

THE ARLIS/New York News



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

vol.3 no.1 1980

ARLIS/NEW YORK AND ARLIS/NEW ENGLAND PLAN
JOINT MEETING:

PRINTS: Research Methods and Materials

Date: Saturday, April 19

Time: 10:30 a.m.

Place: Institute of Fine Arts
1 East 78th Street (at Fifth Avenue)
New York City

Panelists (in alphabetic order):

Ayako Abe, Japan Gallery, New York
Jacqueline Brody, Editor,

Print Collector's Newsletter

Robert K. Brown, Reinhold/Brown
Gallery, New York

Riva Castelman, Curator of Prints
and Illustrated Books, Museum
of Modern Art

William J. Dane, Supervising
Librarian and Keeper of Prints,
Newark Public Library

Lucien Goldschmidt, Lucien Goldschmidt,
Inc., New York

Presentations by the panelists will be followed by question and answer periods. Among the topics to be discussed are: old master prints, 19th and 20th century prints, Japanese prints, posters, and artist's books.

Refreshments will be served.

Please return the enclosed response form by April 14 to the ARLIS/New York Secretary: Lorraine C. Weberg, Fashion Institute of Technology, Library/Media Services, 227 West 27th Street, New York, New York 10001.

GERD MUEHSAM MEMORIAL

The memorial service for Dr. Gerd Muehsam was held on February 14 at Queens College of the City University of New York. Friends, colleagues and students gathered to honor her memory.

Dr. Morris A. Gelfand, Professor Emeritus, Graduate School of Library and Information Studies and former Chief Librarian, and several members of the Art Department recalled Gerd

Muehsam's devotion and enthusiasm for her profession and her gifted contributions to art documentation. Mrs. Ruth Marton evoked the warm and engaging personality of her late sister, and Vanessa Lynn of the Pratt Institute Art Library expressed the sense of loss felt by the students to whom Gerd Muehsam always gave help and guidance. A performance of Sammartini's work "Adagio" provided a touching musical interlude. A fund in the memory of Gerd Muehsam has been established at Queens College for the benefit of the Art collection which she had enriched with her resourceful and knowledge. Contributions can be made to "Queens College Fund" with the note "Gerd Muehsam Memorial Fund."

Donya Schimansky
Chairperson, ARLIS/New York

From the Chair

ACCOMMODATIONS NEEDED -- APRIL 18, 19

ARLIS/New York expects about fifteen New England Chapter members to attend the membership meeting on "PRINTS: Research Methods and Materials" on April 19. James Findlay, May Fitzgerald and Celine Palatsky will assist the Program Chairman Evelyn Samuel in arranging a program for their two days' stay in the Big Apple.

Several New York members have offered accommodations for the New England guests but places are needed for two more. Anyone able to have a guest for the 18th and 19th of April please contact Evelyn Samuel, tel. 988-5550 (Institute of Fine Arts).

Donya Schimansky

HIGHLIGHTS OF THE EXECUTIVE BOARD MEETING

The ARLIS/New York Executive Board met on January 17, 1980, at the Institute of Fine Arts. The Board approved the final 1979 financial report submitted by treasurer Celine Palatsky and accepted her proposal to submit both a midyear and a final report for 1980 to be published in the ARLIS/New York News.

Joanne Polster reported that the 1976 Checklist of Gallery and Museum Publications is finished and ready for printing and that she will now look into cost estimates.

Clive Phillipot reported that the proposed ARLIS/NA constitution and bylaw changes that were voted on by all the members during the summer have passed. Our own Chapter bylaws are still being worked on, as reported at the October business meeting.

The Board voted unanimously to accept with deep regret David Patten's resignation as Editor of the ARLIS/New York News, and expressed gratitude and appreciation for all of Mr. Patten's contributions in the amount of work done and in setting such high standards of quality for the newsletter. While the editorship is in flux, the Board decided to omit the planned February issue.

Christiane Collins reported on the final details of the New York Chapter session at New Orleans. The session is intended to be a beginning of an exploration of the meaning of "professionalism." The panel was chosen to present varying points of view. The Board expressed its optimism about the session, seeing it as a possible beginning of a concern with the subject on a national level.

Program Chairperson Evelyn Samuel reported on details of the Chapter meetings scheduled for the rest of the Spring.

The Board entertained a proposal from Member-at-Large GraceAnne DeCandido that ARLIS/New York co-sponsor with the SLA Museums Group a mini-course on conservation of art materials. The Board also discussed a proposal by Chapter member Janette Rozene that ARLIS/New York undertake a compilation of a union list of serials for art libraries in the New York metropolitan area. Further discussion of both these proposals was tabled for the present.

Lorraine Weberg
Secretary, ARLIS/New York

ART RESOURCES CONFERENCE -- APRIL 18

ARLIS/NJ and Rutgers GSLIS will hold an all day conference on April 18 entitled: STATE of the ART: New Jersey Art Information Sources Today and Tomorrow. The location is the Graduate School of Library and Information Studies, Rutgers University, 4 Huntington St, New Brunswick. The registration fee is \$14.50 which covers lunch and other refreshments. For information contact Jana Varlejs, Professional Development Studies, GSLIS, Rutgers University, 4 Huntington St, New Brunswick, NJ 08903. Deadline for registration is April 9.

Topics include the full gamut: New Jersey sources, public library collections, academia, museum libraries, special libraries in New Jersey, slides, microforms, data bases and the on-line index.

AUDIT CHARGES THAT LIBRARIANS MISCLASSIFIED AS PROFESSORS

The following excerpts have been taken from a news story in the New York Times published under the headline, "Audit Finds Misclassifications of Employees at City U:"

"Librarians, counselors and administrators at the City University of New York have been wrongly classified as professors at a yearly cost of more than \$500,000 in extra salaries and benefits, an audit by the State Comptroller charged yesterday.

"The employees in question had the requisite degrees to serve as faculty members, but did not do any teaching. One professor directed the cleaning and maintenance of buildings, the audit said. Another associate professor -- 'an assistant to the chief librarian' -- catalogued books and periodicals.

"The audit called for negotiated changes in the contract and the hiring of more workers, particularly librarians, in the category of 'higher-education officers.' In that category, they would receive comparable salaries, but would not have similar benefits, such as extended summer vacations and sabbatical leaves.

"The audit covered three institutions -- Bronx Community, Baruch and City Colleges. The audit at the three schools found that 87 of 166 non-teaching employees, who worked in student counseling, administration or in the library, 'were remunerated at a level which exceeded the responsibility of their assignments.' Those employees also received benefits given to instructional personnel, and their promotions were based on academic qualifications rather than increased administrative duties."

The ARLIS/New York News

Subscriptions: free to ARLIS/New York members; non-members: \$6 per year; single issues: \$1.50. Address communications to: Deirdre C. Stam, Editor, ARLIS/New York News, 1 Fraser St, Pelham, New York 10803; 914-738-5455.

NEW YORK ART BOOKSTORES: PART I

The New York area is rich in bookstores which carry books on the visual arts. Many persons looking for a particular art book, however, may not be aware of the following specialty shops. The Museum of Modern Art Library compiled the following list of bookshops and would like to share it with other ARLIS/New York members. Suggestions for additions to the list would be appreciated.

(The list was prepared in two alphabetic sequences. Part II follows immediately after Part I. -- Ed.)

Selected Manhattan Bookstores with a Visual Arts Emphasis; compiled by the MoMA Library, November, 1979

Argosy Book Store

116 E. 59th St, NYC 10022
753-4455
(Out-of-print books, 1st editions, Americana, art books)

Backworks

488 Greenwich St, NYC 10013
966-1765
(Documents and relics on experimental art, art from 1945 to the present, happenings, performance, dance, etc.)

Cinemabilia

10 W. 13th St, NYC 10011
989-8519
(Current and out-of-print film literature, sheet music, periodicals, memorabilia)

Ex Libris

160-A E. 70th St, NYC 10021
249-2618
(Documentation on 20th century art movements including manifestos, letters, out-of-print books)

Gordon's

12 E. 55th St, NYC 10022
759-7443
(Foreign, fashion, and art periodicals)

Gotham Book Mart

41 W. 47th St, NYC 10036
PL7-0367
(20th century literature; film, theatre, small presses, and Surrealist art publications)

Printed Matter, Inc.

7 Lispenard St, NYC 10013
925-0325
(Artists' books, magazines and audio-works, 20th century art)

Jaap Rietman

167 Spring St, NYC 10012
966-7044
(Art and architecture books, post 1860's)

Rizzoli International Bookstore

712 5th Ave, NYC 10019
397-3706
(Art books, foreign language art books, architecture, photography, periodicals)

Russica Book and Art Shop, Inc.

799 Broadway, NYC 10003
(at 11th St, 3rd floor)
473-7480
(Books in English and Russian about Russia and Russian art, 20th century art)

Strand Book Store, Inc.

828 Broadway, NYC 10003
473-1452
(Art books, new and out-of-print)

Untitled

159 Prince St, NYC 10012
982-2088
(Art postcards)

Ursus Books, Ltd.

667 Madison Ave, NYC 10021
838-1012
(Out-of-print art books, out-of-print MoMA catalogs)

E. Weyhe, Inc.

794 Lexington Ave, NYC 10021
838-5466
(New and out-of-print art books)

Whitney Museum of American Art Bookstore

945 Madison Ave, NYC 10021
794-0611
(Museum publications and books on contemporary American art)

Witkin Gallery, Book Shop

41 E. 57th St, NYC 10022 (8th floor)
355-1461
(New and out-of-print literature on photography, posters, postcards)

Wittenborn Art Books

1018 Madison Ave, NYC 10021
288-1558
(Art Books)

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Solomon R. Guggenheim Museum Bookstore

1071 5th Ave, NYC 10028
860-1300, ext. 325
(Museum publications and books on contemporary art)

Hacker Art Books

54 W. 57th St, NYC 10019
757-1450
(New and out-of-print art books, fine bindings)

International Center of Photography Bookstore

1130 5th Ave, NYC 10028
860-1767/8
(Photography books, postcards, posters)

J. N. Herlin

108 W. 28th St, NYC 10001
741-1880
(20th century art and film books, out-of-print exhibition catalogs, periodicals)

Metropolitan Books

38 E. 23rd St, NYC 10010
254-8609
(Art books)

Metropolitan Museum of Art Bookstore
82nd St and 5th Ave, NYC 10028
879-5500, ext. 266/7
(In-print museum publications, trade
publications on art and photography)

Arthur Minters Booksellers
84 University Place, NYC 10003
989-0593 (by appt. or mail order)
(Modern art, architecture, photography)

Museum Books, Inc.
48 E. 43rd St, NYC 10017 (2nd floor)
682-0430
(New and out-of-print art books)

Museum of Modern Art Bookstore
11 W. 53rd St, NYC 10019
956-7508 -- Lobby Shop
(MoMA publications, postcards, posters,
slides)
956-7544 -- Museum Shop
(20th century art books, gift items,
design collection reproductions)
Customer sales service: 956-7264

New Morning
169 Spring St, NYC 10012
966-2993
(20th century art books, university and
alternative presses)

Worldwide Books, Inc.
37-39 Antwerp St, Boston, Mass. 02135
(Mail order: exhibition catalogs)

Janette E. Rozene
Museum of Modern Art Library

NEWS OF MEMBERS

CHRISTIANE C. COLLINS has been awarded a Fulbright Teaching/Research Grant for the academic year 1980/81, to the Institut für Städtebau und Landesplanung der Technischen Universität in Graz, Austria. On a year's leave from Parsons School of Design, she is also involved in the organization of an exhibition "Concerned Planning and Design: The Urban Experiment of Germany in the 1920's," April/May 1981, at the Minnesota Museum, St. Paul, part of a year long program on the theme "The Twenties in Germany: The Artist as Social Critic" under the guidance of the University of Minnesota with grants from the National Endowment for the Humanities and private sources.

DEIRDRE C. STAM has been named Chairperson of the Publications Committee of ARLIS/NA. She welcomes reflections on what the organization ought and ought not to publish.

MINUTES OF THE ARLIS/NEW YORK CHAPTER MEETING

The first ARLIS/New York Chapter meeting of 1980 was held on February 19, 1980, at Cooper Union.

Chairperson Donya Schimansky opened the meeting by introducing the Chapter Officers for 1980: Evelyn Samuel, Chairperson-Elect and Program Chairperson; Lorraine Weberg, Secretary Pro Tem; and Celine Palatsky, Treasurer. She also reported an encouraging response from Chapter members who had indicated their willingness to serve on the various committees in the coming year, and promised to contact them. Members were also invited to sign up after the meeting, or to get in touch with Ms. Schimansky at any time.

Ms. Schimansky then shared with the membership her impressions of the New Orleans conference. The New York Chapter was well represented, she said, with several of our members serving as speakers, moderators, or participants in group discussions. The house was full at the New York session on professionalism, and the editor of the ARLIS/NA newsletter has asked permission to publish the talks in the form of articles.

It was obvious at the chapter chairpersons' meeting, she said, that the New York Chapter was in the lead position. Other chapters were familiar with the ARLIS/New York News, and some of their members wished to subscribe to it.

This is a testimonial to its quality, and Ms. Schimansky thanked David Patten for making the newsletter a lively reflection of both the Chapter's activities and the art scene in New York City. Mr. Patten has been the editor from the beginning, and has spent a great deal of time and energy in making the ARLIS/New York News so valuable. His resignation as editor has been accepted with deep regret. A warm round of applause followed, as the Chapter membership acknowledged Mr. Patten's contributions.

Ms. Schimansky announced that Deirdre Stam who was the Assistant Editor has agreed to serve as the new Editor of the ARLIS/New York News, and welcomes contributions and suggestions from the membership. She can be reached at: 1 Fraser Street, Pelham, New York 10803; tel. 914-738-5455.

Ms. Schimansky then turned the meeting over to Program Chairperson Evelyn Samuel, who thanked Elizabeth Vajda of Cooper Union for hosting the meeting. Ms. Samuel announced the program plans for the rest of the year. On April 19, a program on prints arranged by David Patten will be held at the Institute of Fine Arts, and will be a joint meeting with the New England Chapter. In May, a program on data bases will be held at the Bobst Library at NYU. In September, there will be a program on art thefts and forgeries. The October and November meetings will be devoted to the annual business and awards meetings, respectively.

Ms. Samuel then introduced the theme of the evening's meeting: ARLIS/New York Chapter members' works-in-progress.

Robert Rainwater, who is at the Print Room of the New York Public Library, recounted the history of the project he and Dr. Etta Arntzen began in 1971 to update Chamberlin. Now called A Guide to the Literature of Art History, the project is being completed in "friendly" collaboration with ALA and is due to be published some time this summer.

In 1977 the manuscript was submitted to ALA, which made some changes, and the editors have now been through two sets of galleys. One of the problems with these changes, Mr. Rainwater said, was that they were not made by art historians and real gaps were created when material was arbitrarily reclassified. There were problems in following up on the changes, as it is especially difficult to check a computer-set manuscript.

Included in the new work are exhibition catalogs, museum collections, and a few articles. A new chapter on photography has been added, and the old chapter on special collections and resources dropped. There are almost 4,000 entries in the new work, as opposed to Chamberlin's 2,500.

Mary Schmidt of Princeton University next spoke about her forthcoming index of 19th century American art periodicals. The project began, she said, with an idea gotten at an ARLIS/New York meeting at the Brooklyn Museum in 1975, when several Chapter members expressed a wish for such an index. Ms. Schmidt and Pam Parry, who were both at Columbia at the time, applied for a grant from the National Endowment for the Humanities, and the real work began in 1978.

Working with an NEH board of advisers, and using the RILA program and format, they began selecting journals to be indexed. Resources included annotated bibliographies and the catalogs of the Avery and Metropolitan Museum libraries. Any journal that was not strictly an art journal was omitted, in order to index the included journals completely. There are now about 40 journals being indexed, and thus far 3,500 articles out of an estimated 60,000 have been completed.

Ms. Schmidt said that there was a great deal of trouble verifying the names of obscure artists, and that the NYPL artist files had been of the greatest help in tracking these names down. A continuing problem is locating some of the journals. Work is also being slowed down because they are working without a subject authority file, and each entry must be verified the first time it comes up. The staff for the project includes 7 to 10 indexers who are graduate students, a typist, a proofreader, a computer programmer, and Ms. Schmidt, the editor. Editing, she said, is a very painstaking task. Ms. Schmidt said she would appreciate any comments or suggestions from the Chapter membership.

Proceeding from the statement that "It is possible for a full-time librarian to publish, not perish, on the job," Erica Doctorow related her experiences at Adelphi University, where part of her job is to mount exhibitions. Ms. Doctorow cited several examples of exhibitions

in which faculty participation was sought on all levels, from selection of exhibits to photographing them to writing the catalogs. Student help was also recruited. Such cooperation, she said, is one of the best bridges a library can have to the administration of a college or university. Cooperative efforts at Adelphi brought more staff and support for modest exhibition catalogs. Ms. Doctorow believes in the educational value of involving students as well as faculty, as has submitted to Adelphi a 3-credit museum exhibitions course proposal.

Patricia Barnett discussed her forthcoming filing manual for the Metropolitan Museum of Art Dictionary Catalog. A filing system, she said, is not concerned with content but with structure, both the structure of the system itself and the structure of the rules. Careful methodology must be considered because while alphabets are linear, logic is not.

The Metropolitan Museum manual is a training manual which falls halfway between the LC and the ALA systems. It moves from general rules to specific, and this structure responds well to a mnemonic pattern to aid understanding. The specific rules extend the general and become a continuous process of elimination.

Ms. Barnett stressed the importance of reference and guide cards in this system, since it was designed to eliminate unnecessary splits. For the future of filing systems in general, Ms. Barnett sees a continuation of open catalogs to allow freedom of arrangement, and a slow but thoughtful move towards closed catalogs.

Ann-Marie Cutul was pleased to announce the April 1980 publication of Twentieth Century European Painting: A Guide to Information Sources, for which she is the editor. The work is part of the Gale Art and Architecture Guide series.

Ms. Cutul said that the project started in 1973 and was three years in the planning stage, with five years just to complete the manuscript. The work covers important artists and movements, starting in 1905 and going up to July, 1977. Details are provided on a variety of general and specialized sources, including books, exhibition catalogs, special periodical issues, and published theses and dissertations. In addition, the appendices include such sources as periodicals, museums, major galleries and art organizations, special libraries, relevant publishers, and major recurring international exhibitions.

The meeting then adjourned, and the membership repaired to the Clock Tower to talk and to snack on wine and cheese provided by Eleanor Townsend and Susan McWilliams of the Hospitality Committee. Everyone thanked Evelyn Samuel for arranging such a lively and stimulating program.

Excerpts from a report by
Lorraine Weberg
Secretary, ARLIS/New York

NEW ORLEANS CONFERENCE -- A PERSONAL LOOK

New Orleans presented an interesting backdrop for a stimulating ARLIS conference this past February. Most of the panels were well-organized and offered enough varied information to serve the interests of the attendees.

The Archives in Art Museums panel offered a fascinating insight into what is being collected by museums and their libraries. Merle Chamberlain, Archivist of the Philadelphia Museum of Art, saves everything produced by her museum including dinner lists from exhibition openings!

Robert Kaufmann, Librarian of the Cooper-Hewitt Museum, spoke of highlights from his collection such as the Donald Desky archive. Desky was the industrial designer who designed the interior of Radio City Music Hall. James Findlay, Latin American Archivist from MoMA, provided slides of some of the 7,000 items which are kept in the Latin American Archive. Exhibition catalogues, letters, announcements and photos, dating mostly from the 1940's and 50's, reflect MoMA's interest in Latin American themes through its exhibitions. Arthur Breton, Curator of Manuscripts from the Archives of American Art, gave a report on the Smithsonian Conference on Museum Archives. A Draft of Guidelines for Museum Archives, drawn up by the participants at the Archives conference, was distributed and Mr. Breton encouraged everyone to consider seriously a suitable archival program for his/her institution.

The Problems of Library Security session was a disappointment which offered no new advice to librarians besieged with "rip-off" problems. Jack Perry Brown, Librarian from the Cleveland Museum of Art, was the most enlightening panelist with his elitist views on what members of the public museum libraries should serve.

After sitting through the CISSIG meeting Bibliographic Control in the 1980's, I felt as if I wanted to retire from librarianship (at the ripe old age of 27!) Karen Muller, Nancy John and Katherine Haskins really opened the eyes of the audience to the ramifications of AACR-2. My sympathy goes out to the cataloguers and readers who have to deal with either closed catalogues or two and more corporate entries for each institution.

The Art Librarian in Context: Myth, Reality, and Future Strategy session, organized by ARLIS/New York, turned out to be one of the more provocative events of the conference. William Dane, Librarian of the Art and Music Division of the Newark Public Library, offered excellent suggestions to art librarians seeking more professional status. Publishing more book reviews and being more visible in the art world are two ideas we should all consider.

Dr. Marilyn Stokstad, President of C.A.A., encouraged ARLIS to affiliate with other professional organizations and requested more art librarians to publish in art journals.

Dr. Jean Sutherland Boggs, Director of the

Philadelphia Museum of Art, and Prof. David Rosand from Columbia University both presented an interesting synopsis of how they perceive the librarian's role in their institutions. Their answers were very vague when questioned as to whether the chief librarian should be a professional librarian, an art historian or simply a manager of collections. This attitude is especially disheartening when there is a growing trend to replace professional chief librarians with art historians.

Robert Macdonald, a representative from A.A.M., admitted that he did not know what ARLIS was until he was invited to participate on the panel. This is not surprising since A.A.M. does not even list a museum library in its accreditation standards. Mr. Macdonald sees the museum librarian's role as preservationist, information specialist, collection developer and provider of services to other departments in the museum. He announced that he will encourage A.A.M. to recognize the art library in future accreditation standards.

The one meeting that presented the art librarian as a true professional was the ARLIS-CAA joint session: Resources for the Study of Iconography. The art librarians who spoke offered intelligent and visually enticing introductions to specific areas of iconography. They were: Nancy Allen, Librarian of the Boston Museum of Fine Arts, who spoke on "Japanese Iconography: Bibliographic Sources in Western Languages;" Ilse Rothrock, Librarian of the Kimbell Art Museum, who spoke on "Iconography of the Buddha in India: a bibliography." Evelyn Samuel, Librarian of the Institute of Fine Arts, N.Y.U., gave a "Report on the Illustrated Bartsch;" Sarah Gibson, Ass't. Dean at Case Western Reserve, presented "Bibliographic Sources for Humanist and Secular Iconography, 16th-18th centuries" and Diane Nelson, Cataloguer from the Boston Museum of Fine Arts, offered "Bibliographic Sources in Early Chinese Iconography."

Overall, I felt the content of this conference was greatly improved compared with the last two national conferences. Perhaps less emphasis on panel discussions and more observations from specialists in each field would be more useful. For example, the Security session would have been more informative if Joseph Chapman had more time to speak. I hope for a longer rap session with the Board next year. There didn't seem to be enough time to exchange ideas and it would be helpful if the Board would make a bigger effort to reach out to the membership for suggestions, complaints, etc. Finally, the Board should be thanked for their tactful handling of the J.D. Ferry management firm and for picking Pam Parry as the new Executive Secretary. It can be a great advantage to have a professional art librarian fill this role for ARLIS.

Deirdre Lawrence
Art Reference Library,
Brooklyn Museum