

THE ARLIS/New York News

vol. 2 no. 5 1979

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

SIXTH ANNUAL
MUSEUM AND GALLERY
EXHIBITIONS PUBLICATIONS

Awards Presentation

Date: Thursday, November 29

Time: 6:00 p.m.

Place: National Academy of Design
1083 Fifth Avenue

(between 89th and 90th Streets)



We are especially fortunate to have Michael Botwinick, Director of the Brooklyn Museum, as our guest speaker on this gala occasion.

Chapter members, friends, and members of the art community are urged to attend.

A reception will follow the presentation of the awards.

Please return the enclosed response form by Friday, November 23, to: Dcirdre Lawrence, Brooklyn Museum, Art Reference Library, 188 Eastern Parkway, Brooklyn, NY 11238.



From the Chair

The Chapter year now fast drawing to a close has been one of fruitful activity and increased membership participation.

Excellent programs coordinated by Donya Schimansky and planned, organized, and moderated by Christiane Collins, Edith Jaenike, and GraceAnne DeCandido have been informative and extremely well-attended. The newsletter under David Patten's editorship has become an increasingly professional organ of communication. The Exhibition Publications Committees under Cheryl Wachter (Cataloging and Indexing), Barry Redlich (Acquisition), and Francis Bondurant (Awards) have functioned smoothly and efficiently. The Checklist is in production through the cooperation of Michael Kolakowski and Penn Gardner. Regina Brauer has assumed responsibility for the Skillbank. The Archive at the Fashion Institute of Technology is growing under Lorraine Weberg's care and direction, and Richard Martin's generous gift will carry that operation yet another step forward.

As a result of Chapter activities and concerns, the first tentative steps are being taken towards other Chapter projects: (1) an exhibition publications newsletter, (2) a survey of the status of art librarians on a national basis, and (3) a Chapter membership survey.

To culminate our efforts, the New York Chapter has been made responsible for organizing and moderating a special session at the 1980 ARLIS/NA national conference entitled, "Professionalism: Myth, Reality, and Future Strategy." Many Chapter members have contributed to its preparation. We look forward to a lively, informative, and thought-provoking discussion.

It has been an exciting and exhausting year for me with the many changes and upheavals in my own library. Many new doors have been opened, and new friendships made. I cannot tell you how much your support, enthusiasm, suggestions and ideas have meant to me.

As my term of office nears its end, I would like to offer for consideration these possible goals for the new year: (1) to find a permanent place for Chapter meetings even if it means payment of a nominal yearly fee, (2) to bring information about our organization and its activities to the attention of our non-member colleagues, and (3) to secure funding for the further development and maintenance of the ARLIS/New York Exhibition Publications Archive.

Joanne Polster

ANNUAL CHAPTER BUSINESS MEETING -- HIGHLIGHTS

The 1979 Chapter business meeting was held on October 30 at the Metropolitan Museum of Art Library.

Clive Phillpot, Secretary, ARLIS/NA, reported on the activities of the national organization and on the problems associated with ARLIS/NA's use of a management organization. Reports were given on the Chapter newsletter, the Skillbank, and the Checklist of New York museum and gallery publications. As a result of the report of the Nominating Committee, the following names were placed in nomination: Vice-Chairperson/Chairperson-Elect: Evelyn Samuel; Executive Board Members-at-Large: GraceAnne DeCandido, Rebecca Seikevitz, and Lorraine Weberg. By a unanimous vote of Chapter members attending, annual dues were raised from \$4 to \$6.

The remainder of the meeting was devoted to a discussion of the special session to be held on January 30, 1980, entitled "Professionalism: Myth, Reality, and Future Strategy" being planned by the New York Chapter for the ARLIS/NA annual meeting to be held in New Orleans.

A full report of the business meeting will appear in the next issue of the News.

ARLIS/NEW YORK WORKSHOP:
BOOK CONSERVATION AND PRESERVATION

A special workshop on the problems of book conservation faced by librarians was held on September 29 at the American Craft Museum from 1 to 5 p.m. The meeting was attended by 29 members and their guests.

Joanne Polster, Chapter Chairperson, hosted the meeting; and GraceAnne DeCandido introduced her husband, Robert DeCandido, head of the Physical Treatment Branch, Conservation Division, New York Public Library.

He began the session with a discussion on paper deterioration. As far back as 1914, the New York Public Library discovered that its newspapers were beginning to fall apart; and since about 1850, paper has declined in quality due to an increase in acidity in the paper. Preservationists such as William Barrow have investigated methods to reverse such deterioration.

A question about the storage of oversized books with plates made in the 1890's was posed. Mr. DeCandido stated that the temperature for all types of books should be kept low -- the lower the better. A drop in temperature of 8 degrees could add significantly to the preservation of book materials. The humidity should not rise above 60 percent, since at 70 percent mold will start to grow. He recommended the book, Deterioration and Preservation of Library Materials, by H. Winger and R. Smith, because of a section on the durability of paper in relation to temperature. He pointed out that there are affordable ways to measure humidity using dial hygrometers and thermometers. He recommended the purchase of such equipment if the library is in a steam-heated building. The humidity level should not go below 40 percent; and in addition to humidity control, a library should have pollution control equipment and dust filters for air conditioning units. The circulating slide shows which the Smithsonian Institution offers free to libraries through its Conservation Program were recommended.

Oversized books over 15 inches or 40 centimeters high should be laid flat with no more than 3 books on top of each other. Smaller books should be stored standing upright and not leaning to one side.

When dusting books, keep the book shut tight and wipe dust away from the spine. Use of a treated cloth or a spray, such as Endust, on a dry cloth was suggested. There are pastes available to clean cloth book covers, such as Bookleen. Leather is the strongest binding material used today and can be cleaned if it

does not flake off in the hand. Potassium lactate is a water-based protector which should not be used on chrome-tanned leather. This solution adds salts to the leather and protects it from acidity. A leather dressing composed of 50 percent Neatsfoot oil and 50 percent lanolin is an oil-based lubricant which can be used on all leather bindings. These products are both available from Talas in New York. One should beware of rubbing off the gold stamping on the spine when applying these solutions. The protector should be applied with a cotton swab and the dressing applied with a clean cloth. If the leather cannot be treated, the book should be stored in acid-free protective boxes or envelopes; or it can be rebound. Mr. DeCandido recommended reading Carolyn Horton's Cleaning and Preserving Bindings and Related Materials for instructions on the care of books.

Another question presented was on how to bind a set of plates. Security problems and the use of the plates should be considered before binding. One solution is the placing of stubs on the back of each plate and then sewing the stubs for binding. Another is the placing of the plates in a portfolio.

Mr. DeCandido then reviewed binding techniques. "Perfect" binding should more properly be called "adhesive" binding. Double fanned adhesive binding is much better than single, or unfanned binding. Flexibility and permanence are lessened when a book is oversewn. Library binders can be instructed to recase a book instead of resewing. The speaker encouraged librarians to have a closer relationship with binders and to ask for the binders' suggestions.

After a coffee break, Mr. DeCandido handed out instructions for making a protective wrapper for storing deteriorating book material. He suggested three suppliers of acid-free material who will sell relatively small quantities: Hollinger Corp., Arlington, Va.; University Products, Holyoke, Mass.; and Process Materials Corp., Rutherford, New Jersey.

On the subject of light, Mr. DeCandido said that fluorescent and sun light are especially

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.

Asst. Editor: Deirdre C. Stam,
1 Fraser St, Pelham, NY 10803
Chapter Officers:

Chairperson: Ms. Joanne Polster;
397-0637

Vice-Chairperson/Chairperson-
Elect: Mrs. Donya Dobrila Schimansky;
879-5500, ext. 582

Secretary: Ms. Deirdre L. Ionescu;
638-5000, ext. 308

Treasurer: Mrs. Céline W. Palatsky;
879-5500, ext. 559

bad for books. Ultra-violet filters work well with fluorescent lighting and are available from Almac Plastics, Long Island City, New York. An ultra-violet meter, light meters measuring ultra-violet rays and a clear filter which cuts down on the sun's rays coming through windows are also available.

Book repair was the next topic. Polyvinyl acetate used with a brush can be used to repair book covers. One should be careful not to get the solution on any paper. A German-made translucent paper tape called Filmoplast can be used to repair non-rare paper. It should be noted that plastic paste does not attract insects like the other pastes made from organic substances. Mr. DeCandido proceeded to dissect and reconstruct a book. He began by showing its two major sections: the signatures held together by thread and the case which is made up of two bookboards and a spine. There is a Japanese tissue available from Talas which can be used to reattach the cover to the body of the book. Mr. DeCandido recommended sending badly damaged books to the binder. It will save time, and the book will get a new cover.

Water-damaged books require immediate action. When paper is wet, mold sets in immediately. When coated paper gets wet and then dries, it will stick together. The books can be put in a freezer to keep them from getting moldy or drying out and sticking together. Mr. DeCandido said that if a disaster strikes, there are several places where wet books can be mass dried such as the G.E. Space Center in Valley Forge, New Jersey. When a major problem occurs, a preservation specialist should be contacted for advice.

Mr. DeCandido would be glad to answer further questions on book conservation and preservation. He can be contacted at the New York Public Library at the following telephone number: 790-6278.

Deirdre Lawrence
Secretary, ARLIS/New York

CORRECTION:

The following correction should be made in the report on the "Library Materials Preservation Conference" as published on page 2 of the last issue of this newsletter: Helga Borck, Head, Preservation Programs Office, Conservation Division, New York Public Library.

NEW CHAPTER MEMBERS

ARLIS/New York would like to welcome the following new members who joined in 1979:

Sherman Clarke	Marjorie Miller
Rochelle Field	Margaret Nolan
James Findlay	Doralynn Pines
Clarice Henry	Jessica Rabban
Elizabeth Melczer	Daniel Starr
	Helene Seeman

BIBLIOGRAPHY:

BOOK CONSERVATION AND PRESERVATION

Barrow, W.J., Research Laboratory. Permanence/Durability of the Book. Richmond, Va., 1963-74. 7 vols.

These pamphlets, by one of the pioneers of paper preservation, describe and document Barrow's interdisciplinary approach and the results of his research.

Clapp, Verner W. "The Story of Permanent/Durable Book-paper, 1115-1970," pts. 1-3. Scholarly Publishing, vol. 2, nos. 2-4, 1971, p. 107-24, 229-45, 353-67.

An excellent and well-written introduction to the problem of paper deterioration, the search for its causes, and the attempt to find solutions.

Cunha, George Daniel Martin, and Cunha, Dorothy Grant. Conservation of Library Materials. 2nd ed. Metuchen, N.J.: Scarecrow Press, 1971-2. 2 vols. 406 p., 414 p.

Still the comprehensive work in the field. Vol. 1 is a general review of the conservation of library materials with specific recommendations and numerous references. Vol. 2 is a guide to the literature of the field organized by subject and with an alphabetical author index.

Horton, Carolyn. Cleaning and Preserving Bindings and Related Materials. 2nd ed. Chicago: Library Technology Program, American Library Association, 1969. 87 p.

An extremely helpful guide to simple book maintenance by one of the leading experts in the field. It is clearly written and illustrated and lists supplies needed and suppliers. Also includes glossary, selected bibliography, and index.

Middleton, Bernard C. A History of English Craft Bookbinding Technique. New York: Hafner Publishing Co, 1963. 307 p.

Despite the restricted subject of this work, it is so clearly written and so well illustrated it can serve as an introduction to fine hand binding, its techniques, and materials.

Middleton, Bernard C. The Restoration of Leather Bindings. Chicago: Library Technology Program, American Library Association, 1972. 201 p.

Of special interest to those involved with special collections and rare materials, this work will give the non-binder an idea of the complexity and difficulty of restoration work.

Plumbe, Wilfred J. The Preservation of Books in Tropical and Subtropical Countries. Kuala Lumpur: Oxford University Press, 1964. 72 p.

A brief description of the problem of insects and mildew. A conservator should be

consulted before using some of the more drastic chemical measures recommended here.

Tauber, Maurice, ed. Library Binding Manual. Boston: Library Binding Institute, 1972. 185 p.

A thorough description of modern commercial library binding. Includes the "Library Binding Institute Standard for Library Binding" often referred to as "Class A".

SERIALS

Art and Archeology Technical Abstracts.

An invaluable tool for keeping abreast of the recent literature and developments in the field of conservation in general. It has a separate section on paper. Available from: Circulation Department, AATA, c/o New York University, Conservation Center, Institute of Fine Arts, 1 E. 78th St, NYC 10021.

Journal of the American Institute for Conservation (formerly AIC Bulletin).

Though often very technical, the Journal, which is published twice a year, regularly carries articles of the first importance to the field of paper conservation. Available from JAIC, Martha Morales, Executive Secretary, AIC, 1522 K Street, NW, Washington, DC 20005.

Conservation Administration News.

This quarterly which began publication in June, 1979, is concerned with disseminating information to librarians and administrators who are responsible for library conservation programs. Available from: CAN, University of Wyoming Libraries, Box 3334, University Station, Laramie, WY 82071.

Library Scene.

Published by the Library Binding Institute, this quarterly prints articles on all aspects of preservation and binding. Available from: Library Scene, 322 Stuart St, Boston, MA 02116.

Robert L. DeCandido
New York Public Library



CHAPTER MEMBERS IN THE NEWS

Joanne Polster, ARLIS/New York Chairperson, was a participant in the Decorative Arts Society conference held on Oct. 19 and 20 at the Metropolitan Museum of Art. On Saturday, Oct. 20, Ms. Polster gave a presentation on the artists files at the American Craft Council entitled, "The American Craftsperson: a Living Archive." The conference concentrated on the preservation of such valuable research materials related to the decorative arts as drawings, photographs, account books, bills of sale, etc. Participants in the conference included museum

curators, librarians, archivists, interior designers, craftsmen, and industry representatives.

Daniel A. Starr, Editor of "CISSIG News," published in the ARLIS/NA Newsletter, and formerly Reference/Catalog Librarian, Art Institute of Chicago, is now Senior Cataloger, Museum of Modern Art.

Deirdre C. Stam, Assistant Editor of The ARLIS/New York News, has been appointed Reference Librarian/Visual Arts Specialist at the State University of New York at Purchase.

Cheryl Wachter, formerly Senior Library Assistant, Photograph and Slide Library, Metropolitan Museum of Art, is now Archivist at Time, Inc.

Evelyn Samuel, Librarian, Institute of Fine Arts, New York University, is the author of the article, "Protection of Library and Archival Materials: a Case Study -- New York University's Institute of Fine Arts," published in Library and Archival Security, vol. 2, number 3/4, 1978, pages 1 - 6.

CORRECTION: "Coalition for Morningside Park and Parsons School of Design, New York, N.Y." is the affiliation of Christiane Collins and is not the title of the paper presented at the Neighborhood Participation Conference as stated in the previous issue of this newsletter.

EXECUTIVE BOARD MEETING -- HIGHLIGHTS

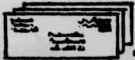
The Chapter Executive Board met at the Institute of Fine Arts on Oct. 17 in order to discuss several major topics.

The Board and its advisors decided to delay action on the revised Chapter bylaws until after ARLIS/NA publishes its own revised bylaws. The Board also voted to award Robert DeCandido an honorarium of \$75 for his seminar on book preservation held at the American Craft Museum on Sept. 29.

Sarah Phillips of the New England Chapter has written to Joanne Polster, ARLIS/New York Chairperson, suggesting a joint meeting in April, 1980. The idea was well received by the Board; and it was decided to have a session similar to that on photography held at Goethe House and to invite the New Jersey, Western New York, and New England chapters. David Patten suggested that the topic of the meeting be "Prints: Research Methods and Materials" and that the meeting concentrate on the bibliography of prints and printmaking.

Joanne Polster encouraged everyone to answer the questionnaire sent out by Cornelia Corson and Deirdre Stam concerning the status of art librarians. The response will influence whether or not a grant will be applied for in order to study this area further. Joanne Polster has asked the membership to consider what points should be covered by the panelists at the session on professional status to be held at the ARLIS/NA annual meeting in New Orleans on Jan. 30, 1980. Members will be asked to contribute their ideas for the session at the Chapter business meeting on Oct. 30.

Deirdre Lawrence
Secretary, ARLIS/New York



Letters to the Editor

We understand that the ARLIS/NA Executive Board is in favor of exploring the idea of a cooperative international art library journal which would act as an outlet for scholarly, bibliographical, and technical articles. Each country would publish its own national newsletters or newsheets.

We endorse such a plan because it means that the ARLIS/NA NEWSLETTER would then be free to function directly as a vehicle of communication between members.

Up to now, the national newsletter has been much too slow to function as a useful vehicle for communication and too diffuse to serve as a professional journal. We would like to see the newsletter have up-to-date information to help develop a more cohesive membership and to function as a forum for the exchange of ideas:

1. The national working groups (SIGs and TOLs) should be able to use the newsletter as a means for developing projects and programs. Too much information and business must now be relayed by personal correspondence and telephone. A frequent newsletter would broaden participation by involving more members.

2. Important developments and news in the art library world should be shared as quickly as possible. The recent decision by the Art Institute of Chicago, the Metropolitan Museum of Art, and the Cleveland Museum of Art to join RLIN (Research Libraries Information Network) as the Art Group will have an enormous impact on other museum libraries; and it is important to have such information as it develops.

3. Announcements of programs and symposia sufficiently in advance would permit more members to make plans to attend.

4. A clearing house for library positions would be valuable to many of our members.

We hope that the Executive Board has given as much attention to developing the Newsletter into a frequent medium of communication as to the establishment of a professional journal. Both are vital to the profession.

Patricia Barnett
Metropolitan Museum of Art
Rebecca Siekevitz
Donnell Art Library, NYPL

AN ART LIBRARIAN'S REPLY TO RISING ART BOOK PRICES

Mr. Gabriel Austin's thoughtful analysis of the dilemma confronting the scholarly community, i.e., "Rising Art Book Prices," ARLIS/New York News, vol. 2, no. 4, deserves comment from art librarians. We are gratified that Mr. Austin shares our concern as to the means required to continue building our libraries.

How to maintain the development of our collections in the face of rising prices has been a perennial problem of the library profession. Specifically in the area of art books,

where a large proportion of the material is imported, the eroded buying power of the dollar abroad has been a source of dismay. Mr. Austin discusses the trends in the publishing industry which contribute to rising costs, both to the manufacturer and to the retail customer. Have we not annually pointed out these facts to our administrations?

On the other hand, we are also aware of the problems facing our institutions. Museum administrators are reviewing library space, payrolls, and acquisitions budgets. In the academic world, enrollment is decreasing, faculty salaries are rising, and the consequent tightening of belts has traditionally curbed library spending.

Viewing collection development in a larger context, librarians have been seeking alternative solutions which may eventually be more lastingly effective than the ever escalating budget. At any rate, being realists, we know better than to expect our book budgets to keep pace with rising prices.

Means currently being explored by librarians to offset the financial exigencies are three-fold:

Subsidized Publishing:

We encourage public and private financial support for publications. Funds are available to sustain scholars in the research phase. Why not bring them to bear on lightening the cost of book production and distribution in order to maintain channels of scholarly communication? Experiments with this approach have proved successful. Examples of subsidization are periodicals emanating from academic departments with volunteer editorial work and unpaid contributors. As librarians, we are all too familiar with donations of library materials that cannot be absorbed into our collections for lack of funds to process them. It would appear that, in a like vein, funding of research implies an obligation to assure its dissemination as well.

The Newsletter of the American Council of Learned Societies, vols. XXIX-XXX, nos. 4 and 1, is devoted to excerpts from the Report of the National Enquiry into Scholarly Communication. On page 20 of this document we read: "Private foundations and government agencies that support research are often unwilling to assist in supporting the publication and related costs required to disseminate the findings of the result. Since much of the value, or purpose of research is lost if others are not made aware of it, foundation and government officials should reexamine their policies toward the support of publications and related costs."

Resource Sharing:

Confronted with the proliferation of new publications, librarians have for years understood that few institutions can afford comprehensive collecting policies. Accordingly, libraries are forming networks and consortia for the express purpose of sharing resources. By dividing the responsibility for collecting, we hope to continue serving our constituencies in breadth and depth despite financial and space problems.

Microform Publication:

Photographic archives, manuscripts, and other art publications which until recently were out of the reach of small libraries are now becoming affordable in the medium of microforms. In addition to the attractive pricing of these materials, they also have the advantage of enhanced durability over the traditional book. Their advantages in conserving space are obvious.

I was interested in the reference to the valiant effort of the firm of Braziller to continue publishing its illuminated manuscript series. ARLIS/NA honored this "uneconomical series" at the 1979 Toronto conference with an award, demonstrating our appreciation of a popularly priced, handsomely produced, and scholarly contribution to the literature of art.

We have had to reduce our staffs, increase our productivity, and plead for more money to acquire fewer books. In spite of these conflicting pressures, with subsidized publishing, resource sharing, and microforms, in addition to such budget increases as we can obtain, we shall continue to provide our services.

Evelyn Samuel
Institute of Fine Arts
New York University

THE METROPOLITAN JOINS RLIN

The Metropolitan Museum of Art Library will be one of the first three art museum libraries to participate in RLIN (formerly BALLOTS), the Research Library Information Network. RLIN services more than 120 research, academic, public, and special libraries and is a nation-wide library automation and information program developed by and located at Stanford University. Along with the libraries of the Art Institute of Chicago and the Cleveland Museum of Art, the Metropolitan has received a grant from the Andrew W. Mellon Foundation which will provide funds to cover the initial cost of installing computer terminals, half the costs of operation for the first two years, as well as additional funds for the third year of operation.

ART REFERENCE BOOKS -- WHAT ARE YOUR NEEDS?

Greenwood Press is publishing a new series of art reference books which will include bibliographies, dictionaries, indexes, and other reference materials in the fields of the fine arts, decorative arts, and architecture. Indexes to reproductions of photographs and works by contemporary artists have been published, and an index to reproductions of prints is planned. Pamela Jeffcott Parry, Editor of the ARLIS/NA Newsletter, has been named editor of the new series. Anyone having ideas for reference books that he or she would like published is urged to contact:

Ms. Pamela J. Parry
143 Bowling Green Place
Iowa City, IA 52240

Seen at the Museums and Galleries



MUSEUM CATALOGS

The Harmonious Craft: American Musical Instruments. Oct. 5 - Dec. 30. Illustrated catalog with introduction by Lloyd E. Herman. \$50. American Craft Museum (formerly Museum of Contemporary Crafts). This show presents selections from a larger exhibition organized and held at the Renwick Gallery, Washington, D.C. The catalog documents the musical instruments handmade by contemporary American craftspeople. 22 p.

Journey of the Three Jewels; Japanese Buddhist Paintings from Western Collections. Fall, 1979. Catalog by John M. Rosenfield and Elizabeth ten Grotenhuis. Hardbound: \$19.95, members: \$16; softbound: \$12.50, members: \$11. Asia House Gallery. Includes the following chapters: "The Mahayana Mainstream," "Esoteric Buddhist Images," "Pure Land and Popular Buddhist Imagery," and "Zen Buddhist Paintings." Also included is a color plate section, a glossary/index, and a bibliography. 204 p.

GALLERY CATALOGS

Hundertwasser is Painting; New Paintings, 1973-1978. Oct. - Dec. 1979. Catalog with a statement by Hundertwasser, a checklist, a chronology, and many color plates. \$25. Aberbach Fine Art, 988 Madison Ave, NYC 10021. A poster is available for \$5.

Utagawa Kuniyoshi: the Most Famous Warrior Series, Suikoden. Sept. 25 - Oct. 20. Japan Gallery, 1210 Lexington Ave, NYC 10028. On sale at the gallery is the catalog of the exhibition of Suikoden by Kuniyoshi at the Riccar Art Museum, Tokyo, held May 6 - Apr. 7. The catalog illustrates over 30 prints in the exhibition in New York. The catalog is \$18; the poster, \$10. The catalog contains texts in Japanese and English and is profusely illustrated with many color illustrations.

Strictly Drawings; Twentieth Century Masters. Oct. - Dec., 1979. Illustrated catalog. La Boetie, 9 East 82nd St, NYC 10028. 22 p. Also available is the following excellent catalog: Simplicissimus; the Art of Germany's Most Influential Satire Magazine (1896-1944), edited by Steve Heller, introduction by Tom Wolfe, and text by Mark Rosenthal. The exhibition was held jointly at La Boetie, Inc. and at Goethe House New York from March 22 to April 22. The 32 page catalog is well illustrated and contains a bibliography.

MISSING ISSUES OF THE NEWS?

If you are missing any of the 4 previously published issues of The ARLIS/New York News for 1979, copies are available from the Chapter Secretary: Ms. Deirdre Lawrence, Brooklyn Museum, Art Reference Library, 188 Eastern Parkway, Brooklyn, NY 11238.