SI Museum Twosome Is Summer Trip Hit

JANIS EKDAHL Reports on the Chapter’s Version of ‘Island-Hopping’

August 22 — Thirteen ARLIS/New York members and their friends converged on Staten Island to explore another of New York’s far-flung island treasures.

The day began slowly with a circuitous drive through central Staten Island in search of the Jacques Marchais Center of Tibetan Art. Located on one of Staten Island’s highest hills, the Center is nestled in a quiet, residential neighborhood. The director, Barbara Lipton (formerly an art librarian at the Newark Public Library), gave our group an engaging introduction to Tibetan culture and history while tracing the development of the Center since its creation in 1945. She pointed out the highlights of the museum’s collection of Tibetan and Buddhist art and artifacts. The main exhibition space, in the form of a stone Tibetan temple, is complemented by a small, terraced garden and a gift shop which offers books and decorative items related to the arts of the East. Of additional note to ARLIS members is the news that chapter member Matthew Hogan will be doing archival work for the Center.

In the afternoon the group descended, physically and psychically, to the more earthly experience of the Richmond Town Restoration. Established in the 1950s on the location of the Island’s former county seat, Richmond Town is now an extensive outdoor museum displaying three centuries of the history and culture of Staten Island. The site contains nineteenth-century Greek Revival government buildings, the oldest surviving elementary schoolhouse in the United States (Voorlezer’s House, ca. 1695), a transportation museum as well as numerous farm and town buildings from the eighteenth to the early twentieth centuries. Routine tasks of early Island residents are demonstrated in some of the restored buildings: weaving, printing, pottery-making, saddlery, food preparation, and other skills. A snack shop catered to our twentieth-century appetites while ducks in the mill pond sought handouts from visitors.

The day, which began in mist and rain, ended with the sun shining and the group chatting about the rich and various experiences so easily accessible to New Yorkers. Jean Hines, who organized the trip, is to be commended and be thanked for her thorough, able planning.

Last summer it was Coney Island. What island will ARLIS/New York explore next summer?
DFW Conference Highlights

The editor has received the following correspondence from Lois Swan Jones concerning the upcoming conference:

The ARLIS/Texas group are planning a TERRIFIC SIZE WELCOME for the members who are able to attend the 1988 Dallas conference, as the tentative program which is outlined below illustrates. The last update provided information on the hotel; the next update will include data on the Dallas/Ft. Worth/Houston museums and bibliographies on local buildings designed by world-famous architects. Pre-Conference material will be sent to you before Thanksgiving. Do put the 1988 ARLIS/NA Convention on your must list, come early and stay late; we are planning great things for February.

SATURDAY, FEBRUARY 6th

1 Workshops & Symposia (8:30 - Noon, 11:30 - 3:15)
   "Self-Study Process for Art Library and Visual Resources Collections"
   "Planning the Space Needs of the Art Library"
   "Symposium on Preservation Options for Art Librarians"

1 Tours
   Deep Ellum
   Architectural Bus Tour
   Downtown Dallas Walking Tour
1 Fund-Raising Event (5:30 - 7:00)
1 Rodeo in Fort Worth (7:00 - ?)

SUNDAY, FEBRUARY 7th

1 Morning Sessions
   "Meeting the Challenge of Patrons' Needs: Database Searches, Subject Access to Visual Resources, Administering the Reference Desk"
   "Cataloging Artists' Books"

1 Afternoon Sessions
   "Printing"
   "Indexing and Search Strategy Using AAT: Four Options"
1 Convocation (6 - 9 pm), Dallas Museum of Art; Decher Turner, Director, Harry Ransom Humanities Research Center, University of Texas, Austin, speaker

MONDAY, FEBRUARY 8th

1 Exhibitors' Breakfast (8:30)
1 Morning Sessions
   "The Exhibition Catalog: History, Curatorship, Publishing, Distribution, and Cataloging"
   "Visual Resources Collection Management: Cataloging Procedures and Issues for Automated Systems"
   "Coping With Collectibles: From Baseball Cards to Depression Glass"
1 Membership Luncheon and Meeting (12:30 - 4:30)
1 David Dillon, Architecture Critic, Dallas Morning News, speaker
1 Arts Librarians reception (7 - 10 pm)

TUESDAY, FEBRUARY 9th

1 Special Interest Roundtables and Discussion Groups (10 - Noon)
1 Programs at IMU/MART (an educational and marketing facility featuring permanent product demonstration centers from more than 60 computer hardware, software, telecommunications and consulting companies) (1 - 5 pm)
1 Evening Sessions
   "Architectural Publications: Process and Documentation"
   "Visual Technology and Special Projects"

WEDNESDAY, FEBRUARY 10th

1 Tours
   Walking Tour of Downtown Dallas Architecture/Corporate Art Tour of Dallas
1 Morning Sessions
   "Art & Illusion: Issues in Publishing Visual Art"
   "Planning the Space Needs of the Art Library"
1 Fort Worth Tour (12:30 pm - )
   Visit the Water Gardens and three museums—Amon Carter Museum, Kimbell Art Museum, and Fort Worth Art Center—and their libraries. An open house at the Kimbell Art Museum will be followed by dinner at Joe T. Garcia's Mexican Restaurant and a stop at Billy Bob's.

THURSDAY, FEBRUARY 11th

1 ARLIS/NA-CAA Joint Session (Houston), 4:45 - 7 pm: "Artist's Rights"
Fashion Sketches Preserved Through NY State Grant

The Fashion Institute of Technology Library has been awarded a $20,400 grant from the New York State Discretionary Grant Program for Conservation and Preservation of Library Research Materials.

The funds will be used to conserve the library's Max Meyer Fashion Sketch Collection. Donated by Meyer in 1957, the collection dates from 1915 to 1929 and includes 5,568 pencil, ink, and watercolor fashion sketches by a variety of anonymous studio artists. The grant provides monies for the aequous damping of the sketches from brittle paper, numbering and marking them with an ownership stamp in indelible ink, mending tears and voids, grouping them in acid-free folders, and finally, labeling and storing them in acid-free boxes.

Max Meyer began his career in 1890 as an errand boy for A. Beller & Co., a clothing manufacturing firm where he remained for 39 years. After he retired from business, Meyer devoted himself to the field of education and became a pioneer in establishing effective cooperation between industry and the schools. He was a prime mover in the creation of the Education Foundation for the Apparel Industry which founded the Fashion Institute of Technology in 1944. Under his leadership F.I.T. became a community college within the State University of New York system in 1951. Meyer served as the first chairman of F.I.T.'s Board of Trustees and, for a brief period, was acting president of the college.

The Max Meyer Fashion Sketch collection is located in the F.I.T. Library's Special Collections Room. Special Collections houses all titles in the Library's book collection that predate 1860. In addition, titles from 1860 to present selected for their rarity, value, aesthetic qualities of fragile condition are included. Subjects covered are fashion and regional costume, textile design and the textile industry, and art, architecture, and interior design. Holdings are made up of rare periodicals, original fashion sketches, scrapbooks, archives, oral histories, and the Frances Neady Collection of fashion illustrations.

Reference and on-site use of the Library is available to any qualified researcher upon request. For additional information, please telephone the Library's Reference Department at (212) 760-7590.

Matching Funds Available To Purchase Artists' Books

Through a contribution from The J. M. Kaplan Fund, New York area libraries are eligible to receive a one-to-one match on purchases of artists’ books from Printed Matter, Inc., the largest distributor internationally of these materials.

Printed Matter, which carries over 3000 titles often unavailable elsewhere, began a Matching Gift Fund for Libraries in 1985. The J. M. Kaplan contribution of $10,000 (restricted to libraries in Manhattan, Queens, Staten Island, Bronx and Brooklyn) represents the largest contribution to the fund to date.

An eligible library may use this matching program to order any amount of artists' books from Printed Matter (until the fund is expended). The library is then billed for one half of the total amount; the Matching Library Fund pays for the remainder of the purchase.

To date, libraries which have used this program include: The Museum of Modern Art Library; The New York Public Library; The Whitney Museum Library; Pratt Institute Library; Guggenheim Museum Library; the Library of The New Museum; Queensborough Public Library; and Columbia University Library.

This and other grants to the fund have helped to establish collections of artists' books at dozens of libraries throughout New York and the nation. Interested libraries are encouraged to call Printed Matter at 212-925-0325 to discuss new or developing collections; Printed Matter assistant director Amy Hauft consults with institutions free of charge.
WHAT'S-UP DOCUMENTATION

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The following is a selective guide to exhibitions opening in September and October.

American Craft Museum (956-3717) — Homage to the Quilt: Selections from Quilt National 1987 and the Museum of American Folk Art (Oct. 28)


Center for African Art (861-2000) — Perspectives: Angles on African Art (Sept. 18)


Fashion Institute of Technology (760-7848) — Fashion and Surrealism (Oct. 30)

Guggenheim Museum (360-3500) — A Decade of Emerging Artists: Selections from the Exxon Series (Sept. 4) — Jam Dibettes (Sept. 11)

International Center of Photography (860-1783) — Tropism: Photographs by Ralph Gibson (Sept. 12) — Elliot Schwartz: Nocturne for Drums (Sept. 12) — Eyewitness: Thirty Years of World Press Photo (Oct. 30)

ICG, Midtown Gallery (869-2155) — André Kertész: Diary of Light 1912-1993 (Sept. 18)

Jewish Museum (860-1860) — Women of Valor: The Story of Hadassah (Sept. 1) — The Dreyfus Affair: Art, Truth and Justice (Sept. 13)


National Academy of Design (369-4880) — Ferdinand Hoeider: Drawings (Sept. 17) — American Screen Prints (Oct. 2)

New Museum of Contemporary Art (219-1222) — Bruce Norman: Drawings, 1965-1986 (Sept. 11)


New York Public Library (Gottesman Hall) (930-8080) — William Wordsworth and the Age of English Romanticism (Oct. 31)

PaineWebber Art Gallery (713-2885) — Living Maya: The Art of Ancient Dreams [in association with the American Society] (Oct. 8)

Pierpont-Morgan Library (685-0008) — Views of Florence and Tuscany by Giuseppe Zocchi (1791-1767) (Sept. 1) — English Bookbindings (Sept. 1) — Raphael and His Circle (Oct. 9) — Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin (Oct. 29)

Studio Museum in Harlem (864-4500) — Emilio Cruz and William Hutson (Artists in Residence) (Sept. 27)

Society of Illustrators (838-2560) — Humor '87 (Sept. 9)

Whitney Museum of American Art (570-3676) — Craig Kauffman: Wall Reliefs from the Late 1960s (Sept. 4) — Charles Demuth (Oct. 15)

Whitney Museum—Philip Morris (878-2550) — Stuart Davis: An American in Paris (Oct. 2)

Whitney Museum—Equitable Building (554-1113) — Contemporary Diptychs: Divided Visions (Sept. 11)


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Executive Board Holds Midyear Sessions on West Coast

PAULA BAXTER Reports on the Latest Developments for Annual Conference in New York 1990

ARLIS/NA executive board experience is not to be missed; you get to go to midyear meetings in exotic settings like Santa Barbara, California... Of course, I'm too polite to mention the fact that absolutely no dry, sunny or warm weather could be found in Southern California around July 5-7. Okay, let's just say I was a little disappointed! We didn't get out of the Arlington Inn that much, anyhow.

There was much Society business to be gone over: matters like budget, chapter activity reports, post-1987-conference details, etc. But I know you chapter members really want to hear about the important news—our invitation to have the annual conference back to New York City in 1990. Now, the Executive Board was somewhat understandably concerned about the small vote response, and many of the comments attached, which our chapter Executive Board dutifully sent on. I was called upon to defend our honor and endure a few New Yorker jokes, but it was all in good spirit.

Hence, motion number 18 was made by me, and unani-
mously passed, to accept our invitation. I convinced everyone that as some more time passed, and the mem-
ories of toil and travail faded from our '86 go-round, the New York chapter would rally and provide the best conference ever. At the same time, I managed to con-
vey the fact that we were concerned about the frequen-
cy of interest in having meetings in New York, the CAA tie-in, etc. The board does understand these very natural fears. One of the most controversial issues to arise from the Washington conference was our conference connection with CAA. In fact, 1990 represents the first possible year we can meet in the same city as CAA, but the whole issue cannot be re-
solved by any means other than a survey and vote of the entire membership. The national membership com-
mittee, and the Executive Board, are addressing this by preparing a satisfaction survey to appear later this year. The 1988 conference business meeting may well be the forum for further exploration of this issue.

The Executive Board has established an Executive Task Force on Conference Planning. Nine motions were made and passed concerning procedures and logistical handling of conference work, designed to ease the burden of conference planning. The Executive Board, through this committee and other means, will now play a larger role in assisting annual conference planning and budgeting. The board has ruled out a professional conference planner for the present, for financial reasons, but not for the future.

Many New York chapter members know that we have two brave, resourceful volunteers to coordinate our 1990 conference: Ted Goodman has offered to coordinate local arrangements and Ross Dew will undertake pro-
gramming. They will need much help from all of us---but, hopefully, not as much as in 1986, because plan-
ing work has been assisted by the introduction of the advisory Task Force and other Executive Board measures. ARLIS/NA members can look forward to two Southwestern-US conferences with streamlined, bal-
anced programming and fewer conflicting sessions, especially at night. My personal opinion is that, indeed, our conferences have grown in sophistication and must be carefully balanced to reflect our pri-
mary, and sometimes changing, interests and educa-
tional needs. This is done only by all of us working together.

We have wonderful hosts for the 1988 and 1989 con-
ferences. A ground-work will have been laid to make conference work easier and (gasp!) more fun. I, for one, am looking forward to the opportunity to revenge those New Yorker jokes.

Your Eastern Regional Representative,
Paula A. Baxter