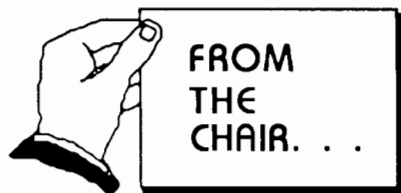




ARLIS/New York News

Volume 15 Number 1

March 1994



The turbulent winter of 1993/94 will not be forgotten by New Yorkers for a long time. As I write this, we are in the throes of storm number 15 - a remarkable event that once again threatens to grind mass transportation and other forms of urban communication to a halt. It is within this context, watching inches of snow fall, that I am happy to report on our thriving organization. In our recent past we celebrated the holidays with our annual Holiday Party, many of us attended the annual ARLIS/NA Conference in Providence, RI, and now we look forward to our first ARLIS/NY meeting of the year.

The Holiday Party was hosted by the staff of the Adam & Sophie Gimbel Design Library at Parsons School of Design. Approximately 40 new and returning members feasted on our traditional potluck fare, accompanied by holiday guitar music provided by the New School's Jazz Program.

The ARLIS/NA Conference, held in Providence, RI was well-attended by members of the New York Chapter, despite the severe storm that swept through the Northeast the Friday of the Conference. ARLIS/NY was proud to offer, for the first time, two Conference Participation Awards for conference attendees. We plan on offering at least one Travel Award for next year's conference to be held in Montreal.

Our first gathering in 1994 will be held at the Brooklyn Museum on April 21. Deirdre Lawrence and her staff will host our evening's activities. After meeting in the Library, we will then have the opportunity of attending the Louise Bourgeois opening that evening. I look forward to seeing you there, and meeting our many new ARLIS/NY members.

Future events are being planned for the upcoming year. We may visit Yale University, possibly with members of the ARLIS/NE Chapter, sometime during the late spring or early summer. Plans for the fall are still pending - if you have a meeting or session idea, I would be interested in hearing from you!

This issue begins Micki Breitenstein's tenure as our new *ARLIS/New York News* editor. Micki had an excellent predecessor in Eumie Imm. Micki and Eumie worked together at the end of the year to provide a seamless transition, and their hard work shows. Please welcome Micki's efforts, and contact her if you have ideas for articles.

Finally, it is never too late to send in your chapter membership renewal! We look forward to continued membership and also welcome new members on a regular basis. I hope that by the time you read this we are well on the way to a beautiful spring - I look forward to seeing you in April!

—Hikmet Doğu, Chair
ARLIS/NY



ANNUAL REPORTS FOR 1993. . .

MEETINGS. The chapter held three meetings and one all-day tour during 1994:

Friday, April 26. Metropolitan Museum of Art : AWARE database and WATSONLINE on-line catalog.

Saturday, May 22. Storm King Art Center. (Bus to Mountainville, NY)

Tuesday, Oct. 5. Museum for African Art: "Face of the Gods" exhibit and Annual Business Meeting.

Friday, Dec. 10. Gimbel Library at Parsons School of Design: Holiday party.

NEWSLETTER. The ARLIS/New York News under the editorship of Eumie Imm, was published three times during 1993: spring, fall and winter. The 4-page "Membership Directory," reformatted this year by Ross Day, was issued separately in May with a cover sheet conveying information about the Storm King tour. At its October meeting, the Board appointed Micki Breitenstein Editor for 1994 and 1995. Judy Connorton continued as Advertising Manager.

EXECUTIVE BOARD. The Executive Board held four meetings during 1993: January, February, June and October. Officers were Janis Ekdahl (Chair), Hikmet Dogu (Vice-Chair/Chair-Elect), Katherine Keller (Past Chair), Peter Blank (Secretary), Céline Palatsky (Treasurer), Alexander de Luise (Member-at-Large, 1992/3) and Debbie Kempe (Member-at-Large, 1993/4). In August Peter resigned to move to California and the Board decided to include the Secretary's position in the fall elections, making it a 14-month position through 1994. Debbie Kempe acted as Secretary for the October business and board meetings.

At the end of 1993 Céline concluded her term as treasurer—an office she has held ever since the Secretary/Treasurer position was split into two jobs in 1979!

MEMBERSHIP. April 15th was the final cut-off date for inclusion in the 1993 "Membership Directory." Prior to that deadline the Membership Committee, chaired by Alexandra de Luise, contacted (via postcards and telephone calls) members who had not renewed. By the October business meeting, the active, paid-up membership was 128 (119 personal and 9 institutional).

CONFERENCE AWARDS. Under the direction of Past Chair Katie Keller, the Board created the **ARLIS/New York Conference Participation Awards** in 1993. The Awards Committee was charged with making two awards, of \$250 each, to assist a chapter member with attendance at the Providence conference. Chris Sala and Micki Breitenstein were selected. Only Chris was able to attend the conference. (See Chris's **Award Winner Reports** in this issue. —Ed.)

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ELECTIONS. The following individuals were elected in last November's election. They join Chair Hikmet Doğu.

Vice-Chair/Chair-Elect

Alexandra de Luise
159-07 28th Ave.
Flushing, NY 11358
718 997-3772 (work)
e-mail: adlqc@cunyvm.bitnet

Secretary (1994)

Jean Hines
Art & Architecture Department
Pratt Institute Library
200 Willoughby Ave.
Brooklyn, NY 11205
718-636-3685 (work)

Treasurer (1994-95)

Nancy Lundgren
233 East 77th Street - Apt. 5
New York, NY 10021-2055
212-535-4654 (home)

Member-at-Large (1994-1995)

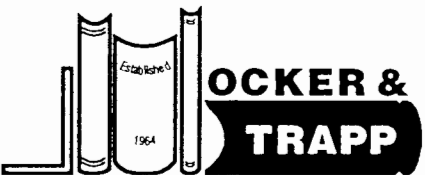
Greta Earnest
Art & Architecture Department
Pratt Insitute Library
200 Willoughby Ave.
Brooklyn, NY 11205
718-636-3685 (work)

75 valid ballots were returned by the October 31st voting deadline. The Executive Board commends the Nominating Committee, chaired by Linda Seckelson, for the excellent slate they put forward and thanks **all** the candidates for their willingness to become more active in the chapter activities.

FAREWELLS. In November, the chapter was saddened by the death of Trevor Hadley (also known as Daniel Pearl). He served as a Member-at-Large in 1989/90 and actively participated in numerous chapter activities.

—Janis Ekdahl, Chair, 1993
ARLIS/New York

(See excerpts from the eulogy for Trevor Hadley in **Member News**. —Ed.)



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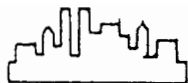
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ARLIS/NY

ART LIBRARIES SOCIETY/NEW YORK

FINANCIAL REPORT FOR THE YEAR 1993

<u>I N C O M E</u>	<u>1993</u>	<u>1992</u>
Bank balance as of December 31	\$3,224.70	\$1,801.08
Dues payments	1,355.00	2,230.00
Contributions	77.00	115.00
Adverising in ARLIS/New York News	485.00	715.00
Storm King trip	693.00	
Repayment for "Matisse" show tickets		<u>148.50</u>
TOTAL	\$5,834.70	\$5,009.58

EXPENDITURES

ARLIS/New York News: typesetting, printing, mailing (v. 14, no. 1-3)	965.50	867.10
Postage	33.06	68.02
Refreshments	108.85	451.38
Bank service charges	60.78	72.82
New York chapter membership directory	175.00	120.05
Prepayment of "Matisse" show tickets		148.50
Storm King trip	775.00	
Museum for African Art	300.00	
AMFAR	100.00	
Miscellaneous	<u>254.39</u>	<u>37.85</u>
TOTAL EXPENDITURES	\$2,772.58	\$1,784.88
BANK BALANCE AS OF DECEMBER 24	<u>\$3,062.12</u>	<u>\$3,224.70</u>

With the passing of the torch into the able hands of Nancy Lundgren, I would like to thank at this time my friends and colleagues from ARLIS/New York for having given me the opportunity to serve the Chapter for 15 years.

Taking care of our Society finances was at times painstaking and required patience, but I did recognize its importance and derived a great deal of satisfaction from working for an organization in whose goals I believed.

From modest beginnings and a budget of \$750.00 when I took over in 1979, we rose to financial stability - if not riches - thanks to increased membership, the generosity of our friends, and innovative ideas from our members. As a result, we were able to offer interesting programs, exciting field trips and, most important, travel grants which will help some of our members attend ARLIS conferences and become involved.

I would like to thank my ARLIS friends for a lovely send-off and thoughtful gifts that could not have been more appropriate. As for myself, I will not rest on my laurels for too long. I was invited to join the International Relations Committee of ARLIS/NA and I look forward to new challenges.

Celine

Céline Palatsky



CURRENT FINANCIAL REPORT

Income

Balance (12/24/93)	3063.12
Dues paid	870.00
Contributions	90.00
Total	4022.12

Expenditures

Holiday party	65.23
Bank charge	5.12
Travel Award	250.00
Total	320.35

Balance (as of March 8, 1994) **3701.77**
 —Nancy M. Lundgren, Treasurer
 ARLIS/NY



EVENTS. . .

BROOKLYN MUSEUM, APRIL 21

The Brooklyn Museum invites Arlis/NY to visit on Thursday, April 21, 1994 for the following events:

- 5:30-6:30 Presentation by the library staff of treasures from the libraries and archives collection
- 6:30-7:30 Viewing of the newly reinstalled Egyptian galleries
- 7:30-9:00 Viewing of the exhibition, "Louise Bourgeois: the locus of memory, works 1982-1993." This is an expanded version of the presentation, organized by the museum, which represented the United States at the 45th Venice Biennale.

The Brooklyn Museum traces its origin to the Brooklyn Apprentices' Library Association which was founded in 1823. Today, the Brooklyn Museum is the second largest encyclopedic art museum in the city and state of New York. The Museum supports two research libraries and an archives which serve to document the Museum's history and collections as well as art and cultural history in general.

—Dierdre Lawrence

Brooklyn: the Gift of the Nile

On December 3, 1993 the Brooklyn Museum's newly renovated West Wing opened to the public after having been closed for nearly three years. On the third floor these newly renovated galleries exhibit the Brooklyn Museum's extraordinary collection of ancient Egyptian art from the Amarna period (ca. 1352-1336 B.C.) through Cleopatra VII (31 B.C.) in chronological sequence. Brooklyn is particularly strong in the art of this 1300 year period because of the pioneering study and acquisition of this art by the former curators John D. Cooney and Bernard V. Bothmer and their successors.

The three western-most galleries are thematically arranged to explain Egyptology's current understanding of how the pharaonic Egyptians viewed the cosmos. These galleries are called "Temples, Tombs and the Egyptian Universe." The concept was designed by Richard Fazzini, Chairman of Brooklyn's Department of Egyptian, Classical and Ancient Middle Eastern Art (ECAMEA), in collaboration with the outside consultants Ann Russmann, formerly of The University of Michigan and the Metropolitan Museum of Art, Lanny Bell of the Oriental Institute of The University of Chicago and Herman te Velde of the University of Groningen, The Netherlands, as well as the whole staff of ECAMEA. It is in this area, expressed in objects in Brooklyn's collection and didactic panels, that the relationship between life and death, as perceived by the Egyptians, is explored. Many people today imagine that the ancient Egyptians were a gloomy people, overly preoccupied with death. These galleries point out how most of the objects we call art from that culture were actually cult objects of an everyday, living religion. Temples, tombs, homes and palaces were all ritual sites of a bright culture that adored a powerful sun as one of its chief deities. Although there is evidence that the Egyptians had a natural fear of dying, many tombs, like that of the Vizier Nespeqashuty which is partially reconstructed here, illustrate the activities of a life worth living after death.

Both areas of the new installation are beautifully arranged in the space recently designed by the architects Arata Isozaki and James Stewart Polshek. The floor is maple and the walls are off-white with a curved drop-ceiling with general indirect lighting originating above the curve. The objects are mounted on pedestals or encased in vitrines which allow 360 viewing of the objects where appropriate and whenever possible. The lighting of the objects is remarkable. The intensity is bright without being glaring and the positioning of the spots allows no shadows to obscure even the smallest details.

As the Librarian of The Wilbour Library of Egyptology which is situated at the east end of the third floor, I am particularly grateful for the reopening of the galleries. During the work of renovation I and my assistant Mary Gow bore some of the brunt of the public's frustration of not being able to view the actual objects. Fortunately, the wealth of the research resources in The Wilbour Library permitted the study of the objects to continue even when they could not be seen "in the flesh".

All ARLIS members are invited to make the very easy trip to The Brooklyn Museum to see the galleries for themselves. In the many years I have worked in my position, I can honestly say that the opening of this installation is the most exciting event I have ever experienced at The Brooklyn Museum.

—*Diane Guzman, Wilbour Librarian*

REPORT FROM PROVIDENCE

The New York Chapter had a strong showing at the 1994 ARLIS/NA Conference in Providence, R.I. despite the blast of snow which hit the East Coast during the weekend of February 11th. Although many of the tours were cancelled because of the weather, the sessions ran smoothly, and participation was high.

Janis Ekdahl (The Museum of Modern Art), the new President of ARLIS/NA, had a very busy schedule attending Executive Board meetings and showing a "public face" at the

Membership meeting and Chapter Officers' breakfast as well as at meetings for Committee Chairs, Section/Division/Round Table moderators and coordinators and first-time conference attendees. Ross Day (Metropolitan Museum of Art), our Northeast Regional Representative, served as liaison between the Executive Board and a number of committees. Ted Goodman (Avery Architectural and Fine Arts Library), outgoing ARLIS/NA Treasurer, handed over the office to his colleague Barbara Sykes-Austin. Sherman Clarke (Amon Carter Museum) continued his post as ARLIS/NA Secretary, moderated the Cataloging Problems discussion group, and served as a respondent at the Managing Architectural Drawings Session. Judy Connorton (Architecture Library, City College) was elected 1995 Moderator of the Architecture SIG.

Many of the sessions at the conference had New Yorkers as moderators, presenters, or speakers. William Walker (Metropolitan Museum of Art) was a speaker for ASK ARLIS I, which dealt with Museum Library Special Collections. Roberta Waddell (Curator of Prints at The New York Public Library) presented information for a session on print collections. Angela Giral and Beth Dodd (both from Avery Architectural and Fine Arts Library at Columbia University) were speakers for Managing Architectural Drawings, a session which outlined a variety of cataloging strategies for managing architectural drawings. Hikmet Doğu (Parsons School of Design) was a participant for Developing and Sustaining Institutional Archives and spoke about her specific experiences at the Adam I. and Sophie Gimbel Design Library at Parsons. ASK ARLIS III, which dealt with Electronic Literacy, allowed Barbara Sykes-Austin (Avery Architectural and Fine Arts Library) to present material dealing with telecommunications, CD-ROMs, and imaging. Paula Baxter (The New York Public Library) moderated a session on creating database directories of vertical files on art and architecture, and presented a paper during this session as well. Clive Phillpot (The Museum of Modern Art) also presented a paper for Paula's session.

Although Daniel Starr (The Museum of Modern Art) could not stay for the duration of the conference, Julie Mellby (Whitney Museum) presented his paper on documenting an exhibit. Alexandra de Luise (Queens College) was co-moderator of a session sponsored by the Professional Development Committee entitled "Lessons from the Trenches: Teaching Art Librarianship and Visual Resources Curatorship," and Stephen Van Dyke (Cooper-Hewitt Museum) moderated the Decorative Arts session, "Furniture and Decorative Arts of New England."

In addition, ARLIS/NY is well represented by the following committee chairs: Wanda Dole for Collection Development, Paula Baxter for North American Art Library Resources, Alexandra de Luise for Professional Development, Ted Goodman for Development, and Pat Barnett for Information Technology. Special appointments include Ross Day for the Council of National Library and Information Associations, Julie Mellby for National Information Standards Organization, and Debbie Kempe as Publicity Officer for ARLIS/NA.

The following ARLIS/NY members braved the winter storm and attended the conference: Kitty Chibnik (Avery Library), Sharon Chickanzeff (Institute of Fine Arts, NYU), Ken Dinnin (Metropolitan Museum of Art), Erica Doctorow (Adelphi University), Greta Earnest (Pratt Institute), Paula Gabbard (Avery Library), Elayne Gardstein (Adelphi University), Jean Hines (Pratt Institute), Sydney Starr Keaveney (Pratt Institute), James Monteith (CUNY Graduate Center), Elizabeth O'Keefe (Morgan Library), Céline Palatsky (Metropolitan Museum of Art), Doralynn Pines (Metropolitan Museum of Art), Linda Seckelson (Metropolitan Museum of Art), Suzanna Simor (Queens College), Stephen Sinon (Bard Graduate Center), Floyd Sweeting (Metropolitan Museum of Art), Kay Teel (New York University), and Elizabeth Vajda (Cooper Union). And ARLIS/NY would like to congratulate Christine Sala (Avery Library),

who attended the conference as the recipient of the first ARLIS/NY travel award!

—Eumie Imm,
with the assistance of Debbie Kempe.

AWARD WINNER REPORTS

Let me start by thanking the members of the ARLIS/NY Conference Participation Awards Committee for granting me this year's travel award. It allowed me to attend my first ARLIS/NA Annual Conference. As a new member of both ARLIS/NY and ARLIS/NA and to art librarianship, this award was a wonderful opportunity to start to get involved in the profession. I would urge everyone to encourage other new members to apply for next year's award.

After hearing so much about these conferences I looked forward with great enthusiasm to participating in one myself and I have to say I was not disappointed. The conference was surrounded by a true atmosphere of collegiality. Everyone was very friendly and anxious to talk and share information. It was a chance to meet people from all walks of life, so to speak, museums, public libraries, and institutions from all over. Aside from the professional networking it was also fun to talk about other things as well. Perhaps the thing I found to be the best was the chance to compare my work and my methods with what others are doing. It was a good opportunity to do a little comparative analysis. The sessions offered me not so much a chance to learn new information but to reinforce and to review what I already know.

In addition to the sessions, tours, and personal connections, Providence itself was a learning place. Their collection of Colonial domestic architecture is considered one of the best in the country and I took the opportunity to see it as well as other architecturally significant sites. And I won't even mention the food... So thanks again and I hope to see everyone in Montreal.

—Chris Sala



COLUMNS. . .



FROM THE REFERENCE DESK...

Following a recent flurry of e-mail on ARLIS-L inquiring about publications listing employment opportunities and other support in the visual arts, we decided that it might be useful to compile a bibliography of such U.S. publications. However, we found ourselves working from a disadvantage: our library does not have a strong collection in this kind of literature. So, we have relied on entries from the monographic literature listed below, on national bibliographic databases, and, finally, on numerous telephone calls to a variety of local institutions and organizations of the arts. This list is by no means complete—you will notice that even the information within each citation is not always complete—so we would welcome further bibliographic information about any citations or details that we have missed. If we amass enough additional information from you, our readers, we would be happy to submit an expanded list in a future column.

We are particularly indebted to Douglas Oxenhorn of the Visual Artist Hotline/Information Services, American Council for the Arts, for much of the information listed.

PERIODICALS:

ArtCalendar. (11x/yr.) P.O. Box 199, Upper Fairmont, MD 21867-0199. Phone: (410) 651-9150.

Art Information Report. (12x/yr.) A. Laming, New York, NY.

ARTJOB. (20x/yr.) Western States Art Federation, 236 Montezuma Avenue, Santa Fe, NM 87501. Phone: (505) 988-1166.

Arts Newsletter. (Monthly) National Arts Placement Affirmative Action, 1916 Association Dr., Reston, VA. 22091-1590 Phone: (703) 860-8000; FAX (703) 860-2960.

Aviso. (12x/yr.) American Association of Museums, 1225 I St. N.W. Suite 200, Washington, D.C. 20005. Phone: (202) 289-1818.

CAA Positions Listing. [Available to individual members ONLY] College Art Association, 275 Seventh Ave, New York, NY 10001. Phone: (212) 691-1051.

Local Arts Agencies. (annual) National Endowment for the Arts, Washington, D.C.

National Arts Placement. (9x/yr.) National Arts Placement Affirmative Action, 1916 Association Dr., Reston, VA. 22091-1590. Phone: (703) 860-8000; FAX (703) 860-2960.

National Resource Guide for the Placement of Artists. [A databank for artists seeking job opportunities, resources and funding...] National Network for Artist Placement, Los Angeles, CA.

Washington International Arts Newsletter. P.O. Box 2908, Litho St., Sausalito, CA 94966-2908.

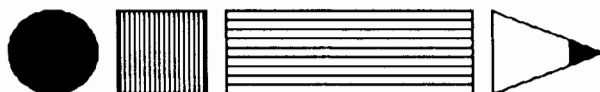
BOOKS ON JOB FINDING AND SUPPORT SEEKING:

Artishelp: The Artists' Guide to Work-Related Human and Social Services. Edited by Joan Jeffri. New York: Neal-Schuman Publishers, 1990.

For More Information: a Guide to Arts Management Information Centers. Compiled by Henry S. Hample. New York: Center for Arts Information, 1986.

Free Money for People in the Arts. Edited by Laurie Blum. New York: Macmillan, 1991.

Money for Film and Video Artists. Edited by Suzanne Niemeyer. New York: American Council for the Arts, 1991.

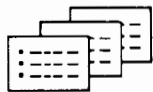


Money for International Exchange in the Arts.
Edited by Jane M. Gullong and Noreen Tomassi. New York: American Council for the Arts, 1992.

Money to Work II: Funding for Visual Artists.
Edited by Helen M. Brunner and Donald H. Russell with Grant E. Samuelsen. Washington, D.C.: Art Resources International, 1992.

Money for Visual Artists: a Guide to Grants, Awards, Fellowships, Artist Residencies, Loan Programs, Technical Assistance and More.
2nd. ed. Compiled by Douglas Oxenhorn. New York: American Council for the Arts, 1993.

—Paula Gabbard and Kitty Chibnik
*Avery Architectural and Fine Arts Library
Columbia University*



CATALOGING NOTES. . .

This is the first of what I hope will be a series of columns about cataloging and/or technical services issues. I would really like to hear from ARLIS/NY members who have cataloging questions, problems, or ideas to share.

ArtNACO

If you have been reading ARLIS/NA Update, you will probably have read about **ArtNACO**, a consortium of 13 art libraries that contributes art-related name headings to the national authority files. The coordinator of **ArtNACO** (NACO stands for Name Authority Cooperative) is Sherman Clarke, from the Amon Carter Museum in Fort Worth, Texas. Sherman was responsible for setting up the consortium, training the members in name authority record formulation and inputting, and acts as the official liaison to the Library of Congress. In December 1993, Sherman trained several of the New York-area **ArtNACO** members at a mini-workshop held at New York University's Bobst Library. The rest of the **ArtNACO** members received training at the ARLIS/NA annual conference in Providence.

The mini-workshop in New York was helpful in many ways, not least of which was to gain a thorough grounding in the "nuts and bolts" of national-level authority work. It was instructive to hear of each library's unique situation: the materials they acquire, the types of name headings they will contribute, and the way they will integrate authority work into their existing workflow. It must be mentioned that most libraries already have some sort of local authority work procedure. **ArtNACO** is a way of bringing headings established locally to the rest of the world.

As an **ArtNACO** participant, I am hopeful that this cooperative effort will be a success. Besides simply adding to the name authority file, **ArtNACO** gives art libraries another "voice" in the wider cataloging world, in addition to ARLIS/NA's Cataloging Advisory Committee. Two of the common concerns are the rules for establishing uniform title headings for works of art, and for establishing building names. Although these two areas currently fall under the jurisdiction of Library of Congress subject catalogers (and are, therefore, outside of NACO territory), there are hopeful indications that this may change, or at least that LC will listen to (and, hopefully, act upon) art catalogers' concerns.

For a future column, I'd like to hear from other ARLIS/NY members about: *Cataloging rules made to be broken!* Don't be shy! The names will be changed to protect the guilty! Tell me which rules you always break, or which ones you'd like to break, and why. In the spirit of "there is no bad cataloging, just 'different' cataloging," I want to look at why certain rules aren't working.

—Kay Teel

Kay Teel
Elmer Holmes Bobst Library
New York University
70 Washington Square South
New York, NY 10012
Phone: (212) 998-2488
Fax: (212) 995-4366
Internet: teelk@elmer1.bobst.nyu.edu



AROUND TOWN. . .

Guggenheim Library Closes

In mid-February, the Guggenheim Museum closed its museum and dismissed its librarian. A spokesman for the museum has said that the closing is only temporary, and that the plan is to move the library from its uptown location to the SoHo branch, where the curators have their offices.

Most public reaction to the move has been negative. The Museum of Modern Art took immediate action, suspending its lending services with the Guggenheim until the situation is resolved. The general belief among art librarians is that the Guggenheim hopes to borrow from the collections of other museums when it has the need, but does not intend to maintain a similar library of its own.

Strong reaction by ARLIS/NA members resulted in the passing of the following resolution at the ARLIS/NA Annual Membership Meeting in Providence on February 14, 1994.

ARLIS/NA - The Art Libraries Society of North America - affirms the following principles.

That every art museum needs a library to support institutional research and to serve as a link to outside resources.

That every art museum library is a resource reflecting the uniqueness of the institution, and an intellectual asset to that institution.

That every art museum needs a professional librarian to manage information and research resources, with appropriate staffing and financial support, and to oversee the physical wellbeing of the library collection.

That we do not support the establishment or maintenance of reciprocal arrangements, such as inter-library loan of valuable library resources or the exchange of publications, with an art museum without professional staff.

In addition we deplore the actions of the Board of Trustees of the Solomon R. Guggenheim Museum in permitting the closing of the museum's library, and the dismissal of the museum's library staff.

Frick Begins Charging and Lays Off Staff

According to an article in the New York Times (12/17/93), beginning January 3, 1994, frequent commercial users of the Frick Collection will be required to "subscribe" at costs ranging from \$500 for 10 visits to \$1,500 for unlimited visits.

On March 4, 1994, the Frick Art Reference Library laid off approximately 10% of its staff. Our own Treasurer, Nancy Lundgren, was one of the casualties. Please be sure to note her correct mailing address listed in this newsletter.

Reduced Hours at Watson Library This Spring

From March-June 1994 the Metropolitan Museum will begin installation of a sprinkler system. During the installation, expected to take about 10 weeks, portions of the collections may be inaccessible. To the extent possible, the Library will maintain its regular hours (Tuesday-Friday, 10am-4:30pm) but researchers are advised to telephone ahead to verify that the materials they need will be available. The number to call is 212-879-5500, X3224.



MEMBER NEWS. . .

Most of you know by now that Trevor Hadley, previously of Watson Library at the Metropolitan Museum of Art passed away last November 9th. Following are excerpts from William Walker's eulogy which was offered at Trevor's memorial service.

—Hikmet Doğu

Trevor Hadley came to the Watson Library at the Metropolitan Museum from MoMA in February 1988 as an Assistant Museum Librarian. He was promoted to Associate Museum Librarian in July of 1993.

At the Watson Library Trevor was Serials Librarian; he was in charge of the Periodicals Room, with its 2500 current titles of periodicals and serials. He also oversaw the work of interlibrary loans that are handled by his friend Katria Czerwoniak. One of the jobs he inherited from his predecessor was the coordination of our online catalog of art auction catalogs, called SCIPIO. He worked with colleagues at the Cleveland Museum of Art and the Art Institute of Chicago on a new manual for SCIPIO, and did a large share of the work to make SCIPIO accessible to other research libraries through RLIN.

When the Watson Library was asked by the Research Libraries Group to participate in a large preservation microfilming project for complete runs of art periodicals, Trevor was quick to take it on for us, and did the considerable work of pulling together the complete runs of ten or eleven periodicals and making sure that they were complete before he arranged to have them sent off to the microfilming center.

With his friend Alexandra de Luise, Trevor kept track of new and wayward periodicals, documenting their existence, or demise, in a column published for years by ARLIS/NA. This was but one of a number of ways that Trevor was active in ARLIS/NA, locally in New York as well as nationally.

Katherine Martinez sent a message when she learned of Trevor's death. She said, "It was always a great pleasure to spend time with Trevor. He was indefatigably cheerful. Whenever we bumped into each other I always felt that he was totally engaged in our conversation. There was always an aura about him that made me feel at ease and welcome. Such people are to be treasured, especially in places like New York City! I'm very grateful for the opportunity to have known him."

For some who had known Trevor for a longer time, his name change (from Daniel Pearl) might be less easy to adapt to, or might require some time to adjust to. Let me end by telling you how one friend gracefully made

that transition: Trevor assisted her with the research on a book that was published in 1992, and she presented him with an inscribed copy. He subsequently donated it to the Watson Library, and I looked it over recently. In the acknowledgements, among the page of individuals listed alphabetically whom the author wanted to thank, were to be found, under H, the name Trevor Hadley, and farther down the alphabet, the name Daniel Pearl. The flyleaf of the book bears the following inscription: "This is for Daniel and Trevor, two of the best people I know. This is for Daniel and Trevor because he was of inestimable help in the preparation of this book. So, to Daniel and Trevor, with much love..."

We will miss him.

—William Walker,
Chief Librarian, Thomas J. Watson Library
The Metropolitan Museum of Art



New Members. . .Welcome!

Mary Ann Carcich

36 Morton - Apt. 2B
New York, NY 10014
212-929-2853

Mary Ann is an MLS student at Queens College and an architect.

Peter Gammie

220 E. 84th St. - Apt. 2B
New York, NY 10028
212-794-9246

Peter is a student and he works in cataloger and technical services at Bard Graduate Center for the Decorative Arts.

Francis C. Gretes

80 East End Avenue - Apt. 9C
New York, NY 10028
212-535-7472

Francis is a consultant.

Arthur R. Maass

59 Chestnut Street
Huntington, NY 11743
516-427-4351

Arthur is an MLS student at Queens College.

Barbara A. Mathe

310 13th St.
Brooklyn, NY 11215

Naomi Niles

50 West 72nd Street - Apt. 1507
New York, NY 10023
212-580-8477

Naomi is a librarian at the Uris Center at the Met.

Emily Roth

142 West End Avenue - Apt. 15U
New York, NY 10023
212-496-1377

Emily is a librarian at the Uris Library at the Met.

Swiss Institute

35 West 67th Street
New York, NY 10023
212-496-1759

John J. Trause

132 Hackensack Street
Wood-Ridge, NJ 07075
201-939-3803

John is an assistant librarian at MoMA.

Tammy Wofsey

1777 1st Avenue
New York, NY 10068
212-423-9717

Tammy is an MLS student at Queens College.

Contributions. . .Thanks!

Sherman Clarke
Hikmet Dogu
Paula Gabbard
Hollie Haswell
Ralph Ocker
Celine Palatsky
Doralynn Pines
Eleanor Townsend

**LOOKING FOR WORK ?****Vacancies at The Watson Library**

Chief Librarian, The Thomas J. Watson Library, The Metropolitan Museum of Art. The Library supports the research activities of all the Departments of the Museum. The Chief Librarian also gives support and services to 14 curatorial department libraries. Responsibilities: Provide direction and management of operations within the Museum libraries; establish policies and procedures; preparation of Library budgets, staff planning, assessing existing programs and plans; develop new programs; secure funding for special projects; work with other librarians to establish and maintain online systems, acquire materials, and maintain preservation programs. Qualifications: 1-15 years senior library management experience; MLS; BA or MA in Art History or Fine Arts; some knowledge of German and a Romance Language required. Appointment beginning July 1, 1994. Send letter of application and resume to: Employment Services, Department of Human Resources, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198. AA/EEO.

SECOND CALL for candidates for Serials Librarian at the Thomas J. Watson Library, The Metropolitan Museum of Art. Since the position is being recruited above the entry level, we want several years professional work experience. If you have already applied, you do not need to resubmit your application. The Thomas J. Watson Library at the Metropolitan Museum is recruiting for a Serials Librarian to manage the collection of 2,500 current serial titles and an estimated 2,500 inactive titles, chiefly in art and archaeology. The position is at the Assistant Museum Librarian level, grade P4, with a starting salary from \$31,231. Highlights of the position description are as follows: RESPONSIBILITIES Is in charge of Periodicals Room where all current serials and auction catalogs are consulted, and is responsible for

operation of all technical processing of serials and auction catalog subscriptions, using automated systems INNOPAC and RLIN/SCIPIO. Provides reader service related to periodicals and auction catalog collections. Is responsible for special database SCIPIO for online cataloging of auction catalogs, assisted by library associate. Oversees work of library associate who handles interlibrary loans. Supervises library associate, library assistant(s), and volunteers. Reports to Chief Librarian and works closely with other library unit heads in operation of integrated automated library. Coordinates reference service and interlibrary loans with Reader Services Librarian. Catalogs new titles in consultation with Head of Cataloging. QUALIFICATIONS MLS and undergraduate art degree required, as well as knowledge of German and one other Romance language. Must have demonstrated administrative and supervisory experience, as well as several years of professional library work experience. Should have worked with computerized databases, either RLIN or OCLC. Work experience with periodicals/serials, including cataloging, is preferred, as well as experience with art auction catalogs. Advanced degree in art history would also be desirable. Excellent benefits, equal opportunity employer. Direct inquiries or application with resume to: William B. Walker, Chief Librarian, Thomas J. Watson Library, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198 Telephone (212) 570-3934 FAX (212) 570-3879



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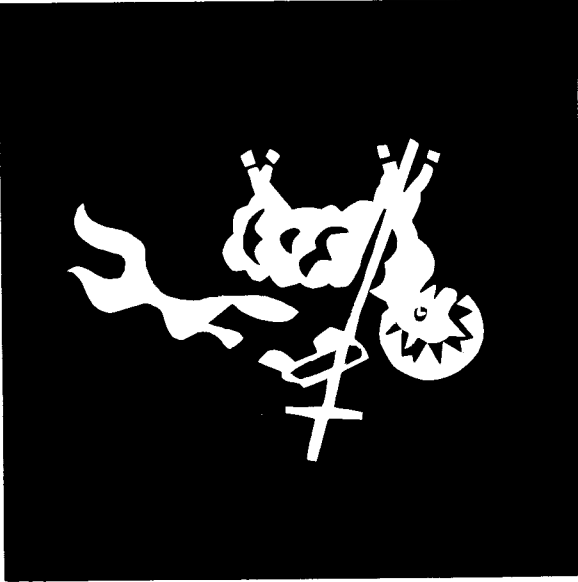
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MARCH

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ARLIS/NEW YORK NEWS

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