CHAPTER EVENTS...

UPCOMING SPRING MEETING

THE PIERPONT MORGAN LIBRARY,

WEDNESDAY, APRIL 26TH, 4PM

Please join us for our ARLIS/ NY Spring Meeting, which will take place at the Pierpont Morgan Library at 65 East 36th Street (just off Madison Avenue) on Wednesday, April 26th, beginning at 4 p.m. Liz O’Reeke and the staff of the Cataloging Dept. will act as hosts for the following events:

4:00-5:00 Tours of the Cataloguing Department, Reading Room, and Bindery; OR: Unguided tour of the exhibition, The Painted Page: Italian Renaissance Book Illumination, 1450-1550

5:00-5:30 Refreshments, and a brief business meeting

5:30-6:15 “Everything You Always Wanted to Know about Being a Curator of Illuminated Manuscripts but Had No One to Ask,” a talk, with question and answer session, by William Voelkle, Curator of Medieval and Renaissance Manuscripts

ARLIS/ NY members are asked to use the entrance at 65 East 36th Street. Librarians will be stationed at this entrance from 3:30 P.M. on to meet visitors and direct them upstairs to the Meeting Room where they can check their coats, receive name badges, and partake of refreshments. Visitors who prefer to visit the exhibition instead of taking the tour may do so (we will have a supply of admission buttons on hand); but plan to be back in the Meeting Room by 5:00, when the library closes to the public. Visitors may want to give themselves some extra time to see the exhibition; those planning to arrive earlier than 3:30 P.M. should check their coats in the public cloakroom, and then identify themselves to the staff at the Information Desk. The Garden Court, which serves lunches and light refreshments, is open from 11:00 to 4:00.

Directions to the Pierpont Morgan Library

• Take the #6 (IRT) to 33rd Street and Park Avenue (a few blocks from the Morgan Library)
• Take the #4, 5, 6, 7 to 42nd Street (Grand Central)
• Take the #1, 2, 3 or 4 bus down 5th Avenue (stops around 50-57th Streets)
• Take the #1, 2, 3 or 4 bus up Madison Avenue

Please respond if you plan to attend. You may call Maria Oldal at 212-685-0006 or send e-mail to marioldal@stanford.edu

More About the Library

The Pierpont Morgan Library is a major repository of art, literature, and historical materials dating from prehistory to the modern era. The core of the Library’s holdings is composed of the magnificent collection of books, manuscripts, drawings, and ancient Near Eastern seals acquired by J. Pierpont Morgan, the American financier and collector. In 1924, eleven years after his father’s death, J.P. Morgan, Jr. decided that the collections had become too important to remain in private hands, and established the Morgan Library as an independent research library and museum.

In addition to its special collections, the Library maintains a reference library of approximately 70,000 books, periodicals, microfilms, and auction and dealer catalogues. Areas of particular strength include manuscript illumination and paleography, early printing, book arts, master drawings, and ancient Near Eastern art and archaeology.

Spring Exhibits

February 15 – May 7, "The Painted Page: Italian Renaissance Book Illumination, 1450-1550," jointly organized by the Morgan Library and London’s Royal Academy of Arts. This important exhibition brings together over 100 existing works from approximately twenty-four collections from around the world. Special highlights include the famous Hours, one of the most famous of all Italian manuscripts, and the Medici Resop.

April 6 – September 3, "Animals as Symbol in Medieval Illuminated Manuscripts." Taken from the...
RECAP:
TOUR OF GRAND CENTRAL TERMINAL AND GARBAGE EXHIBIT,
FEBRUARY 25, 1995

Approximately twenty ARIS/NA members and guests, including a few ARIS/NA members from New Jersey, and one from us for a quick tour of Philadelphia, joined us for an afternoon of walking tours on February 25th, 1995. Our main event that day was a tour of Grand Central Terminal by Municipal Art Society tour leader Silva Meo (she replaced John Wilson who was ill that day). She began by portraying the early years of railroad travel in New York City, leading to the construction of Grand Central Terminal in 1913, which was built in the Beaux Arts style by the firms of Rewald & Stern & Wachen & Wielande. Ms. Meo led us on an extensive tour of the interior, and pointed out the ingenious use of ramps that connect the two levels of Grand Central to the streets, subway and adjacent office buildings. She then led us outside to look at the sculptures of Mercury, Hercules and Minerva and the statue of Cornelius Vanderbilt on the south facade. Our attention was directed to the wonderful detailing throughout the building, including the Gugonino tile vaulting in the lower level. Ms. Meo brought us down to a platform to see the roundhouses, where trains can loop around the terminal. As a finale, we took an elevator upstairs to have an exciting look down from the glass catwalks into the main concourse, cut a bit short by several police security guards who were not expecting us that afternoon.

Our second event on that day was a visit down the block to see the exhibit, "GARBAGE!: The History and Politics of Trash in New York City," at the New York Public Library. Our guide gave us a thorough tour of this fascinating exhibit, starting with a discussion on 19th century attitudes towards dirt and garbage. This led to the creation of various charitable organizations devoted to promoting the cleanliness of streets. Drawing from a wonderful collection of pamphlets, photographs, posters and "smells," we were led through time to present day problems of toxic pollution, environmental safety, and waste disposal. This exhibit, which we caught on its final day, was a fitting way to end a pleasant afternoon excursion with our colleagues.

—Alexandra de Luise

LOOKING AHEAD:
INTERNET TRAINING SESSION

The ARIS/NA Board is busy planning a hands-on Internet workshop in early June. We will have a trainer and the training site will most likely be CURNY Central or SSS West 57th Street. Topics covered will include the World Wide Web, Gopher, ftp, telnetting and graphics. In order to make this session as successful as possible, if there are any specific Internet sites or topics that you would like to see covered, could you kindly communicate your ideas to:

Alexandra de Luise
718-997-3772
ADLQ0@CURNYVM.CURNY.EDU

Complete information about the session will be mailed to you shortly. Space will be limited, so be sure to register early!
FROM THE CHAIR...

The ARUL/SNA Annual General Meeting in Montreal, Quebec, Canada was the site of this year's ARUL/SNA annual conference, from March 13-15, 1995. A record number of ARUL/SNA members took advantage of our close proximity to Montreal, with an astonishing fifty-one members registered at the conference, more than one-third of our membership! It truly was a conference not to be missed. In every way, the conference was a complete success—from the professional and pleasant manner in which the ARUL/Montreal/Ottawa/Quebec members ran the conference, to the variety and depth of the sessions, to the festive receptions in the evening—all of this behind a backdrop of warm (for Canadian standards) weather, and a French ambiance.

Our members were active and visible, serving as moderators of sessions, presenting papers, chairing committees and making their voices heard at meetings. Members who were involved in sessions included: Paula Gabbard (moderator), and Kitts O’Keith (speaker), both from the Avawns Library, Ontario University, as well as Peter Blok (speaker), Stanford University Art Library, on "Library as Educator"; Julie Melby (moderator), from the Whitney Museum of American Art Library; Linda Sedelius (speaker) and Floyd T. Swearingen, III (speaker), both from the Utah State Library, The Metropolitan Museum of Art, on "Promises, Promises: Feeding the Impact of the OPAC"; Liz O’Keith (moderator and speaker) from the Piermont Morgan Library, and Sherman Clarke (speaker) from the Rimon Carter Museum Library, on "The Invisible Backlog, or, Ways to Access Inaccessible Parts of Your Collection." May Castleberry (speaker) from the Whitney Museum of American Art, on "BooKs are a Rite Too: Promoting the Museum Library Through Exhibitions." Angela Girard (speaker) from the Avawns Library on "The Linguistic Challenge of a Multilingual Ritt." Linda Sedelius (moderator) on "Object Making in Canada: Traditions, Influences and Contemporary Work" and Alessandro de Luise (moderator) from Queens College/CUNY, on "Canadian Serials in Review."

ARUL/SNA members were extremely well represented on the ARUL/SNA Board this year, with John Siskah (Museum of Modern Art Library) as President, Sherman Clarke as Secretary, Barbara Sikkens-Rushin (Avawns Library, Columbia University) as Treasurer, and Ross Dow (Robert Goldwater Library, The Metropolitan Museum of Art) as Vice-President. ARUL/SNA members were also active on many ARUL/SNA committees, both as chairs and as members, too numerous to mention here. Last but not least, one of our newest members and this year's recipient of the ARUL/SNA's travel award, Thomas W. Lohr, was by all accounts enjoying the conference and partaking of all its many sessions (her report is in this issue).

Some of the non-session highlights included a skating party on Friday evening that had several ARUL/SNAers on the ice till the wee hours; a Saturday evening reception at the Canadian Centre for Architecture with a sinful dessert reception after the speaker's talk; the convocation on Sunday night at the Musée des Beaux-Arts, which had the entire museum open for our viewing pleasure, including an excellent exhibit on Paul Gauguin and his contemporaries.

Many of us left Montreal with renewed vigor, inspired by what we saw and heard at sessions, reacquainted with the many dealers and representatives who participated in the book exhibits, and generally more appreciative of the state of art and art librarianship in Canada. Fond memories of the conference and its many high points will stay with us for a long time to come.

Here's to Miami in 1996! 

Alessandro de Luise

CATALOGING NOTES...


This session, sponsored by the Cataloging Section of ARUL/SNA, was organized and moderated by Liz O’Keith from the Piermont Morgan Library. She introduced the concept of the invisible backlog—material hidden from our patrons because it is uncataloged. Among the items in the invisible backlog: ephemera, illustrations in books, offprints, individual articles in monographs or periodicals, and sales catalogs. The reasons for neglecting these items, which are often rich in a scholar’s research value, are due to lack of cataloging staff time and resources. In many cases, cataloging the invisible backlog would mean returning to the stacks and examining each item.
The first speaker was Judy Silverman from the Canadian Centre for Architecture (CCA). Silverman described the CCA’s effort to catalog its collections of architectural models, toys, ephemera, and architects’ prospectuses. They evaluate each item and decide whether to provide a full-level or a basic-level cataloging record, and whether to catalog on an item-level or collection-level. They do authority work for all personal and corporate names, providing the National Authority File with corporate names, providing the National Authority File with valuable headings. These CCA records are available in RUL’s RMC and VM files.

Next, Janet Stanley from the National Museum of African Art, Smithsonian Institution, spoke about analytic cataloging—providing access to individual articles in monographs and periodicals. Stanley pointed out that there was a long tradition of analytic cataloging in libraries which was ignored in the development of cataloging standards and machine-readable cataloging. In the move to make all cataloging “standard” (so it could be shared among libraries) practices such as analytic cataloging were considered non-standard and either eliminated a local, in-house operation, or were uninflected altogether.

At the National Museum of African Art, analytic cataloging is considered crucial for research. Journal articles and book chapters tend to cover the most recent developments in a field, and are often the richest sources for researchers. Stanley stressed the importance that the analyst be done by specialists in the subject field, who can decide the depth and breadth of indexing for each article. The National Museum of African Art has received a grant to input analytic records into OCLC.

Sherman Clarke from the Amon Carter Museum Library spoke of the importance of illustrations in books as visual resources. Book illustrations are not only valuable for scholarly research, but also for curatorial work, such as exhibitions. Like analytic cataloging, an expert should decide which illustrations will be chosen for cataloging. Clarke mentioned that the Amon Carter Museum Library has received a grant to catalog book illustrations (treating them as analytists) in the RUL VM file.

During the discussion period, Daniel Starr from the Museum of Modern Art pointed out that if these projects to catalog the invisible backlog are only done locally, it is a disservice to the wider scholarly community. Cataloging for invisible backlog materials should be shared with other libraries and outside researchers through bibliographic databases such as RUL and OCLC.

NY Chapter Travel Award

Winner reports on Montreal

Although experienced art librarians go to professional conferences every year or so, this was my first. As a student, it gave me an understanding of what an librarianship as a profession is about.

Just three days at this conference exposed me to new art information which I will use to answer questions for myself and others. What I particularly liked was that the sessions described how librarians found practical solutions to problems they had faced in their libraries. Some of the topics discussed were displaying books in museums, using animation to teach about art, cataloging art material not normally cataloged, and electronic imaging of art.

In Montreal, just reading a stop sign or existing a door, one has the opportunity to learn French. Walking the cobble stone and concrete streets of Montreal, I saw both distinctive old and innovative new architecture. The receptions given at the Canadian Centre for Architecture, the Museum of Contemporary Art and the Montreal Museum of Fine Arts, were opportunities to learn about Canadian artists through exhibits and lectures. The conference focused on bringing together ideas and experiences of art librarians from various regions and many different libraries, to address problems and discuss emerging technology. Of all the memories that have traveled back to New York with me, my favorite one is of the art librarians I met. They are an inspiration.

After attending many sessions, exploring Montreal, discussing topics of great interest, tasting beautiful desserts and hors d’oeuvres the conference was, simply put, fun! Thanks go to ARLU/ALAN members for giving me the opportunity to get involved and attend this conference. I am looking forward to meeting next year’s travel award winner in Florida.

—Tommy Wolske

Newsletter of the New York Area Chapter of the Art Libraries Society/North America 4
Allocating Library Acquisitions Budgets in an Era of Declining or Static Funding

Librarians responsible for allocating library materials budgets face the volatile issues of contemporary libraries: increasing material costs, growth in size and number of journals, rapid technological change, escalating user demands, and decreasing or static budgets.

Allocating a shrinking budget to meet local needs and priorities requires knowledge of pricing of library materials and skill in budget preparation. The following bibliography outlines sources of information on these topics.

PRICING
During the last five years, prices for books and journals have risen annually at a rate higher than general inflation. Librarians need information on price increases for documentation in library budget requests and in communication to library or institutional administrators. Sources listed below provide basic information on current price trends for library materials in all subjects. For pricing on art monographs and periodicals, see the annual price index produced by the ALA/GNI Collection Development Committee (the 1994 index will appear in the next issue of Art Documentation).

PERIODICALS


BOOKS


Electronic Resources, CD-ROMS
The number, type, and pricing of electronic resources seem to increase hourly. Funding for these resources and the necessary hardware is often haphazard and based on non-recurring soft money such as gifts, endowments, and grants. There is no agreement about whether to charge these resources to serials budgets or to charge them to specific departments or programs. The following articles discuss the challenges of budgeting for new technologies.


BUDGET PREPARATION AND PRESENTATION
Pricing information can be combined with information on local programs and priorities to produce budgets and other presentations to administrators in the library and/or the parent institution. Presentations can be used to educate the library's constituency and to support fundraising. The following articles cover budget preparation and the thorny question of allocations.


Newsletter of the New York Region Chapter of the Art Libraries Society/North America
Real customer service. In real time.

Providing the level of personal service we believe in requires being available when our customers need us. So our 11 regional offices in North America are staffed with customer service representatives who are only a phone call away. With at least one regional office located in each of the four major time zones, it’s more likely our representatives will be where you need them when you need them — not several hours away. We believe in providing real customer service in real time.

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REPORT ON NYTSI MEETING, MARCH 10, 1995

ARUS/NYI was a cosponor of the annual Spring Reception of the New York Technical Services Librarians (NYTSI), held at the Trustees Room of the New York Public Library on March 10, 1995, from 3:00 P.M. to 5:00 P.M. The event was attended by approximately forty-five people, including fourteen co-sponsors representing professional library organizations in the metropolitan New York area, several library school professors and students, and NYTSI members.

The reception started with an informal meeting and discussion among participants while they enjoyed a splendid array of food and drinks. The official business part of the reception included a brief dedication of each library organization. Following the introduction, representatives identified and interested students and colleagues were encouraged to approach them for further information. A display of brochures, sample publications, and membership application forms were also available.

—Mario Olado

EXHIBITION AT ADELPHI THIS SUMMER

As some of you may already know, Adelphi University’s Sperful Library Gallery has a very active exhibition program. While most are of a multi-disciplinary nature or mainly of local interest, the next show may be of interest to ARUS/NY members. It was curated by very active former member Donna Shimansky in cooperation with Erica Doctrow, Director of Sperful Library Gallery and Coordinator of the Fine/Performing Arts Library at Adelphi. For further information about the exhibition or the library, please call Erica Doctrow at 516-877-3563.

—Erica Doctrow

Naive Art of the Balkans
June 1 – September 3, 1995
Sperful Library Gallery
Adelphi University
Garden City, NY 11530

NEWS OF MEMBERS...

Thanks for Your Contributions
Judy Connorton
Georgia de Havenon


Pratt Institute, an internationally noted college of art, design, architecture, and information and library science, anticipates a vacancy for an Art and Architecture Librarian. The successful candidate will assume cooperative responsibility for reference and information service programs, including instruction; all aspects of collection development; training and supervision of staff and student assistants. In addition, she will sit on one of two liaison committees to the Schools of Art and Design of Architecture; and will serve on committees. Requirements: ALA-accredited MLS; academic background in art and/or architecture; and strong communication and interpersonal skills are required. Experience in library public services; knowledge of online systems; and ability to work effectively with culturally diverse clientele are preferred. Tenure-track position has faculty rank and status. Thirty-five hours weekly during fall and spring semesters; reduced hours during other periods. Starting date: January 1, 1996. Salary range: $28,000–50,000. Comprehensive benefits including liberal vacation and 10%–CREF. Applications will be accepted until the position is filled. Please send letter of application and resume to Gretta Eames, Chair, Search Committee, Pratt Institute Library, 200 Willoughby Avenue, Brooklyn, NY 11205. Pratt Institute is an EEO employer.

—Gretta Eames

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books on architecture

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Hours: Monday through Saturday
12 noon - 7pm
Phone: (212) 529-2275

Newsletter of the New York Area Chapter of the Art Libraries Society/North America
THANKS!
TO THIS ISSUE'S CONTRIBUTORS
Alexandra de Luise is ARILS/NY Chair and an Art Librarian at Queens College.

Erica Doctorow is Director of Suiriub Library Gallery and Coordinator of the Fine/Performing Arts Library at Adelphi University.

Ulanda Dale is Assistant Director of Libraries for Collections and Public Services, SUNY at Stony Brook. We welcome her as a new regular contributor.

Gretta Earnest is ARILS/NY Member-at-Large and Art & Architecture Librarian at Pratt Institute Library.

Liz O’Keefe is Head of Cataloging at The Pierpont Morgan Library.

Maria Oldal is ARILS/NY Secretary and a Cataloger at The Pierpont Morgan Library.

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Special thanks always to Judy Connorton and Ross Day.

—Ed.

ARILS/NY EXECUTIVE BOARD
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Next deadline for all newsletter submissions: August 4, 1995.

Membership: Send membership inquiries, renewals, changes of address, and financial contributions to Ross Day, c/o Goldwater Library, Metropolitan Museum, 1000 Fifth Avenue, New York, NY 10028-0198.

Cover art by Betsy Sheppardson.