore Museum of Art. Aug. 24 - Oct. 8. Catalog with introduction by Victor Carlson and catalog entries by Carol Hynning Smith. \$10.95. Solomon R. Guggenheim Museum. 198 p. The catalog devotes 2 pages to each work exhibited -- one page to illustrations and one page to text.

Lucien Aigner. Introduction by Cornell Capa and essays by A. D. Coleman and Lucien Aigner. \$8.95. Published by the International Center of Photography as part of the "ICP Library of Photographers."

The Painter as Photographer; David Octavius Hill, Auguste Salzmann, Charles Nègre. 7 photographs in portfolio with introduction and catalog. \$9.50. The International Center of Photography.

Song of the Brush; Japanese Paintings from the Sansō Collection. Sept. 20 - Nov. 4. Catalog edited by John M. Rosenfield. \$12.50; members: \$10. Japan House Gallery. Includes a preface by Henry Trubner, an essay by Peter F. Drucker, contributions by William J. Rathbun and Fumiko E. Cranston assisted by Catherine A. Kaputa and Rita Lee, with translations by Fumiko E. Cranston. The catalog is profusely illustrated and includes a color plate section.

Sculpture from Notre Dame; a Dramatic Discovery. Sept. 6 - Nov. 25. Illustrated brochure with text by Carmen Gómez-Moreno and a foreword by Philippe de Montebello. \$3.50. Metropolitan Museum of Art. 32 p.

Summer Loan Exhibition. July 17 - Sept. 30. Checklist with introduction by Philippe de Montebello. Gratis. Metropolitan Museum of Art.

Treasures from the Kremlin; an Exhibition from the State Museums of the Moscow Kremlin. May 19 - Sept. 2. Catalog with forewords by M. P. Tsukanov and Philippe de Montebello, an introduction by A. S. Nasibova, and seven essays by the curatorial and research staff of the State Museums of the Kremlin. Paperbound: \$8.95; clothbound: \$25, special museum price: \$19.95. 224 p; 206 illustrations, 105 in color. Distributed by Harry N. Abrams.

Drawings by Michelangelo from the British Museum. Apr. 26 - July 28. Catalog with foreword by Charles Ryskamp and preface by J. A. Gere. \$12.50; friends of the library: \$10. A 111 page catalog with many of the illustrations of the 41 drawings on 24 sheets in the exhibitions in color.

Fox Talbot and the Invention of Photography. Sept. 4 - Oct. 28. A book by Gail Buckland. \$39.95 plus \$1.50 for postage and handling. Pierpont Morgan Library. The book will be published by David R. Godine in February, 1980, and will be illustrated with many

of the photographs in the exhibition. Included will be seven chapters illustrated with 127 black and white, 111 duotone, and 16 color replicas of color-tinted photographs as well as detailed notes, appendices, chronology, bibliography, and an index.

Hawaiian Quilts. July 3 - Sept. 2. Museum of American Folk Art. The summer, 1979, issue of The Clarion; America's Folk Art Magazine, includes the article, "Hawaiian Quilts; Treasures of an Island Folk Art," by Thomas K. Woodard and Blanche Greenstein as well as a catalog of objects and a bibliography. \$3.50.

The Shakers in New York State. Sept. 7 - Nov. 21. Museum of American Folk Art. The fall, 1979, issue of The Clarion includes the following articles: "The New York Shakers and Their Dwelling Places," by Dr. C. Eugene Kratz; "Shaker Industries," by Cynthia Elyce Rubin; and "The Flame is Never Ceasing...Continuity in Shaker Life at Sabbathday Lake," by Gerard C. Wertkin. The journal issue is \$3.50; the exhibition checklist is \$.50.

Ansel Adams and the West. Sept. 8 - Oct. 28. Museum of Modern Art. A checklist of the exhibition organized by John Szarkowski is contained in the special edition of Ansel Adams: Yosemite and the Range of Light, published by New York Graphic Society. The book includes an introduction by Ansel Adams and the essay, "Yosemite: the Seeing Eye and the Written Word," by Paul Brooks. \$14.95; members: \$11.21. The exhibition poster is \$5; \$3.75 for members.

Contemporary Sculpture: Selections from the Collection of the Museum of Modern Art. May 18 - Aug. 7. Catalog with foreword by Kynaston McShine. \$2.95. Museum of Modern Art. 30 p.

Patrick Henry Bruce: an American Modernist; a Catalogue Raisonné. Aug. 22 - Oct. 21. Catalog by William C. Agee and Barbara Rose. Clothbound: \$30; members: \$22.50; paperbound: \$11.21. 227 p. Museum of Modern Art. Includes chapters entitled "The Recovery of a Forgotten Modern Master," by William C. Agee and "The Price of Originality," by Barbara Rose.

Eighteenth Century French Drawings from the Musée Carnavalet. May 24 - June 8. Catalog with foreword by John H. Dobkin with the catalog translated by Elisabeth Bosselet. \$3.50. National Academy of Design. 48 p. Includes the following 2 essays: "The Lutece Foundation," by Louis B. Warren, and "The Musée Carnavalet and its Collection of Drawings of the XVIIIth Century," by Bernard de Montgolfier.

George Segal: Sculpture. May 16 - July 8. Catalog by Martin Friedman and Graham W. J. Beal with commentaries by George Segal. \$7.95. Whitney Museum of American Art. 100 p.

Reginald Marsh; Selections from the Felicia Meyer Marsh Bequest. June 13 - Aug. 26. Catalog with introduction by Tom Armstrong and the essays: "A Tribute to Reginald Marsh," by Lloyd Goodrich, and "Reginald Marsh," by Patterson Sims. 16 p. Includes a list of works by Marsh and by other artists included in the exhibition.

Gallery Catalogs

Igor Galanin; Country Games. Sept., 1979. Catalog with 10 illustrations, 1 in color. Gratis. Aberbach Fine Art, 988 Madison Ave, NYC 10021. 12 p. A catalog illustrating the paintings of the Russian-born artist, now living in the United States.

Artists' Choice Museum: Prospectus and Benefit Exhibition; Artists Choose Figurative/Realist Art. Sept. 8 - 22. Catalog with director's statement and prospectus by Robert Godfrey and essay, "Toward the Artists' Choice Museum," by Howard Kalish. \$3. The following galleries have participated in the exhibition: Brooke Alexander, 20 W. 57th St; Terry Dintenfass, 50 W. 57th St; Fischbach, 29 W. 57th St; Allan Frumkin, 50 W. 57th St; Kornblee, 20 W. 57th St; and Marlborough, 40 W. 57th St. Included is a section of plates and a catalog of major works exhibited.

Hnizdovsky; Woodcuts of the Seventies. Feb. 3 - Mar. 3. Catalog with introductory essay. Gratis. Associated American Artists, 663 5th Ave, NYC 10022.

Kenneth Hayes Miller; Etchings and Drypoints. Mar. 5 - 31. Catalog with introduction by Francine Tyler. Gratis. Associated American Artists. A 12 page catalog with a brief biography, notes to the catalog, and 14 of the etchings exhibited reproduced in black and white.

New Talent in Printmaking, 1979. May 30 - June 29. Catalog with introduction by Sylvan Cole, jr. Gratis. Associated American Artists. 10 p. A catalog including biographical information, an illustration, and a checklist of works exhibited for each of the 6 following printmakers: Yasuhiro Esaki, Susan Hamilton, Wayne Kimball, Martin Levine, Bruce McCombs, and Nancy Chalker Tennant.

Old Master Print Collection, 1979. July 10 - Aug. 3. Catalog of the 18th Annual Old Master Collection. Gratis. Associated American Artists. 16 p. Includes 12 sepia illustrations.

Chirino; the AfroCan. Mar. 24 - Apr. Catalog with texts in English and Spanish by Eduardo Westerdahl and William Dyckes. \$5. Grace Borgenicht Gallery, 1018 Madison Ave, NYC 10021. An 80 page catalog on the Spanish sculptor, Martín Chirino, born in the Canary Islands. In addition to two lengthy essays, a chronology, and a list of exhibitions, the catalog is profusely illustrated with black and white illustrations.

Gabor Peterdi; Paintings. May 19 - June 15. Catalog with 3 illustrations, 1 in color. Gratis. Grace Borgenicht Gallery. Includes a list of museum collections, honors, and awards and a photograph of the artist.

Philip Grausman; Sculpture. Sept. 29 - Oct. 25. Catalog with statement by Philip Roth and an essay published with revisions in the October issue of Arts Magazine entitled "Reflections on the Sculpture," by Tom Cole. Gratis. Grace Borgenicht Gallery. 12 p.