

# THE ARLIS/New York News



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

VOL. 7 NO. 1

February 1986

Greetings,

ARLIS/NEW YORK NEWS is back in print after a three year hiatus. This issue will serve as an update for the annual conference in addition to David Patten's article about the formation of the New York chapter. At the 29 January meeting, the Executive Board decided that the newsletter will be monthly, starting April, as well as initiating an experimental program of free job ads for individual and institutional members.

I am very pleased with the response that many people have shown about the resurrection of the of the newsletter. Since the interest has been so positive, you are encouraged to submit copy. Please don't hesitate to contact me at 212-988-4878 days or 718-230-9490 evenings.

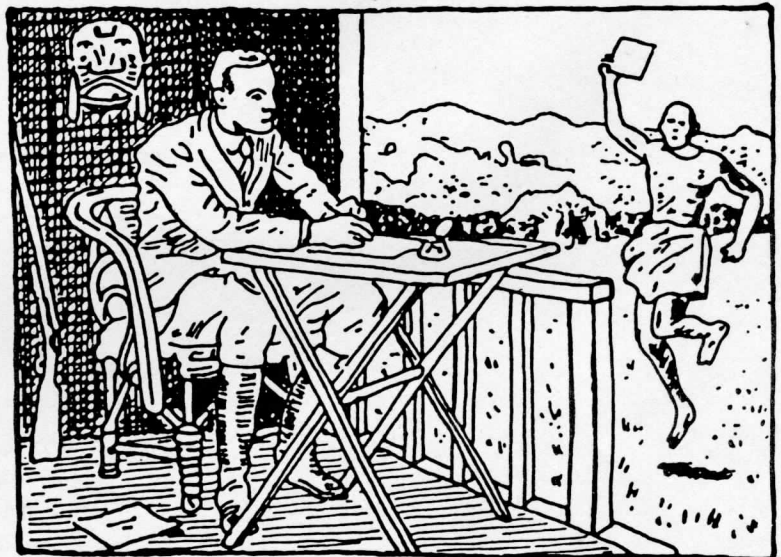
Until the next issue ---

Cheers,

*Alison*

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"I'LL NEVER FORGET THE DAY M'BLAWI  
STUMBLED ON THE WORK OF THE  
POST-IMPRESSIONISTS...."

Glen Baxter

Edited by Alison Pinsler

## LIBRARY OPEN HOUSE

Below are listed some New York area libraries that have scheduled times when they would be happy to receive visitors. They have arranged to have staff on duty at these times to answer your questions and show you around.

Wear your ARLIS conference badge--it will be acknowledged as a free pass into the museum/library.

For instructions on how to get to the libraries, consult the "Library Open House Directory" at the Registration Desk.

Avery Architectural and Fine Arts Library  
Columbia University  
Broadway at 116th Street  
280-3068

Sunday, February 9 1-5 pm  
Wednesday, February 12 9 am-6 pm

Brooklyn Museum Library  
200 Eastern Parkway, Brooklyn  
708-638-5000 ext 308

Wednesday, February 12 10 am-3 pm

Cooper Union Library  
41 Cooper Square (Third Avenue and 7th Street)  
254-6300 ext 322

Friday, February 7 10 am-Noon, 3-5 pm  
Monday, February 10 3-5 pm  
Wednesday, February 12 10-Noon, 3-5 pm

Frick Art Reference Library  
10 East 71st Street  
288-8700

Thursday, February 6 10 am-3 pm  
Friday, February 7 10 am-3pm  
Saturday, February 8 10-11 am  
Monday, February 10 10am-3pm  
Tuesday, February 11 10 am-3pm  
Thursday, February 13 10 am-3pm

(The library has a dress code. Ladies are required to wear skirts or dresses, rather than slacks. Gentlemen are required to wear jackets.)

M. Knoedler Galleries Library  
19 E. 70th Street  
794-0567

Tuesday, February 11 10-Noon  
Wednesday, February 12 10-Noon

Metropolitan Museum of Art  
Fifth Avenue and 82nd Street  
Watson Library (museum's central library) 570-3934  
Goldwater Library (in the Department of Primitive Art) 897-5500  
ext 3051

Both libraries: Tuesday, February 11 10 am-4:00 pm

Uris Library and Resource Center (in the museum's Education  
Services Department)

Uris Library is open Tuesday 10 am-7 pm and Sunday 10  
am-4:30 pm

Printed Matter  
7 Lispenard Street  
925-0325

Daily 10 am-6 pm  
Closed Sunday and Monday

Program for Art on Film  
980 Madison Avenue (between 76th and 77th)  
988-4878

Tuesday, February 11 2-5 pm

Queens College Library  
Kissena Blvd. and Long Island Expressway  
Flushing, Queens  
718-520-7243

Friday, February 7 9am-5 pm

Wilbour Library, Brooklyn Museum  
200 Eastern Parkway, Brooklyn  
718-638-5000 ext 215

Wednesday, February 12 10 am-5 pm  
Thursday, February 13 10 am-5 pm

LISTING BY DAY

Thursday, February 6

Frick Art Reference Library  
Printed Matter

Friday, February 7

Cooper Union Library  
Frick Art Reference Library  
Printed Matter  
Queens College Art Library

Saturday, February 8

Frick Art Reference Library  
Printed Matter

Sunday, February 9

Avery Architectural and Fine Arts Library  
Metropolitan Museum of Art, Uris Library

Monday, February 10

Cooper Union Library  
Frick Art Reference Library

Tuesday, February 11

Frick Art Reference Library  
M. Knoedler Galleries Library  
Metropolitan Museum of Art (Watson, Goldwater and Uris Libraries)  
Printed Matter  
Program for Art on Film

Wednesday, February 12

Avery Architectural and Fine Arts Library  
Brooklyn Museum Library  
Cooper Union Library  
M. Knoedler Galleries Library  
Printed Matter  
Wilbour Library, Brooklyn Museum

Thursday, February 13

Frick Art Reference Library  
Printed Matter  
Wilbour Library, Brooklyn Museum

Please note that the Program for Art on Film and all of the Metropolitan Museum of Art libraries will be closed on 12 February in observance of Lincoln's birthday. The museum will be open as usual.

COMPUTER DEMONSTRATIONS

MONDAY

COLUMBUS ROOM EXHIBITORS' HALL

8<sup>30</sup>  
9  
9<sup>30</sup>  
AM  
PM  
3  
3<sup>30</sup>  
4  
4  
4<sup>30</sup>  
5  
5  
5<sup>30</sup>  
6  
6  
6<sup>30</sup>  
7  
7  
7<sup>30</sup>  
8  
8  
8<sup>30</sup>  
9  
9  
9<sup>30</sup>  
10

AAT  
(3-4<sup>30</sup>)

IN CONNECTION WITH  
AUTHORITIES SESSION

VENDORS  
(3-4<sup>30</sup>)

IN CONNECTION WITH  
AUTHORITIES SESSION

AAT  
(5<sup>30</sup>-6<sup>30</sup>)

PC  
(8-10)

DEMO H. PISCIOTTA

TUESDAY

COLUMBUS ROOM OFF-SITE

8  
8<sup>30</sup>  
9  
AM  
PM  
3  
3<sup>30</sup>  
4  
4  
4<sup>30</sup>  
5  
5  
5<sup>30</sup>  
6  
6  
6<sup>30</sup>  
7  
7  
7<sup>30</sup>  
8  
8  
8<sup>30</sup>  
9  
9  
9<sup>30</sup>  
10

AAT  
(8<sup>30</sup>-9<sup>30</sup>)

GEAC -  
COOPER-HEWITT  
(5-6)

AAT  
(5<sup>30</sup>-6<sup>30</sup>)

INNOVAQ -  
METROPOLITAN  
MUSEUM (6<sup>30</sup>-7<sup>30</sup>)

PC DEMO

B. TREESE (9-10)

\* ALSO AT THIS TIME WILL BE AUTHORITIES HANDS-ON SESSIONS \*

CONFERENCE MISCELLANY

The Thomas J. Watson Library of the Metropolitan Museum of Art will be hosting an open house on Tuesday February 11 from 10 a.m. to 4 p.m. In the evening from 6:30 p.m.-7:30 p.m., Kathryn J. Deiss and Doralynn S. Pines will demonstrate the Innovacq Acquisitions and Serials Check-In System. If you plan to attend the evening demonstration RSVP 879-5500 ext. 3223 or 3581 by Monday, February 10.

The Robert Goldwater Library and the Uris Center Library of the Metropolitan Museum of Art will also hold an open house from 10 a.m. to 4 p.m. on February 11.

A new SIG is being proposed: Indigenous Arts and Culture SIG. Anyone interested should contact Ross Day at the Goldwater Library (879-5500, ext. 2821).

The Avery Architectural and Fine Arts Library at Columbia University recently received funding from the National Endowment for the Humanities and the Mellon Foundation to catalogue selected architectural drawings. The new title for the project is the Avery Videodisc Index of Architectural Drawings on RLIN and will use the Visual Materials Format (VIM). Staff participating in this program are interested in communicating with other art information specialists in the New York City area who are also planning to use VIM in the near future.

For information contact Becky Mayne, Cataloguer; AVIADOR, 212-280-8779 or 280-4110.

**DATABASE OF FILMS ON ART TO BE CREATED BY METROPOLITAN MUSEUM AND GETTY TRUST**

The Metropolitan Museum of Art, New York, and The J. Paul Getty Trust, Los Angeles, have initiated the Critical Inventory of Films on Art, part of a joint venture known as the Program for Art on Film. The Critical Inventory will be a comprehensive, international compilation of information about films and videotapes on the visual arts, architecture, archaeology, photography, and related topics. Productions in selected areas will be evaluated by experts in art history, art education, film and television as part of a wider effort to study existing films on art and identify outstanding works.

The Special Consultant in charge of the Critical Inventory is Nadine Covert, former Executive Director of The Educational Film Library Association and the American Film Festival.

The Critical Inventory staff will be gathering information about relevant film and video productions, screening films and videotapes, cataloging and indexing them. The Inventory data will be stored on computer. As a first step towards information gathering, the Critical Inventory polled experts in the field—art historians, museum film programmers, broadcasters and others—to determine what they thought were the outstanding film and video productions about art. The results of this "touchstone" survey will be included in the Inventory.

During 1985/86, the Program for Art on Film will undertake a second project—a Production Laboratory. Working with the research of the Critical Inventory, the Production Laboratory will enable art historians and other art experts to collaborate with filmmakers, experimenting with innovative ways to present art on film.

The Program for Art on Film is under the direction of Karl Katz, Consultant for Film & Television at the Metropolitan Museum, and Dr. Wendy A. Stein, Program Manager. The Program is governed by a six-member Managing Committee consisting of three representatives of the Getty Trust: Harold Williams, President and Chief Executive Officer; Nancy Englander, Director of Program Planning and Analysis; and Lani Lattin Duke, Director of the Center for Education in the Arts; and three representatives of the Metropolitan Museum: Philippe de Montebello, Director; Ashton Hawkins, Vice President, Secretary and Counsel; and Karl Katz.

Catalogues, brochures and screening announcements can be sent to:

Nadine Covert, Special Consultant  
Critical Inventory  
Program for Art on Film  
980 Madison Avenue, 2nd floor  
New York, NY 10021  
212-988-4878

##

8/85

joint venture of  
The Metropolitan Museum of Art  
and The J. Paul Getty Trust

More about the Program for Art on Film will appear in the next issue of the newsletter.

## The Establishment of ARLIS/New York

by David J. Patten

ARLIS/NA, as a fledgling organization, had just held its first annual conference with over eighty persons attending the one-day meeting held at Columbia University on January 23, 1973.<sup>1</sup> Judith Hoffberg, Chairman pro tem of the new Society, swept through the exhibition area at the College Art Association conference several days thereafter. In the course of her conversation, she mentioned proudly that art librarians in Southern California had already met on several occasions and that formation of a local chapter was imminent.

As the newly nominated secretary of the Society, I was most disturbed to realize that concerned art librarians on the West Coast were soon to organize a local chapter. We, on the East Coast, with our high concentration of art librarians, seemed content to remain uninterested in any such local activity.

Since I was already involved in the new Society at the national level, I felt a commitment to determine what interest, if any, might exist in organizing a local chapter in New York City. At some point in time, I wrote myself a note: "Organize an ARLIS/NA New York chapter." Little did I know what was involved nor what might be achieved.

A look at the list of the members of the ARLIS/NA Charter Committee revealed the names of three New Yorkers: Phyllis Cohen at Cooper Union, John Larsen of Columbia University, and Stan Lewis at Queens College. I learned that each was willing to serve on a charter committee to organize a local chapter, although there were some reservations expressed about conflicts of interest with other local groups. All agreed, however, to meet on February 22, 1973, at Columbia University to organize a charter committee of a local New York chapter.<sup>2</sup>

Acting as brashly as possible, we declared ourselves the official charter committee of a local chapter, sent a letter to the ARLIS/NA Chairman pro tem asking for official recognition from the ARLIS/NA Executive Board, and sent a preliminary draft of hastily drafted chapter bylaws. We also deliberated over a name for the new chapter. Why not, we reasoned, follow the lead already set by ARLIS/NA and ARLIS/UK and call ourselves ARLIS/New York? As quintessential New Yorkers, we wanted our chapter not to be known as "ARLIS/New York City" or "ARLIS/Greater New York Metropolitan Area" or by any other such cumbersome appellation. We also decided to announce an organizational meeting and drew up a tentative list of prospective members. We also engaged in much brain-storming as to all the grand activities and projects to which such a chapter might aspire.<sup>3</sup>



The first meeting of the chapter was held on Tuesday, March 6, 1973, at the Slides and Photographs Library of the Metropolitan Museum of Art. We expected about ten people at the meeting, but twice that number attended, making space a problem.

Much opposition to a local ARLIS/NA chapter was expressed by a number of those attending the meeting. There were "already too many meetings to attend," it was said. Ironically, one of the most vocal of those opposing the formation of the chapter later became an active ARLIS/New York member and even served ably as a chapter chairperson.

Discussion at the organizational meeting also centered on the goals and objectives of the new chapter and projects which it might undertake. As a result of a proposal by Stan Lewis of Queens College, a four-member chapter documentation project committee was elected to set up an oral history project documenting the work of selected artists and art trends in the New York area. The project was later to become the ART/DOC/New York project conducted in large part at Queens College under the dynamic leadership of Stan Lewis.<sup>4</sup>

The second meeting of the chapter was held in May of 1973 at the Bykert Gallery located on East 81st Street. The meeting was devoted to a multi-media presentation organized by Stan Lewis demonstrating the possibilities inherent in the chapter documentation project. Catalogs, journal articles, slides, photographs, sound recordings, and video-taped interviews were all presented as documentation of the recent work of Chuck Close and Vito Acconci. The presentation on the work of Chuck Close documented the artist's recent addition of color to his work and his use of commercial photographic color separations. It also included a recorded interview with the artist and with the gallery owner, Claus Kertess. The presentation on Acconci included a recorded interview with the artist on one work using a clock and a hanging light bulb and another using his own navel in addition to a video-taped interview with the art dealer, Elean Wingate.

At the short business meeting at the end of the presentation, it was announced that ARLIS/New York had become the first officially recognized local chapter of ARLIS/NA as approved by the ARLIS/NA Executive Board. Election of chapter officers was also held with my agreeing to serve as acting chapter Chairperson, a colleague at the Art Index, Susan Craig, agreeing to serve as Secretary/Treasurer, and Edith Meta Jaenike of SUNY at Purchase consenting to serve as Vice-Chairperson. Little did we know that we would all eventually be persuaded to serve in those capacities as chapter officers for not just one but two years. Revised bylaws were presented, and it was agreed that only voluntary contributions to the chapter would be requested rather than imposing chapter dues for the

first year. A second chapter project committee was also established to study the possibility of compiling a directory of New York sources of art library materials including book sellers; book and journal publishers; museums, galleries, and auction houses publishing catalogs; and publishers of visual materials.<sup>5</sup>

On September the 24th, the chapter was privileged to meet at the Institute of Fine Arts of NYU and to have as its main speaker the national Chairperson, Judith Hoffberg. Brief reports of the documentation committee and the library resources directory committee were given in addition to the announcement of the availability of a chapter membership directory which was free to all members listed.

An announcement was also made of the formation of a chapter awards committee which would annually select local museums and galleries publishing catalogs documenting exhibitions held in the New York area. The suggestion had been made by Stan Lewis at a chapter executive board meeting to the effect that the national Society had initiated an art books awards program but that he knew of no organization awarding citations to outstanding art exhibition catalogs, an increasingly important form of art library document. Mr. Lewis had also emphasized that the new chapter needed such a project to gain the recognition of other segments of the New York art community such as that of the museums and galleries.<sup>6</sup>

The last meeting of 1973 was held on November the 28th at the American Crafts Council. The chapter meeting on the topic, "Educational Guidelines for Art Librarianship," was attended by such out-of-town guests as Judith Hoffberg and Antje Lemke from Syracuse University, the latter acting as one of the panelists speaking on courses in art librarianship offered at Syracuse. The panel discussion also included presentations by Sydney Starr Keaveney on courses taught at Pratt Institute, John Larsen on an art bibliography course taught at Columbia University, Stan Lewis on the library science program at Queens College, and Margaret Nolan on a slide and photograph librarianship course to be taught at Queens College. James Humphry III acted as the panel moderator.<sup>7</sup>

At the end of the first year, ARLIS/New York had held four chapter meetings, organized three project committees, elected officers and drafted bylaws, compiled its own membership directory, and had achieved the distinction of becoming the Society's first officially recognized local chapter. Each meeting seemed more heavily attended than the last, and we all considered our success to be the greatest challenge for the next year. In spite of initial opposition, we felt vindicated in that the almost heady enthusiasm of chapter members and their overwhelming response clearly mandated to us the need for a local organization for art librarians.

The first chapter meeting of 1974 was held on March the 25th at the Graduate Center of the City University of New York. The panel discussion centered on "The Art Book Dealer Has His Say." The chapter was privileged to have representatives of nearly every New York dealer/<sup>-ship/</sup>as panelists: Seymour Hacker, Arthur Minters, Jaap Rietman, George Wittenborn, and Deborah Weyhe Denis. Prior to the meeting, consideration had been given to video-taping the panelists' presentations. Unfortunately, the decision was made not to tape the meeting, and hence what was probably the last public appearance of George Wittenborn as a speaker before his death was not documented.<sup>8</sup>

The second chapter meeting of 1974 was held on June the 3rd on the topic, "Art Periodicals--A Symposium of Editors." As a chapter meeting open to the public, over 200 persons attended the meeting held in the Donnell Library auditorium. Editors representing five different art magazines participated in the panel discussion co-sponsored by the chapter and the New York Public Library. The panel moderator was Richard Martin, editor of Arts Magazine. Panelists included Elizabeth Baker of Art in America, Gregory Battcock of Arts Magazine, Judith Goldman of Art News, Howard Hibbard of The Art Bulletin, and Cindy Nemser of The Feminist Art Journal. One of the most memorable incidents occurring during the meeting was Gregory Battcock's somewhat flippant answer to a question concerning the influence of advertising on editorial policy: "Well, if they run a big ad in your journal for an exhibition, you can hardly say you didn't know about it when it comes to reviewing it." Later in June, on the 9th, ARLIS/New York also hosted an open house at the American Crafts Council for members of the Art Section attending the ALA meeting being held in New York.<sup>9</sup>

The first ARLIS/New York annual art exhibition catalog awards were presented on October the 10th of 1974 at a chapter meeting held at the Guggenheim Museum. Two first place awards and four honorable mentions were given by the first awards committee composed of Mary Schmidt as chairperson (replacing Phyllis Cohen), Jill Becker, Mary Joan Hall, James Humphry III, and Eva Wisbar. The first place award to a museum was given to the Guggenheim Museum for the catalog, Futurism, A Modern Focus. The first place award to a gallery was given to Galerie Denise René for the catalog, Herbin, The Plastic Alphabet. Honorable mentions were given to the Acquavella Gallery for the exhibition catalog, Henri Matisse; to Aberbach Fine Art for the catalog, Hundertwasser; to the Museum of Contemporary Crafts for the catalog of Portable World; and to Lee Ault & Company for various outstanding leaflets published in 1973.<sup>10</sup>

As a new organization and as the first time such awards were given, difficulties were encountered in obtaining catalogs from museums and galleries for consideration for the awards and in persuading some galleries and museums to

send representatives to the awards presentation to accept the citations. In later years, it was gratifying to see the calligraphic citations given by the chapter prominently displayed in some of the galleries and to see notices of the chapter awards appearing in gallery publications.<sup>11</sup>

The final chapter meeting of 1974, a "Workshop on the Creation of an Illustrated Book: An Introduction to Publishing Decisions and Techniques Useful in Evaluating Illustrated Books," was held on November the 21st at the editorial offices of the art book publisher, Harry N. Abrams. The panel for the meeting consisted of the following Abrams editorial staff members: Paul Anbinder, President; John Hochmann, Executive Editor; Margaret Kaplan, Managing Editor; Barbara Lyons, Manager, Photo Research and Procurement Department; and Nai Chang, Vice-President of Design and Production. Bertie Hoover, Library Marketing Director, assisted in the organization of the meeting.<sup>12</sup>

As possibly the most important chapter activity of 1974, ARLIS/New York co-sponsored an all-day seminar held at the Graduate Center of the City University of New York on October the 21st. The seminar on the subject of art exhibition catalogs was organized by Elizabeth Usher of the Metropolitan Museum of Art who acted as the seminar moderator. The seminar was also planned with the cooperation of Franck of the Museum, Arts, and Humanities Group of the New York chapter of the Special Libraries Association; and Forrest Carhart of METRO. The seminar which covered the compilation, use, acquisition, cataloging, and classification of exhibition catalogs attracted over 175 attendees from the United States and Canada.<sup>13</sup>

Due in great part to the dedicated support of chapter members and much time and effort expended by the other chapter officers, the initial success in founding the chapter during the first year resulted, we felt, in even greater achievements during the second year of ARLIS/New York's existence. The art exhibition catalog awards program brought recognition to the chapter from New York City museums and galleries, and numerous prominent persons from the fields of art librarianship, library science, art book and art journal publishing, and art book marketing had participated in chapter meetings. Rather than evidencing interests conflicting with those of other local organizations, ARLIS/New York had evidenced cooperation in co-sponsoring a day-long workshop of national interest and importance. Considering the humble beginnings of only two years before, ARLIS/New York had indeed come a long way.

NOTES

1. "Affiliation with ARLIS/UK Highlights First Annual Conference," ARLIS/NA Newsletter, 1, No. 2 (Feb. 1973), p. [7].
2. "Report of the Chairman, ARLIS/New York, 1973-1974" (typescript).
3. Loc. cit.
4. "ARLIS/New York," ARLIS/NA Newsletter, 1, No. 3 (Apr. 1973), p. 2.
5. "ARLIS/New York," ARLIS/NA Newsletter, 1, No. [4/5] (Summer, 1973), p. 22-23.
6. "ARLIS/New York," ARLIS/NA Newsletter, 1, No. 6 (Oct. 1973), p. 29.
7. "ARLIS/New York," ARLIS/NA Newsletter, 2, No. 1 (Dec. 1973), p. 12-13.
8. "Annual Report, ARLIS/New York, 1974" (typescript).
9. "ARLIS/New York," ARLIS/NA Newsletter, 2, No. 5 (Summer, 1974), p. 68.
10. "ARLIS/New York," ARLIS/NA Newsletter, 2, No. 6 (Oct. 1974), p. 95-96.
11. Kennedy Galleries Exhibition Schedule - January, February, March 1981, p. [3]
12. "ARLIS/New York," ARLIS/NA Newsletter, 3, No. 1 (Dec. 1974), p. 17-18.
13. "Exhibition Catalog Seminar in New York," ARLIS/NA Newsletter, 3, No. 1 (Dec. 1974), p. 4.

Also reported in: "The Month in Review: Headaches at an Exhibition," Wilson Library Bulletin, 49, No. 4 (Dec. 1974), p. 280.

("ARLIS/New York," ARLIS/NA Newsletter, 2, No. 3/4 (Apr. 1974), p. 50.

Please excuse the sloppy copy, but this was a last minute inclusion to the newsletter.

NEW YORK NOTES

ARLIS/New York

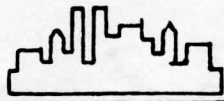
HOLIDAY MEETING -- DECEMBER 19, 1985

The University Club Library Associates warmly extended season's greetings to ARLIS/New York members by inviting us to a joint meeting with them on Thursday, December 19, from 5:30 to 7:00 p.m., at the Club's Library. Housed in Charles McKim's splendid Italian Renaissance palazzo building on the corner of Fifty-fourth Street and Fifth Avenue, the Library possesses its own artistic jewel in the form of Henry Siddons Mowbray's mural decorations adorning the ceiling and lunettes of its main room. The University Club Library, which originated nearly a century ago, is the largest private club library in the world with approximately 85,000 cataloged volumes, and has particular strengths in history, biography, literature and the fine arts. These subject areas are reflective of the interests of the Library's founders and continue to reflect those of their successors.

Following cocktails, a brief business meeting of the two groups was held, with Guy Saint-Clair, Director of the University Club Library, presiding. Roberta Blitz, ARLIS/New York Chair introduced the Chapter's newly-elected officers: Linda Swieszkowski (Vice-Chair/Chair-elect); Ross Day and Virginia Kerr (Members-at-large); and Alison Pinsler (Newsletter editor). We are especially pleased that Alison, who formerly co-edited the ARLIS/Midstates newsletter, has undertaken to renew the one here in New York.

The highlight of the evening was a slide lecture on the Mowbray murals given by Andrew J. Berner, Assistant Director of the Library. Mr. Berner's informative and enjoyable presentation was an incentive to those gathered to review the murals, as well as to browse through the Library's book collection, at the conclusion of the formal proceedings.

Kenneth Dinin  
Secretary



ARLIS/NY

ART LIBRARIES SOCIETY/NEW YORK

FINANCIAL REPORT FOR THE YEAR 1985

<u>I N C O M E</u>	<u>1985</u>	<u>1984</u>
Bank balance as of December 31, 1984	\$ 379.92	950.79
Dues payments	1,325.00	1,161.00
Contributions from members	26.00	58.00
Meeting receipts	195.00	377.40
Transfer of savings account from Chemical Bank to Apple Bank, May 1985	1,338.10	
Miscellaneous	8.48	
<b>TOTAL</b>	<b>\$3,272.50</b>	<b>2,547.19</b>

EXPENDITURES

Stationary, postage, xeroxing	\$ 98.06	135.41
Refreshments	192.90	909.30
Meeting related expenses (fees, donations, etc.)	360.00	589.00
Frames for awards	51.64	38.97
Citations	60.00	60.00
Membership directory	459.15	306.00
Chemical Bank maintenance charge	41.06	97.56
Miscellaneous	136.41	31.03
<b>TOTAL EXPENSES</b>	<b>\$1,399.22</b>	<b>2,167.27</b>
<b>BANK BALANCE AS OF DECEMBER 31, 1985</b>	<b><u>\$1,873.28</u></b>	<b><u>379.92</u></b>

Submitted by  
Céline Palatsky,  
Treasurer  
January 8, 1986

FROM THE TREASURER

The budget for 1985 reflects the changes and undertakings which took place last year.

The ARLIS/New York membership directory was published with funds generously provided by Richard Martin. These funds, which were accumulating interest in a savings account, were merged with our checking account and used as payment for the typing and printing of the directory.

We changed bank accounts and became full-fledged members of the Big Apple by joining the Apple Bank for Savings last May. The reason for leaving Chemical, where we had kept our account for the past 6 years, was that the chemistry not only stopped being right, but had turned decidedly sour. From 1979, the year of the opening of our account, to 1983 the average yearly maintenance charge was \$13.70. In 1984 it increased drastically to \$97.56 without any warning. That is when we decided that it was time to move out and on. We are pleased to announce that we are happily settled at the Apple where we do not pay any maintenance charges. The only drawback is that whereas Chemical was located just around the corner, the Apple is at a far greater distance so that your checks may not be processed quite as rapidly as in the past. Please bear with us, we are saving money!

*A happy New Year to all.*

RESOLUTION REMINDER

The two resolutions that were discussed at the Frick meeting this past fall are as follows:

1. Provides for the dissolution\* of the Archives as of 31 December, 1986, unless an index to the Archives is provided.

\* The Archives will be discontinued by ARLIS, but FIT is willing to house, collect and organize the materials. It is my opinion as an archivist that this situation can be touchy if ARLIS/NY ever decides that they want the materials back. I am willing to oversee the project on an interim basis, but only if other people are willing to help.

2. Discontinuance of the annual awards program unless an Awards Committee chairperson is located (as provided for by the Bylaws) and standards for the program are formed by 1 February, 1986.



**Cataloger (Art History and Architecture) SEARCH REOPENED.** The incumbent has primary responsibility for original and selected member copy cataloging for monographs in English and European languages in the fields of art history and architecture, including supplementary and difficult searching, bibliographic description, subject headings and assignment of call numbers, and authority work. It is responsible for organizing and coordinating the flow of monographic materials to the Avery (architecture) and Fine Arts Libraries, including revision of the work of support staff who catalog monographs with LC copy. Related duties include bibliographic editing of cataloging records and providing assistance in the subject area to other catalogers as necessary. **Qualifications:** In addition to an accredited MLS, requirements are a working knowledge of AACR2 rules; a working knowledge of German and Italian (facility with other Romance languages desirable); a strong background in the fields of art history, architectural history, art techniques, including familiarity with current trends in contemporary art and city planning; familiarity with art history and bibliographic reference tools; and an aptitude for analytical and detail work, as demonstrated through previous relevant experience and/or superior performance in a formal course in cataloging. Preference will be given to candidates with previous art cataloging experience. Excellent fringe benefits include tuition exemption and assistance with University housing. Salary ranges: Librarian I: \$19,500 - 25,350; Librarian II: \$21,500 - 29,025. **We will not be interviewing at the College Art Association conference in New York City.** Please submit resume, listing 3 references and salary requirements, to: Box 35, Butler Library, Columbia University, 535 West 114th Street, New York, New York 10027. **Deadline for applications is February 28, 1986. AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY EMPLOYER**

**Indexer/Reference Librarian, Avery Library.** The incumbent will spend approximately 50 to 75% of the time indexing articles to be entered in the **Avery Index to Architectural Periodicals** and the rest of the time assisting readers with searches of the data base. In addition to an accredited MLS, qualifications are indexing, cataloging, and/or data base searching experience and working knowledge of one or more European languages. Knowledge of the field of architecture and architectural history highly desirable. Excellent fringe benefits, including TIAA/CREF, tuition exemption, and assistance with University housing. Salary ranges: Librarian I: \$19,500 - 25,350; Librarian II: \$21,500 - 29,025. Submit resume, listing 3 references and salary requirements, to: Box 35 Butler Library, Columbia University Libraries, 535 West 114th Street, New York, New York 10027. **Deadline for applications is February 28, 1986.** James Kopp, Editor of the **Avery Index** will be interviewing at the ARLIS Conference in New York City (Mr. Kopp's office number is 212-280-8407). **AN EQUAL OPPORTUNITY/AFFIRMATIVE ACTION EMPLOYER.**

**Reference Librarian and Bibliographer, Fine Arts.** Primary responsibility involves the continued development of a strong research collection in painting, sculpture, the graphic arts, archaeology, and art history in general. Duties include overseeing of all library activities in the above subject fields, such as acquisitions, in-depth reference, bibliographic instruction, preservation of the collection, and liaison with the faculty and students of the Department of Art History and Archaeology. **Qualifications:** In addition to an accredited MLS, requirements are previous relevant professional experience; a strong background in art history with preferential consideration to applicants with a Masters' or other advanced degree; evidence of professional creativity and initiative; the ability to communicate and work effectively with faculty and students; and a working knowledge of one Germanic and one Romance language. A working knowledge of French, German, and Italian is most desirable. It should be noted that we are seeking applicants who have at least 2 or 3 years of previous relevant experience. **We will not be interviewing for this position at the ARLIS Conference in New York City.** Salary ranges: Librarian I: \$19,500 - 25,350; Librarian II: \$21,500 - 29,025. Please submit resume, listing 3 references and salary requirements, to: Box 35, Butler Library, Columbia University Libraries, 535 West 114th Street, New York, New York 10027. **Deadline for applications is March 31, 1986. AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY EMPLOYER.**