



# ARLIS/New York News

Volume 16 Number 1

August 1995

## COMING EVENTS. . .

### Fall Business Meeting and Tour of The Time, Inc. Picture Collection

Please join us for our annual business meeting on Wednesday, September 13th at the Time & Life Building, located at 1271 Avenue of the Americas (entrance on 50th Street), across the street from Radio City Music Hall. We will have the special opportunity to tour the Time Inc. Picture Collection in small groups, beginning at 4:00 P.M., followed by the business portion of the meeting, from about 5:45 P.M. to 6:30 P.M.

#### Two Tour Options

In order to accommodate the number of members anticipated to attend, while being mindful of security and space restrictions in the Time Inc. Picture Collection, we will offer the same tour of the collection at two different times: from 4:00 P.M. to 4:45 P.M., or from 4:45 P.M. to 5:30 P.M.

Please select the time you can attend the tour. Let me know your preferred time when you confirm your attendance. Upon your arrival that day, take the escalator located in the main lobby down one level. At the foot of the escalator on the lower level is the Time Inc. Picture Collection. We will meet there promptly at 4:00 P.M. for those going on the early tour, and at 4:45 P.M. for those going on the later tour. At the end of the tours, we will go back up to the main lobby, to elevator bank 8-21, where the guard at the lectern will be handling the passes for our group. The meeting portion of the evening will take place on the 8th floor, through the glass doors. We will be serving light refreshments (sodas and chips). Those who opted for the earlier tour may socialize and enjoy the view on the open terrace while we wait for the second tour to finish and the business meeting to commence at 5:45 P.M.

### The Time Inc. Picture Collection

The world-renowned Time Inc. Picture Collection is a special resource of over nineteen million images, mainly photographs and slides, taken for such magazines as, *Time*, *Life*, *Sports Illustrated*, *People*, *Fortune*, *Money* and many others. The photographs date from the 1930's to the present and cover virtually every subject, including news events; historic moments; personalities in the world of art, entertainment, fashion, sports, business and science; photos of art work and cartoons; and more—the largest fully cataloged resource in the world. We will be shown how the Picture Collection has meticulously organized this massive collection, how they preserve their images from deterioration, and how they handle picture requests. We'll also hear and see how they have begun to scan and retrieve their images using the most advanced digital technology.

Thanks go to ARLIS/NY member Karen McCree, of Time Inc. Library, for her assistance in helping us realize what will surely be a memorable event and to Beth Zarcone, Director of the Time Inc. Picture Collection, for her time in arranging the tours. This will be a rare opportunity to view a fascinating collection and see how a picture agency operates. We heartily encourage your attendance to both the tour and the business meeting, and look forward to seeing many of you there!

### Directions to the Time-Life Building

The Rockefeller Center area is easily accessible. By subway: use the Broadway-7th Ave. local trains 1 or 9 at 50th Street; Lexington Ave local train 6 at 51st Street; Sixth Ave trains B, D, F, Q at 47th-50th Streets station; E, F at Fifth Avenue; Broadway local train R or N at 49th Street. By bus: M1; M2; M3; M4; M5; M6; M7; M27; M50, M104, Q32.

### **RSVP By September 12!**

Please confirm your attendance and preferred tour time—via telephone, fax, or email—to:

Alexandra de Luise  
Phone: 718-997-3772  
FAX: 718-997-3753  
Email: ADLQC@CUNYVM.CUNY.EDU

—Alexandra de Luise

### **Tour of the Lower East Side plus the Tenement Museum**

When: Saturday, October 21, 9:00 A.M. SHARP

Where: Lower East Side Tenement Museum  
97 Orchard Street

What: Tour of the Museum and walking tour of the lower east side of Mnahattan

By Whom: Andrew Scott Dolkart

To Whom: The first 25 people! Reserve your spot by calling or emailing Paula Gabbard (see below).

How Much: \$15/person; \$25/couple

How Long: About 2 1/2 hours

We'll begin with a tour of one of the city's newest and most exciting institutions. The Tenement Museum is attempting to use a pre-housing-law tenement of the 1860s as a means of exploring the experiences of the waves of immigrants who have populated NY's Lower East Side. We will then walk through the neighborhood, looking at tenements, schools, parks, settlement houses, and other buildings. We will discuss these buildings, the immigrant experience, and the effects that reformers' efforts to improve conditions in the area had on architecture.

The tour will be led by the Museum's architectural historian, Andrew S. Dolkart, who teaches about the architecture and development of New York at the Columbia University School of Architecture, and has written extensively about the city.

Mark your calendars and call or email right away to mark your place for this exciting tour:

Paula Gabbard  
Phone: 212-854-6745 (w)  
212-749-1631 (h)  
Email: gabbard@columbia.edu

—Paula Gabbard



## **TO RECAP . . .**

### **Art Resources on the Internet**

Twenty-one members took part in an ARLIS/NY-sponsored hands-on introductory workshop entitled, "Art Resources on the Internet" on Friday, June 8th, at CUNY Central's Open Systems Center on West 57th Street. The event began with coffee and danish high above the West Side looking over the Hudson River. ARLIS/NA member Floyd T. Sweeting III, Information Resources Librarian at Watson Library in the Metropolitan Museum of Art, was our trainer for this informative morning of browsing the World Wide Web via Netscape. Subjects covered by Floyd, both in the workshop, in the handouts, and on a take-home diskette included basic terminology, listservs on art, ftp, gopher, telnet, http sites, finding aids for art, how to make bookmarks, and New York City Internet providers, as well as an extensive examination of ARLIS/NA's own resource for art, ArtSource. This workshop, the first, we hope, of many for ARLIS/NY, was enhanced by the excellent computer facilities and helpful staff at CUNY Central's Open Systems Center.

—Alexandra de Luise

### **Spring Meeting at the Morgan Library**

ARLIS/NY held its Spring Meeting at the Pierpont Morgan Library on April 26, 1995. About fifty-five members and their guests got together in the Meeting Room of the Library to enjoy a variety of refreshments. Afternoon activities started at about 4:00 P.M. Some participants chose the option of going on an unguided tour of the Library's current exhibitions "The Painted Page: Italian Renaissance Book Illumination, 1450-1550," "Animals as Symbols in Medieval Illuminated Manuscripts," and "I Believe in Agitation: Frederick Douglass, 1817-1895." Others formed groups and received a behind-the-scenes glimpse of three Library departments. The tour began "where the marble ends," in the Cataloging Department. Elizabeth O'Keefe, Head of Cataloging, described the Morgan Library's reference collection and talked about the Library's cataloging practices and future automation plans. Deborah Evetts, Book Conservator, made a small display of special bindings and bindings in the making in the Library's Bindery. Inge Dupont, Head of Readers' Services, answered questions about access to, services, and security in the Reading

Room. At 5:00 P.M. ARLIS/NY members gathered in the Meeting Room to revisit the refreshment tables, and to enjoy an intellectual feast in the form of a slide lecture by William Voelkle, Curator of Medieval and Renaissance Manuscripts. Mr. Voelkle has been at the Morgan Library for over twenty-five years. He is not only an expert in manuscript illumination, but also has extensive knowledge about the history of the Morgan collections and the Library. Going beyond the title of his presentation, "Everything You Always Wanted to Know about Being A Curator of Illuminated Manuscripts but Had No One to Ask," Mr. Voelkle put together a slide show that illustrated the evolving collecting habits of the Morgans, and at the same time highlighted their most important acquisitions. Mr. Voelkle's lecture, which included some amusing illustrations of iconographic misinterpretations, proved so entertaining that the audience insisted on his continuing for half an hour or so beyond the advertised time.

—Maria Oldal



## FROM THE CHAIR...

I hope that many of you will be able to attend our Fall business meeting at Time & Life Building on Wednesday, September 13th. The business portion of the event will begin at approximately 5:45 P.M. We will be hearing from, among others, Ted Goodman, Chair of this year's Nominating Committee, and his group, consisting of Ross Day and Kay Teel. This year we have three positions open; Vice-Chair/Chair-elect; Treasurer and Member-at-Large. The Nominating Committee will be presenting the roster of candidates and will be soliciting nominations from the floor. If you wish to run for office, or know a member who does, please be ready to present that name at the meeting.

In this issue is an description of our Fall walking tour of the Lower East Side to be given by Andrew Dolkart, professor of architecture at Columbia University, on Saturday, October 21st. This tour will provide a fascinating glimpse into early twentieth century immigration, and continues our theme of New York City history started last February when we viewed Grand Central Terminal and the Garbage! exhibit.

Both the Fall business meeting and the Fall walking tour are RSVP events. Please confirm your attendance with Paula (for the walking tour) and myself (for the business meeting) as soon as possible. On behalf of all of us on the executive board, we look forward to seeing you at both these events!

—Alexandra de Luise



*[Editor's Note: One of the best things about my position is getting to talk to a variety of ARLIS members, and to "cajol" them into writing for our newsletter. This issue introduces a regular report from our newly-elected Northeastern Region Representative—no cajoling required! In connection with her new column, I asked Betsy to be the subject of a profile, and she willingly agreed.]*

## Introducing Betsy!



### A Midwestern Girlhood

Elizabeth (Betsy) Peck Learned's life began in the Fifties in South Bend, Indiana (site of Notre Dame University), as a middle child in a family of seven children. In this center of American achievement and learning, and from her large family, she learned the quintessential midwestern values of working hard, getting along with others, and being unselfish.

From her family Betsy also learned a love of the arts that has been a constant theme in her life and work. Her father was a painter in his spare time, and both parents loved and supported the arts. Yearly trips to Chicago's Art Institute were a family tradition, and at home all kinds of music filled the house.

You might expect that Betsy majored in art or art history in college. She didn't, choosing English literature instead, to pursue her love of writing. Later in college Betsy did study art history, and it took hold. In studies of both literature and art, the works of Asia captured her interest most deeply and personally. Since then, the arts of Asia, and the philosophies inspiring them, have been woven into many aspects of Betsy's life, as you'll learn...but let's not jump ahead too quickly.

#### **Good Advice Leads to Library School**

Betsy's college days were not so unusual. After graduation from Indiana University at Bloomington in 1978, she did that traveling through Europe that all college students do (or *want* to do); then, returning to Bloomington and following the good advice of a couple of mentors, she went to library school, working her way through as a waitress. (Sound familiar?) A remembered highlight of library school for Betsy, an inspirational milestone toward the career she now has, was Betty Jo Irvine's class on research methods in art history.

#### **She Gets A Job Right Away...And Others Follow**

For the first six months after library school, Betsy held a temporary library position at the Institute for Urban Transportation, at the University in Bloomington. Soon personal attachments and a good permanent job offer at the public library drew her to Providence, Rhode Island in mid-1981. Betsy was a Reference Librarian in the Art and Music Department, a "terrific" experience under the leadership of Susan Waddington, who introduced her to ARLIS. This was also the time when ARLIS and the friends she made through it in these early adult years became her family away from Indiana. Betsy jumped into ARLIS/NA service in 1983, first as Book Review Editor for Art Documentation. That position led to other assignments and committees, and she's been an active contributor ever since. Knowing what a positive step it was for her, she encourages newcomers to art librarianship to become active in ARLIS early in their careers.

In April 1983, Betsy moved to Brown University as Catalog and Reference Librarian. There she cataloged sheet music from the Harris Collection of Poetry and Plays, and worked concurrently at the reference desk. In less than a year she moved to a fulltime cataloging position at Brown, working primarily on art history and architecture

materials.

In September 1986, a wonderful opportunity to be in the lead at the start of a new library came Betsy's way. Roger Williams University was setting up an Architecture program and needed a new building, a new library, and a new librarian. Betsy was part of it from the beginning, and she's still there, and loving it. They started with 500 books, now have 15,000; started with 100 slides, now have 40,000; started with Betsy and one assistant, now have two part-time librarians, two library assistants and twenty-five student helpers.

Betsy's professional life is rich: she has served on several ARLIS committees, taught at Roger Williams, and authored and delivered papers on art and architecture librarianship. In her "spare" time, such as this past six months of sabbatical, Betsy has been studying at Harvard Extension for a Master's degree in Asian Art.

#### **Eastern Ways**

Beginning with yoga studies in high school, non-Western ways of thought, discipline, and action have grown in importance in Betsy's life. Since 1981, Tai Chi Chuan has been a daily passion and practice, something she gets up at 5 AM to do. For the last eight years, Betsy and her husband (who introduced her to it) have practiced Nichiren Shoshu Buddhism, a form that uses daily chanting to raise one's life condition. She credits this way of life for the harmony, balance, and happiness that she feels and radiates, even over the phone.

#### **Parenthood Too**

For many of us, the activities described so far would constitute a complete and busy life. But for Betsy there's much more. She and her husband are the parents of two small children (ages four and seven) who naturally need, and receive, first-rate time and attention. How does Betsy juggle professional responsibilities, personal commitments, *and* conscientious parenthood as well and as joyfully as she seems to? When I marveled at her energy, she replied with a statement that says it all: "When your body and your mind are in good shape, you can do amazing things!"

**You've met the woman,  
now read the column. . .**

## GREETINGS FROM YOUR REGIONAL REP!

Six months after the Montreal conference I am still feeling breathless as our profession seems to get more exciting and demanding by the minute! As newly "sworn in" Northeast Regional Representative I had a first look into the workings of our larger organization—ARLIS/NA—and came away from that conference surer than ever that "immutable" will never be a word used to describe us! The fascinating and complex aspects of our jobs are mirrored in our Society.

Some of the activities designed to keep up with our ever-changing world of art librarianship were put forth by our innovative and energetic new leader Ed Teague, ARLIS/NA President. These include a major membership campaign; developing a new Strategic Plan for 1996-1998; improving the communications vehicles used by the Society, including print publications, the handbook and directory, and ARLIS-L; encouraging electronic communication for members not yet online; and developing an ARLIS/NA Home Page on the World-Wide Web.

As Northeast Regional Representative I will participate in some of these activities but will spend most of my time visiting Chapter meetings in the region and helping chapters to carry through with their own plans. It wasn't until my meeting with Ross Day, whose shoes I will be striving eternally to fill, that I realized how large this Northeast Region is! The region consists of the following chapters: New England, New York, Western New York, Delaware Valley, and New Jersey. Each has a personality of its own and its own unique interests. Already the Delaware Valley Chapter is busy with conference plans for the 1998 Philadelphia conference; and both the Western New York Chapter and your New York Chapter recently held Internet workshops.

As liaison between the chapters and the Board, I welcome comments and questions from any member. The Executive Board will be meeting August 18-20 in Raleigh-Durham, N.C. for the mid-year meeting. Please write me at: [Betsy@acc.rwu.edu](mailto:Betsy@acc.rwu.edu) or call at 401-254-3625. I'm looking forward to working with my friends and colleagues in New York!

—Betsy Peck Learned

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## HI FROM HIKMET!

### Letter from Utah: Happy Pioneer Day!

For some time, Micki has been asking me to write about my new life in Utah. This weekend, the "Days of '47" celebration, offers the appropriate time to recount the past year's move from New York City to Salt Lake City. The "Days of '47" refers to the July 24, 1847 date that the Mormon pioneers entered the Great Salt Lake Valley and declared—"This is the Place." This weekend is a much bigger deal in Utah than, say, the 4th of July weekend or Labor Day weekend—fireworks go off continuously, parades file through various downtown streets, and, due to the importance of this date, we celebrate it with a three-day weekend!

This holiday weekend is a way of marking time for me, as have other holiday's since I've returned to Utah. Despite my seven years cultivating my New York persona, I had lived in Utah twice before, once before attending Library school at Berkeley, then the second time immediately after. My first job in Utah was in the early 1980s in the Fine Arts Department of the Salt Lake City Public Library - my first real art

library job. After attending Berkeley, and getting experience in any facet of art librarianship that I could, including an internship at the Watson Library at The Metropolitan Museum of Art, I returned to Utah to head the Fine Arts Department of the Marriott Library, University of Utah.

These experiences prepared me only slightly for my return, a third and hopefully last time, to Utah! For one thing, the nature of my work has changed. After thirteen years working as an art librarian, I am now a Branch Librarian in a growing public library system. To be honest, my previous experiences did not prepare me for some of the challenges I've faced in my new job. I was able to bring into the job administrative and computer skills learned in NYC that are useful as we embark upon making the Internet and networked CD-ROMS accessible within the next year, but I have also learned a lot from the patrons of Davis County.

The most rewarding part of my job has been learning how to work with children—patrons I've never had before! Children want to learn, want guidance in their choice of library materials, and sometimes just need attention, and we provide all those to our young patrons. Each June we offer a summer reading program for children, which starts off with a skit. My casual remark, made in February, that I had always wanted to be Harriet the Spy, was taken quite seriously by my colleagues. Our skit this year included myself and two other librarians posing as Harriet—I was the real Harriet, the others were impostors, and the kids had to determine who was the real Harriet. We performed our skit, complete with Encyclopedia Brown as emcee, at our four branches to rave reviews - we even had our picture in the local paper! Learning to work successfully with children, let alone learning to act in one week, has been a lot of fun!

Another change that I have grown slightly accustomed to is the change of the area itself. Salt Lake City and environs are no longer the small-city in the forgotten west that it used to be. Since I left SLC in 1988 there has been an influx of business, specifically in the computer industry, that has drawn a large and increasingly cosmopolitan population to Utah. The Provo-Orem area, just south of SLC, is home to Novell, the previously independent WordPerfect; Ameritech, previously known as Dynix; Micron, a

computer chip company that is currently under construction; and a multitude of smaller computer companies. With an increase in population comes a price: the cost of housing has increased almost 60% since 1989. Renters can barely find a suitable home without major restrictions—I was lucky to find an apartment that allowed my two cats!

Now that I'm buying a home, there are obstacles, such as the inflated market, but there are also gains. Utah has been chosen as the site for the 2002 winter Olympic Games—a decision that has sharply divided the local community. While the Games may bring in more positive growth to the region, it may come at a cost to local residents. We are watching Atlanta with an eagle eye now to see how they fare during their Games next summer.

In a nutshell, I'm fine and doing well in Utah. Admittedly, it was rough going the first few months, even with friends here to help me get readjusted. But I'm becoming acclimated to a new life that offers me a challenging job with time left over to work on my art history thesis (on Robert Smithson's *Spiral Jetty* in the Great Salt Lake) and the occasional art work. I've also begun to volunteer at the local community radio station where I used to work—my August contribution is a reading from *Naked by the Window: The Fatal Marriage of Carl Andre and Ana Mendieta*.

Of course, I miss New York. It's a very special city, with very special people. I'm lucky to have known and worked with some of the best librarians around there, and miss colleagues and friends alike. In 1988, when I was deciding on moving from the west to NYC, I asked Pam Parry's advice, since she had experiences living in both places. Her reply was "the desert will always be there!" With that, I moved to NYC. Now I look at life a little differently—NYC will always be there, too, in my heart.

Best to all—and Happy Pioneer Day!

—Hikmet Doğu





## CATALOGING NOTES. . . . .

### North American Serials Interest Group (NASIG) 10th Annual Conference

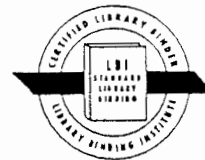
The North American Serials Interest Group (NASIG) is an organization of "serialists:" librarians, publishers, subscription agents, vendors, and anyone else who works with or has an interest in serials. NASIG is an informal and dynamic community, with approximately 1100 members worldwide. I attended the 10th annual conference of NASIG, held at the lovely Duke University campus in Durham, NC, June 1-14, 1995. Naturally, most of the conference centered around publishing on the Internet and World Wide Web, and the implications of this new form of publication for librarians, publishers, and vendors. Among the topics discussed were: how the nature of scholarly research is changing, how the nature and theory of copyright is changing, and whether the online world is stable and secure enough to be a vehicle for long-term research and publishing. Many publishers announced experimental online publishing ventures, such as a print journal that has a World Wide Web "component." The repercussions of such publishing, for the patron, reference librarian, and cataloger are never-ending! There was much discussion about "value-added" services, such as multimedia publishing, and library-provided indexing and mark-up of documents, which would help the researcher wade through the enormous amount of digital information. The lack of standardization, stability, security, and bibliographic control on the "net" were cited as vital problems that the library community could help address. There was a call for catalogers to move away from AACR2- and MARC-based cataloging, and explore content-enrichment cataloging, such as abstracts, in-depth indexing, and SGML (Standard Generalized Mark-up Language) mark-up of digital documents. However, everyone agreed that despite the rapid changes in technology and publishing, it is too early to discard the traditional library strengths of collecting and organizing, no matter the format of the material.

—Kay Teel



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## COLLECTION DEVELOPMENT

When the approval plan vendor that SUNY Stony Brook had used since the mid-1970s went out of business this April, the library faced the challenge of selecting a new approval plan vendor. The Collection Management and Development Committee (CMDC) reviewed the literature and identified several articles (listed below) that provide practice advice on vendor selection for libraries of all sizes and types. CMDC also sent calls for information to acquisitions and collection development listservs (ACQNET and COLLDV-L) and received more calls for help ("Please send us anything you learn.") than useful bits of information. We relied heavily on the articles by Reidelbach and Shirk and Womack et al. in designing the process of vendor selection. We are following the steps outlined in Reidelbach and Shirk (Table 1, p. 116):

1. Prepare a preliminary approval plan design.
2. Identify vendors that offer the kind of plan required by the library.
3. Solicit information from selected vendors.
4. Evaluate the information. Select vendors for on-site presentations.
5. Schedule vendor on-site presentations.
6. Solicit reactions from staff, faculty, and others attending the vendor presentations.
7. Gather reference information from other libraries currently utilizing the vendors under consideration.
8. Reevaluate all information amassed during the project.
9. Notify vendor participants of the results.
10. Schedule an appointment with the selected vendor to begin profiling the plan.

We are currently checking the library customer references we requested from each vendor (#7 above). We are using the "Questions for Library Reference" developed by Reidelbach and Shirk (Appendix A, pp. 121-122) with additions we gleaned from the Womack article (p. 373): "How did this vendor compare to your previous approval vendor?" and "What haven't we asked about that we should know?" We added a question of our own: "Did you use an RFP? If so, would you send us a copy?" We plan to add another step and request the vendors still under

consideration to complete a Request for Proposal. When we draw up our RFP, we will use the sample RFPs sent to us as the result of reference calls and our postings to the listservs and Wilkson and Thorson article for guidance. Reading the literature and contacting colleagues by phone and Internet has furnished us with practical guidelines for selecting a vendor and prevented us from re-inventing the wheel.

### SUGGESTED READINGS

Graham, Vicki. "Approval Plan Processing" Integrating Acquisitions and Cataloging," Technical Services Quarterly 10 (1992), 31-41.

Nardini, Robert F. "Approval Plans: Politics and Performance," College and Research Libraries 54 (Sept.1993), 417-425.

Reidelbach, John and Shirk, Gary. "Selecting an Approval Plan Vendor: A Step-by-Step Process," Library Acquisitions: Practice and Theory 7 (1983), 115-122.

Wilkinson, Frances C. and Thorson, Connie Capers. "The RFP Process: Rational, Educational, Necessary or There Ain't No Such Thing as a Free Lunch," Library Acquisitions: Practice and Theory 19 (1995), 251-268.

Womack, Kay; Adams, Agnes; Johnson, Judy L.; Walter, Katherine L. "An Approval Plan Vendor Review: the Organization and Process," Library Acquisitions: Practice and Theory 12 (1988), 363-378.

—Wanda Dole



## FROM THE REFERENCE DESK...

It's hot, hot, hot and our brains are fried. We've decided to challenge you with some real life reference questions that have stumped us. We want answers.

Please mail, FAX, or email to us any answers you find, and even more importantly, how you found them. Or, if you have suggestions on how these questions might be answered even if you don't have access to resources that you believe should answer them, send these suggestions too. We will publish answers, research methods, and suggestions in the next newsletter. Be sure



to let us know if you wish to remain anonymous.

Prizes, yes PRIZES, will be given, so jump in and help answer the following:

1. A two-parter: What is the name of the device found on top of tall buildings and look-out points that you put a coin into to see the view in front of you magnified? Where can one find an image of this device?
2. Give examples of images (paintings, prints, drawings, photographs, etc.), of Harlequins that are NOT by Picasso. Or give sources to locate such.
3. Is there a guidebook, directory, or exhibition catalog that lists locations, titles, and artists of "roadside art" (anything from the Watts Towers to Reverend Fenster's garden)?
4. What is the origin and history of the black and white faux-marble design found on covers of composition books?
5. What did schoolrooms in homes, such as those used by children schooled by governesses, look like?

Send your answers to:

Avery Library, Columbia University, New York, NY 10027. Attn: P. Gabbard or K. Chibnik; FAX: 212-854-8904; Email: [chibnik@columbia.edu](mailto:chibnik@columbia.edu); OR [gabbard@columbia.edu](mailto:gabbard@columbia.edu)

—Kitty Chibnik & Paula Gabbard



## Attention Catalogers:

### A New Discussion Group Forming

During the implementation of the first phase of MARC Format Integration (FI) earlier this year, it occurred to some of us that an ARLIS-sponsored cataloging discussion group might prove a useful mechanism for dealing with the consequences of FI, as well as serve as a general forum for conversing and theorizing on various cataloging topics.

Subscribers to listservs know how useful open forums can be, how they supplement the printed

literature, and how in some cases they substitute for it. An ARLIS/NY cataloging discussion group would offer the additional advantages of an art focus, a live (and therefore immediate) medium of exchange, and a collegial familiarity among the members, already developed through ARLIS.

The group could meet three or four times annually and be structured either loosely (presentations of cataloging problems for group consultation, summaries of members' working situations, spontaneous discussions, etc.), formally (specific topics discussed, papers read, guest speakers presented, etc.), not at all, or any combination of the above, i.e. a changing structure dependent on member inclination.

Other structural considerations would have to be addressed, such as whether to elect officers, but whatever the form, the importance of organizing a group at the present time can't be overstated. Working as we do in a climate of stingy budget outlays, staff cut-backs, and outsourcing proposals, we may need a group to close ranks in support of colleagues whose jobs are at risk or to develop intellectual justifications for our work. Putting our musings aside, the group would also fulfill the more traditional purposes of professional edification and stimulation.

If you are interested, please contact Daniel Fermon, at Museum of Modern Art Library, 11 W. 53rd St., New York, NY 10019; (212) 708-9434; [moma5@metgate.metro.org](mailto:moma5@metgate.metro.org).

—Daniel Fermon



## NEWS OF MEMBERS

### Welcome to New Members

Angela Giral  
Director, Avery Architectural and Fine Arts Library,  
Columbia University  
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FAX: 212-854-8904  
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Peter Gammie  
Cataloger/Asst. Librarian for Tech Svcs  
Bard Center for Studies in the Decorative Arts  
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### **About Current Members**

**Wanda Dole** co-presented, with John Webster Dean, a paper entitled "Planning and Policy Issues in Interlibrary Cooperation: The State University of New York Experience" at "Crimea '95: Libraries and Associations in the Transient World: New Technologies and New Forms of Cooperation" in Eupatory, Republic of Crimea, Ukraine, June 10-18. This was the 2nd International Crimea Conference. In addition, Wanda has been appointed to the IFLA Statistics Section for 1995-99, and to several ALA/ALCTS committees.

#### New email addresses

**Ross Day** rglib2@metgate.metro.org

**Barbara Mathe** rglib1@metgate.metro.org

### **Looking For Work?**

**SCHOOL OF VISUAL ARTS LIBRARY:**  
Cataloger/Head of Technical Services. F/T permanent. Starting date: Sept/Oct 1995. Requirements: ALA-accredited MLS; working knowledge of AACR2, LC classification and subject headings, MARC formats; minimum one year original cataloging experience utilizing a bibliographic utility (some OCLC experience preferred); strong educational background/interest in the history of art and design; supervisory experience; good oral and written communication skills. Responsibilities include original and copy cataloging of book and non-book materials (including audio recordings and videotapes), catalog maintenance, supervision of technical services staff, development of retrospective conversion plan as part of overall library automation; some reference work, including one evening per week; participation with other professional staff in library orientation and bibliographic instruction programs. Salary commensurate with experience, from high 20s to low 30s. The emphases of the library collection, which includes 60,000 books and 350 periodical subscriptions, are in fine arts and art history, graphic design, illustration, advertising, photography, computer graphics, film, and the humanities. Send letter of application and résumé to: School of Visual Arts Library, 380 Second Avenue - 2nd Floor, New York, NY 10010. Attn: Robert Lobe, Chief Librarian. Fax: 212-592-2655.

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**THANKS TO THIS MONTH'S NEWSLETTER CONTRIBUTORS**

Kitty Chibnik, Columbia University  
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Wanda Dole, State University at Stony Brook  
Daniel Fermon, Museum of Modern Art  
Paula Gabbard, Columbia University  
Betsy Peck Learned, Roger Williams University  
Robert Lobe, School of Visual Arts  
Maria Oldal, Pierpont Morgan Library  
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—Editor

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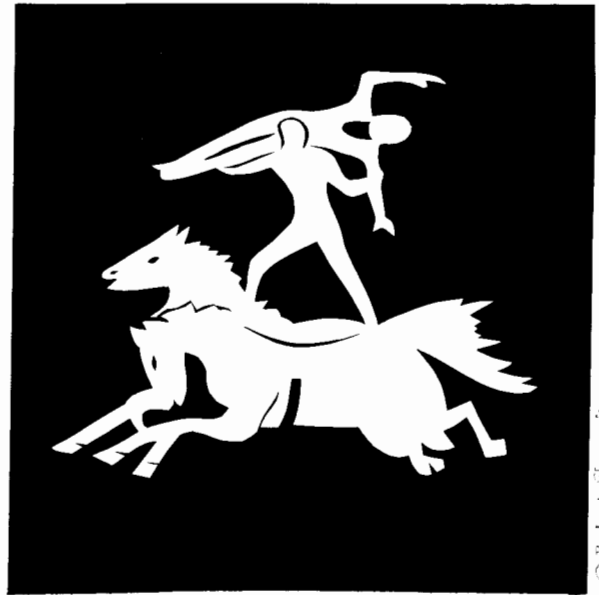
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