

THE ARLIS/New York News



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

vol. 4 no.3 1981

OCTOBER MEETING OF ARLIS/NEW YORK

Topics: Artists' Books, Book Arts,
and Paper Conservation

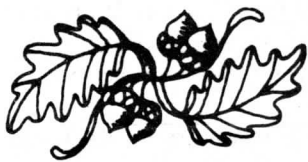
Date: THE CENTER FOR BOOK ARTS
15 Bleecker Street
(corner of Elizabeth St.)

Time: 6:00 p.m.

Tues. Oct. 20

To Get There: Take Lexington Ave. #6
local to Lafayette and Bleecker; or the
Sixth Ave. B,D, or F train to Lafayette
& Broadway.

Guest Speakers: HEIDI KYLE, Superin-
tendant of Book Conservation at the
Brooklyn Botanical Garden; and PAMELA
MOORE, Editor of Craft International.



METRO ART RESOURCES TASK FORCE

Under the leadership of GraceAnne
DeCandido, the task force has been busy
planning a seminar on art resources for
librarians in the metropolitan region.
The chairperson supplied the following
account of the initial organizational
meeting.

* * *

The METRO Art Resources Task Force
met at Parsons on July 10, 1981, at 10 AM.
Present were Claire Bowie, Pat Brauch,
Steve Zeitz, and Bill Dane. GraceAnne
DeCandido chaired the meeting. Committee
member Bob Kaufmann was absent.

The Task Force reached agreement on
these points:

1. The seminar is to be aimed at the
non-specialist reference librarian.
2. The tentative date is April, 1982.
150 people are expected to attend.
3. There will be two morning speakers,
a nonlibrarian to discuss the uses and
abuses of art libraries, and a second
speaker to discuss the state of the art
library in NYC.
4. After a lunch break, the group would
break up into approximately six work-
shops, each led by an expert. Such
topics as biographical and bibliograph-
ical information, picture research
and architectural research would be
explored.
5. There will be "hand-outs" for all
sessions.

The Committee will meet again on October
7, 1981, at the CUNY Graduate Center, to
continue planning for the seminar.



EIGHTH ANNUAL AWARDS MEETING

Over 60 members and guests attended the eighth annual Gallery and Museum Publications Awards meeting at the Institute of Fine Arts on Monday, May 18.

To commemorate the "art event of the year," a special citation was awarded to the MUSEUM OF MODERN ART, for Pablo Picasso: a Retrospective, for its "comprehensive chronological treatment of the work of a giant of modern art." Accepting the award were Laura Rosenstock and Jane Fluegel, who said that the catalog was intended as a scholarly work in itself, meant to extend our understanding of the artist by showing his works in a "meaningful and informative manner," and thus included paintings that were not part of the exhibit itself. They thanked the art librarians of the city of New York, who "helped make it all possible."

In the poster category, citations were awarded to:

THE AMERICAN FEDERATION OF ARTS CENTER FOR INTER-AMERICAN RELATIONS, for Objects of Bright Pride, "as a dramatic and powerful example of exhibition publicity." Accepting was the designer, Leon Auerbach, who said that as a student he had always depended on librarians' taste and efforts. After thanking curator Alan Wardwell, who provided the impetus for the show, Mr. Auerbach advised the audience, "If you enjoyed the poster, you would very much love the book."

NYU's GREY ART GALLERY AND STUDY CENTER, for Charles Gleyre, Sonia Delaunay, David Hockney, and Perceiving Modern Sculpture, "as examples of consistently excellent graphic design with instant visual appeal." Mr. Michael Boodro, Assistant Director for Public Affairs, accepted the award.

THE INTERNATIONAL CENTER OF PHOTOGRAPHY, for Eye for Elegance: George Hoyningen-Huene, "as a sophisticated and effective example of graphic publicity." Accepting the award were Mr. Bedrich Grunzweig and Adrianna Skaab Ewing, who wrote the show's catalog. Honored to be receiving an award for ICP for the second year in a row, Mr. Grunzweig said that the award "honors not so much the institution but the artist."

In the gallery category, the ANDRE EMMERICH GALLERY and the PACE GALLERY received a citation for their jointly issued catalog, Isamu Noguchi, "as a novel and impressively

designed format expressive of the highly individual style of the artist." Accepting the award, Mr. Andre Emmerich said that the joint venture in both the show and the catalog represented "cooperation between two essentially competing galleries for a sculptor both admired on a landmark birthday."

THE PACE GALLERY was also honored for its Jean Dubuffet and Samaras catalogs. Accepting the award was Ms. Andrea Mergantime, who said that exhibition catalogs are important because they "show the evolution of contemporary art."

Other citations were awarded to:

THE DAVIS AND LANGDALE COMPANY, for Robert Henry Logan (1874-1942) and Vanessa Bell, "as high quality examples of New York gallery publications." Ms. Melinda Talley accepted the award, saying that she "owed a debt to the director of the gallery for a standard of simple elegance."

THE ROBERT MILLER GALLERY, for Al Held 1959-1961 and Janet Fish, "as examples of effective design and typography in keeping with the spirit of the work of the artist." Mr. John Cheim accepted.

Museum awards went to:

THE COOPER-HEWITT MUSEUM, for Hair, Tsuba, Tiles, and The Ocean Liner, for "the witty and imaginative treatment of unusual subject matter." Director Lisa Taylor said that one of the reasons that Cooper-Hewitt's catalogs are so good is that, in going to outside bids in order to conform to Smithsonian regulations, they have been "forced to find imaginative designers."

THE METROPOLITAN MUSEUM OF ART, for The Great Bronze Age of China, "as a revelatory treatment of major archaeological discoveries done with exceptional completeness and style." In accepting the award, Mr. Maxwell Hearn said that the work was the product of an entire committee, both here and in China, and represented an enormous cooperative effort.

THE WHITNEY MUSEUM OF AMERICAN ART, for Marsden Hartley and Myron Stout, "as high quality examples of museum publications presenting the work of two individual artists." Editor Sheila Schwartz said that the Stout in particular was a "labor of love on everyone's part."

THE PIERPONT MORGAN LIBRARY, for The Stavelot Triptych, "as an erudite presentation of a single work of art illuminating Mosan civilization." Mr. William Voelkle, curator of the exhibition and author of the catalog, said it was a great honor to accept the award on behalf of the library, and read a statement from director Charles Ryskamp thanking ARLIS/NY on behalf of the trustees.

Following the presentation of the calligraphic citations to the winners, Mr. Voelkle treated those present to an illustrated lecture on the Stavelot Triptych, touched on techniques used by Mosan artists, and related varying accounts of the finding of the True Cross to show how the Triptych bore these legends or differed from them. A highlight of the lecture was viewing a slide of the Triptych photographed by candlelight, and listening to a small portion of the sung liturgy of the period.

After the lecture, the members and guests mingled over refreshments. The Hospitality Committee did another outstanding job in providing a treat for the eye as well as the mouth.

Lorraine Weberg
Secretary, ARLIS/NY



CHAPTER MEETING NEWS

About twenty of our colleagues from the Western New York Chapter came to the Big Apple the weekend of March 28-29 and spent the first part of a fine Spring weekend with us in an all-day joint session devoted to Architecture: Preservation and Restoration.

The day began early at the headquarters of the Municipal Art Society, located at the Villard House on Madison Avenue. ARLIS/New Yorkers and Western New Yorkers got to know one another over coffee and croissants served up in the elegant surroundings of the first floor exhibition rooms. David Patten, in from Ohio, greeted old friends. A man for all seasons, Jim Findlay not only arranged the day's events but also stepped in at the last minute

to provide the croissants and other goodies, and even stood duty at the coffee urn.

In her opening remarks, Evelyn Samuel greeted the members of the Western New York Chapter and other guests, among whom was Margaret Shaw from the Australian National Gallery. After the guests introduced themselves to the group, Jim Findlay introduced the morning's session and speakers.

Margot Wellington, Executive Director of the Municipal Art Society, sketched a brief history of the Society from its beginnings in 1892, when a group of architects, artists and leading citizens returned from a visit to Chicago and decided to band together to try to make New York a more liveable city. She defined the term "public art" from its narrowest meaning of art in public places to its broadest meaning of that part of the city we all share.

Ms. Wellington talked about the Information Exchange, which began because people were always coming to the Municipal Art Society for help in finding information. To fill this need, the Exchange functions as a clearinghouse and referral service. Students and professional volunteers worked for over a year to set up the service, which now receives between 30 and 40 inquiries per day.

Ms. Wellington then showed slides to illustrate the wide range of the Society's activities in recent years, from landmark preservation efforts at Grand Central Station and Radio City Music Hall to the beautification of subway stations and downtown Brooklyn storefronts with art work. The Society gives innumerable tours all over the city, designs district maps and guides, and teaches courses in restoration and preservation techniques to trade unions.

NYU Professor Momette Glaser Broderick, author of The Villard Houses: Life Story of a Landmark (Viking, 1980), next gave a fascinating and slightly irreverent history of the real estate movement in post-Civil War New York and the building of the Vanderbilt houses on Fifth Avenue. Ms. Broderick gave a brief biographical sketch of Henry Villard and the houses he had built on Madison Avenue to compete with the grandeur of the Vanderbilt mansions. Designed by Joseph Morrell Wells, the houses were based on Italian Renaissance prototypes and consisted of six separate houses grouped together to look like a single unit. It was also the first house known to

be fully wired for electricity.

After the formal session, members had an opportunity to browse through the Urban Center Bookstore and to wander through the Villard Houses to see first-hand the sumptuous life-style of another century.

Later in the afternoon, about twenty-five members gathered in Soho for a walking tour led by the very personable Donald Preizer, who is on staff at the Landmarks Preservation Commission. Before the walk began, Mr. Preizer outlined the history of Soho as a landmark district and defined cast iron architecture and its use in buildings in the mid- to late nineteenth century in America. Then he led members up one street and down the next, pointing out examples on Soho buildings.

For those who took part in the day's activities, the sessions were a pleasant way to learn a little more about architecture and an opportunity to meet with colleagues from another Chapter. Our thanks to Jim Findlay for arranging such a knockout program!

Lorraine Weberg
Secretary, ARLIS/New York



FINANCIAL REPORT FOR 1980

Céline Palatsky dutifully submitted this report during the winter of 1980/81. Your editor misplaced it. Here it is at last, better late, we like to think, than never.

* * *

In spite of rising costs, we were able to close our fiscal year in the black thanks to judicious spending and to the generosity of our members and friends.

Contributions from members above and beyond regular dues amounted to \$193.00. Thank you all for your support and special thanks to our Chairperson, Evelyn Samuel, for her generous gift to our Chapter. We also wish to take this opportunity to express our gratitude to our friends who provided us

with affordable accommodations for our meeting.

Membership dues rose from \$632.00 in 1979 to \$862.00 in 1980. We hope that the interest spurred by the exciting programs of our meetings will incite others to join our ranks by becoming members in 1981.

Céline Palatsky
Treasurer, ARLIS/New York

INCOME

SAVINGS ACCOUNT	\$1,000.00
Interest	86.20
	<u>\$1,086.20</u>

CHECKING ACCOUNT

Bank balance as of Dec. 31, 1979	441.89
Dues and contributions, 1980	862.00
Miscellaneous	61.50
TOTAL	<u>\$1,365.39</u>

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EXPENDITURES

Newsletter printing	\$269.52
Stationery and postage	169.49
Refreshments	220.94
Frames for awards	21.87
Miscellaneous	36.25
Bank service charge	11.20
TOTAL	<u>\$729.27</u>

Bank balance as of Dec. 31, 1980	\$636.12
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WHO DOES WHAT FOR ARLIS/NEW YORK?

This Chapter is busy one thanks to the efforts of many volunteers. Help is constantly needed and volunteers for office are welcome. In order to encourage members to participate, the Board thought it would be helpful to describe some of the duties of various offices. Evelyn Samuels has provided the following description of the work of the Program Committee and its Chairperson.

* * *

Participation in program planning offers members an opportunity to shape the activities of the Chapter. Whatever topics might be of special interest to the chairperson can be explored in the framework of Chapter meetings.

There is, besides, the possibility of experimenting with various formats for meetings. In the past we have had an excursion by chartered bus, workshops, panel discussions, slide lectures. Every Program Chairperson adds in some way to the development of the Chapter.

According to the bylaws (ARLIS/New York News 1:2, 1978, p. 5-6) "The Vice-Chairperson/Chairperson-Elect shall be responsible for the preparation of programs for Chapter meetings and shall act as Chairperson for the Program Committee." The bylaws also prescribe that a minimum of four Chapter meetings a year shall be called. It has been customary to convene a meeting of the Executive Board prior to each Chapter meeting in order that the Program Chairperson can apprise the other officers of the plans and preparations for the forthcoming meeting.

The annual membership meeting is prepared by the Chairperson, as is the program (but not the location) for the annual awards meeting. This means that actually the Program Chairperson needs to plan only two to four meetings (depending on the degree of energy and ambition -- there is no mandated maximum) during a term of office.

Planning a Chapter meeting entails the Program Chairperson's developing a central theme, inviting appropriate speakers, and locating a meeting site. Throughout this process the members of the Program Committee (Chairpersons in training) can be involved. The extent of their contribution is limited only by the Chairperson's willingness to delegate responsibility. It is the Program Chairperson who introduces the speaker(s) at the meeting and thanks them, both in person and later in writing. The Program Chairperson can also expand the scope of the Chapter by planning joint meetings with related groups, both inside and outside of ARLIS, and can thus enhance the public relations and visibility of the Chapter.

Editor's Note: It is our personal observation that this job is one of the most difficult in the Chapter. It is probably appropriate that we kept typing "Charperson" for Chairperson when preparing this piece. In addition to hard work, the job required endless tact. Don't be discouraged from expressing interest in the job. The Chairperson of the Program Committee is rewarded ultimately with all the glory attendant upon the Chapter Chairperson as reward for his/her pains.

The ARLIS New York News

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per year; single issues: \$1.50.
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1 Fraser St., Pelham, NY 10803; (914)
738-5455.

EDITOR STEPS DOWN

ARLIS New York News will undergo some changes in the future when the current editor (read: typist) leaves for academe. Just what the changes will be is unclear since a new editor has not been chosen. In the meanwhile, continue to send information to the address given above.



CREDIT WHERE DUE

The eighth annual ARLIS/NY awards would not have been possible without the untiring efforts of those members who worked "behind the scenes."

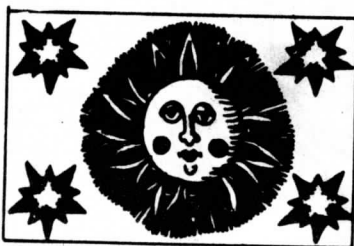
The awards jury, chaired this year by Francis Bondurant, met on April 10, April 30, and May 1 at F.I.T. to pore through eight boxes of material, plus posters, in order to decide the final winners. The jury sought completeness of record, visual appeal, design quality, novel format, and quality reproductions. Joining Francis in this pleasurable yet difficult task were Celine Palatsky, Rebecca Siekevitz, Joan Hall, and David Combs.

The amount of material available for the jury's critical eyes was the result of an especially large and active acquisitions committee, co-chaired by Barry Redlich and Janette Rozene. After an organizational meeting at F.I.T. in early February, the 19 members of the committee fanned out all over the city to collect material, the bulk of which arrived within two weeks of the meeting. So thank you to Paula Baxter, Marie Center, Ross Day, Claire de Mandy, May Fitzgerald, Ingeborg Freitag,

Paula Frosch, Clarice Henry, Marcia Laszlo, Maureen O'Brian, Doralynn Pines, Debbie Saffryn, Cindy Seibels, Daniel Starr, Eleanor Townsend, Ruta Vanderheide, and Virginia Weimer. Barry and Janette say you were all great!

Special thanks also to our clerk, Richard Burnip, who has been dutifully filing the material as it arrives, and had to work double-time when it started arriving in bulk.

Lorraine Weberg
Secretary, ARLIS/NY



NEWS OF MEMBERS

RICHARD MARTIN has been appointed Executive Director of the Shirley Goodman Resource Center at the Fashion Institute of Technology. In this capacity, Richard will be responsible for F.I.T.'s Design Lab, Library/Media Services, the Galleries at F.I.T., and the department of Community Resources. Retaining his other hats, Richard will continue to teach art history at F.I.T. and to edit Arts Magazine.

LORRAINE WEBERG has been granted tenure as an assistant librarian at the Fashion Institute of Technology, effective July 1. Lorraine is responsible for art and design reference service for Continuing Education students at F.I.T.

Eastern Regional Representative JANIS EKDAHL assumed the position of Assistant Director of the library of the Museum of Modern Art on June 1. In addition to assisting Clive Phillpot with general administration, Janis will be responsible for organizing and creating access to all unique and rare material in the library.

PEARL MOELLER retired from the Museum of Modern Art in January, after 39 years of service. Although she worked in several departments, Pearl ultimately held the posts of Supervisor of Rights and Reproductions, and Supervisor of Special Collections in the library. The Museum gave her an official farewell party on February 2, attended by the Director, Trustees, and many current and former colleagues. Pearl is a longstanding member of both ARLIS/NA and ARLIS/NY, and plans to continue her membership as a retiree.

THE LIBRARY OF THE MUSEUM OF MODERN ART recently moved in its entirety from 22 West 54th Street to a brownstone building at 47 West 53d Street. Visitors should come to the new address, but the mailing address and the telephone number remain unchanged:

11 West 53d Street
New York NY 10019
Tel. (212) 956-7236

DAVID BENNETT COMBS, of the New York Public Library, and RUSSELL FERGUSON, library school student at Columbia, are the newest members to join the New York Chapter.

