

ARLIS/New York News

The Newsletter of the Art Libraries Society of North America/New York Metro Chapter

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Late Summer 1998

FROM THE CHAIR

The Fall Forecast

While global economies and political systems continue to shake our sensibilities, it is comforting to know that local ARLIS/NY indicators look strong. Account balances are in the black, membership is on the rise, and last quarter programming is on an upward swing. By investing in last quarter ARLIS/NY options—issues, visits and tours—you will be rewarded with stimulating programs, visits to exciting places, and enjoyment of the company of area colleagues.

The Jewish Museum plays host to ARLIS/NY's Fall Meeting on September 28. Members will have an opportunity to meet nominees for Executive Board positions—Secretary, Member-at-Large, and Vice-Chair. Special thanks go to Ted Goodman and Sherman Clarke who coordinated the recruitment of nominees for these positions. We will vote on important changes to New York Chapter bylaws in order to comply with recent changes in ARLIS/NA bylaws. [see p. 3 for bylaws changes] The program features tours of two current exhibitions: "George Segal Retrospective" and "After Rabin: New Art from Israel." Before departing, our evening will end in the spirit of the Jewish High Holidays —

the Jewish New Year (Rosh Hashanah, Sept. 21-22) and Yom Kippur (Sept. 30)—with pastries, fruits and drinks, symbolizing a good and sweet new year.

Back by popular demand is the 'annual cemetery tour.' Mark October 24 on your calendars. Rebecca Wilkins, Member-at-Large, has arranged for Roberta Halporn to guide members through Woodlawn Cemetery in the Bronx. The cemetery occupies over four hundred acres, and is on the site where an historical Revolutionary battle was fought. Buried there are many distinguished New Yorkers, including F. W. Woolworth, William Whitney, Jay Gould, Charles Scribner and Herman Melville, among others. (I wonder where the famous women are buried.)

Our fall season concludes on December 10 with the Holiday Party, hosted this year by the Frick Art Reference Library. Take some time to celebrate the year's end with colleagues and friends in this magnificent setting on Manhattan's East Side.

—Carol Rusk

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**1998 ARLIS/NY
Executive Board**

Chair Carol Rusk
Vice-Chair Ted Goodman
Secretary Shawn Steidinger
Treasurer Claudia Hill
Editor Patricia Siska
Members-at-Large
 Rebecca Wilkins
 Judy Connorton
Past Chair Elizabeth O'Keefe

ARLIS/New York News

*Vol. 19, No. 3
(Late Summer 1998)*

Contributors:

Eumie Imm Stroukoff, Maria Oldal, Carol Rusk, PS, Lynn Underwood; **Art:** Linda Phillips
Consultant: Sandra Munoz

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Send renewals, changes of address, and contributions to: Shawn Steidinger, Secretary of ARLIS/NY, Thomas J. Watson Library, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

Announcements, articles and artwork are welcome.

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EDITOR'S DESK

ARLIS/NY's Silver Anniversary

The passage of time affords occasions to look back and celebrate beginnings. This year is the 25th anniversary since ARLIS/NY was founded in 1973, one year after ARLIS/NA began in 1972. According to the 1998 Membership Directory, compiled by Shawn Steidinger, the Chapter includes "173 Art Library and Visual Resource Professionals and Institutions." Members live and work in four of the five boroughs (Staten Island is unrepresented) and beyond.

Another anniversary this year is the centennial of the incorporation of the five boroughs (the Bronx, Brooklyn, Manhattan, Queens, and Staten Island) into Greater New York (1898-1998). At present the city's population is about 7 ½ million, of which 2/3 are immigrants or children of immigrants. As part of this diverse and populous city, ARLIS/NY has many opportunities to enrich and be enriched by the life of the city. May Greater New York and ARLIS/NY continue to flourish.

--Patricia Siska

ARLIS Calendar

1998

- Sep. 28 **Fall Meeting** at the Jewish Museum, 1109 Fifth Avenue, 4:00-7:00 p.m.
- Oct. 24 **Graveyard Tour**, Woodlawn Cemetery, the Bronx, 11:00 a.m.-1:00 p.m.
- Dec. 10 **Holiday Meeting** at the Frick Art Reference Library, 10 E. 71st Street, 5:30-7:30 p.m.

1999

- Mar. 25-31 **ARLIS/NA* 27th Annual Conference**, Vancouver, British Columbia, Canada**

2000

- Spring **ARLIS/NA 28th Annual Conference**, Pittsburgh, Pennsylvania

*ARLIS/NA on the web:

www.lib.duke.edu/lilly/arlis/

**ARLIS/NA Vancouver 1999 Conference on the web:

www.eciad.bc.ca/~donna/arlis/

Do you have, or plan to have a special event at your institution which would be of interest to ARLIS/NY members? If so, contact Carol Rusk, Tel. (212) 570-3682, or Ted Goodman, Tel. (212) 854-8407, E-mail, goodman@columbia.edu, to arrange a date for an ARLIS/NY Meeting or Special Event.

PROPOSED NEW YORK CHAPTER BYLAWS CHANGES

August 28, 1998

Dear members of ARLIS/NY:

The Executive Board of ARLIS/New York has been asked by ARLIS/NA to institute the following changes in the Articles on Membership of the chapter's bylaws in order to conform to current policy. Before changes are made to the chapter's bylaws, the Board is required to notify the membership in writing and hold a vote on the changes.

In addition to changes in the membership categories, the Board has proposed changes to the Articles on Chapter Officers to alter the responsibilities of the Secretary by shifting certain responsibilities to one of the Members-at-Large.

Please read the following proposed changes. There will be discussion and a vote on this matter at the next Fall Chapter Meeting on September 28, 1998 at the Jewish Museum.

--Members of the ARLIS/New York Chapter Executive Board [Letter mailed to members in August]

Article III- Membership

C. Privileges

Currently: 4. One person may be designated by each institutional and business affiliate member to participate in the activities of the chapter. In this capacity, the person is not eligible to vote or hold elected office.

Proposed: 4. One person may be designated by each institutional member to participate in the activities of the chapter. This person shall have the right to vote and hold elected office.

5. Business affiliate members may neither vote nor hold elected office either corporately or by representation. [new]

Article IV - Officers

E. 3. The Secretary:

Currently: d. Shall be responsible for all documents and membership records.

Proposed: [dropped]

E. 4. The Treasurer:

Currently: b. Shall receive the membership dues from the Secretary.

Proposed: b. Shall receive the membership dues from the Member-at-Large coordinating membership.

Article V-Members-at-Large

F. One Member-at-Large shall be the Advertising Coordinator and the other Member-at-Large shall be the Membership Coordinator. [new]

ARLIS/NY Memorial Fund

The Chapter invites contributions to the fund from those who wish to memorialize deceased colleagues, friends, and family, or to honor the living by celebrating some milestone or professional achievement. Tax-deductible contributions will be used to support special lectures, workshops, seminars, tours and other chapter-sponsored events promoting the continuing education and professional development of those working in the field of art librarianship.

Contributions may be sent to: Claudia Hill, ARLIS/NY Treasurer, Art and Architecture Cataloger, Columbia University, Mail Code 1111, Butler Library, New York, NY 10027.

Please make your check payable to ARLIS/NY, and indicate the person you wish to honor.

Fall Meeting September 28

You are invited to attend the Fall Meeting of ARLIS/NY on September 28, 1998 hosted by The Jewish Museum.

Please meet at 4:00 p.m., in the Museum's Conference Room on the fifth floor.

If you are planning to come, please notify Tslilit Ben-Nevat at (212) 423-3258 (phone), or (212) 423-3232 (fax).

The Jewish Museum is located at 1109 Fifth Avenue at 92nd Street, Manhattan. Take the no. 4 or 5 subway line to 86th Street, and walk west to Fifth Avenue, north to 92nd Street.

From the West Side of Manhattan, take the no. 1 or 9 subway train to Broadway and transfer to the crosstown bus at 86th Street. Walk North to 92nd Street.--CR

Art in the Boroughs: Manhattan

*Remembering the 100th Anniversary
of Two New York Memorials:**R. M. Hunt & Arthur Brooks*

Nineteenth Century sculptor Daniel Chester French and architect Bruce Price collaborated on just two projects: the *Richard Morris Hunt Memorial* on Fifth Avenue, and the *Arthur Brooks Memorial* in the Church of the Incarnation. The two memorials were dedicated in 1898 on October 31 and November 1 respectively.

Bruce Price's two architectural settings for the bronze portrait busts are rarities in his oeuvre. He chiefly designed commercial and residential buildings including Tuxedo Park, New York (1885-), Château Frontenac, Quebec (1895) and the American Surety Building, New York City (1895).

As for Daniel Chester French (1850-1931), the *Hunt Memorial* was his first major commission in New York City, and marked the point when his career blossomed. Among other commissions, he later designed the *Lincoln Memorial*, Washington, D.C. (1911-1922) with his preferred collaborator, architect Henry Bacon.

The memorial in the church

The over life-sized bronze memorial portrait bust of Arthur Brooks by French is set in an architectural niche designed by Bruce Price (1845-1903). It is incorporated into the interior south wall of the Church of the Incarnation, an Episcopalian church located at 209 Madison Avenue at 35th Street. The memorial is set above eye level and shows the man's head, shoulders, left arm, and hand which clasps a book.

Rev. Arthur Brooks (1845-1895) was the third Rector of the Church of the Incarnation from 1875 to 1895. He helped found New York's Barnard College for women. His brother, Phillips Brooks—who is perhaps better known—was Rector of Trinity Church, Boston, and the fifth Episcopalian Bishop of Massachusetts. A full-length memorial portrait sculpture of Phillips Brooks, who died in 1893, is also located in the Church, not far from the *Arthur Brooks Memorial*.

The memorial in the park

The memorial to Richard Morris Hunt is an outdoor, 'walk-in'-sized structure with seating. It is located on Fifth Avenue between 70th and 71st Streets, integrated into the outer stone wall of Central Park. The monument originally faced Hunt's Beaux-Arts masterpiece, the Lenox Library, which was built in 1870-1875, but demolished in 1912 to make room for the Henry Clay Frick residence, now The Frick Collection.

Richard Morris Hunt (1827-1895) was an immensely influential nineteenth century American architect. He was the Vanderbilt family's architect, and a not widely known fact is that he designed the Metropolitan Museum of Art's Fifth Avenue facade.

The *Hunt* monument consists of Bruce Price's architectural setting, and three sculptures by Daniel Chester French: the large portrait bust of Richard Morris Hunt, set on a pedestal in the center, and two flanking over life-sized bronze allegorical figures of *Painting and Sculpture*, and of *Architecture*, also on pedestals. A model of another highly regarded work by Hunt, the Administration building designed for the World's Columbian Exposition in Chicago in 1893, is held by *Architecture*. Hunt's gaze is towards *Architecture*, personification of his chosen metier.

The *Hunt Memorial* is a monument to a specific architect, but is also a culminating monument to the artistic collaborations taking place in New York during the American Renaissance of the late nineteenth century. Initially, the Architectural League formed a committee to create a memorial to Hunt. Then the Municipal Art Society of New York—founded in 1893, and whose first and second presidents incidentally were Richard Morris Hunt and Bruce Price—commissioned the *Hunt Memorial* as part of the City Beautiful Movement. Subscriptions were raised to finance the monument, and the names of the eleven contributing municipal art societies and institutions were inscribed on the stone slabs fitted between the memorial's engaged Ionic columns. Their names can still be read while one is seated on the monument's gracefully curved exedra.

A few years ago, The Paul and Klara Portzeld Foundation 'adopted' the *Hunt Memorial* under the Municipal Art Society of New York's 'Adopt-A-Monument' program which was established in the 1980s. Work on repair and refurbishment of the monument, carried out by the Central Park Conservancy, in cooperation with the Department of Parks and Recreation, is nearly complete. An anniversary ceremony in front of the monument is planned for the end of October.

Saint or ... ?

Was Brooks a saint, Hunt not, that All Saint's Day (November 1) and Halloween (October 31) were chosen to inaugurate each memorial? Actually, October 31 was Hunt's birthday, and All Saint's Day was often selected as the day to commemorate those who died as servants of the church.

--Patricia Siska

The above article is based on a paper written for a class at The Graduate School and University Center, The City University of New York, in the spring of 1998.

ARLIS/NY AUGUST SPECIAL EVENT

Reception at the Guggenheim Museum, SoHo

ARLIS/NY members gathered at the Guggenheim Museum in SoHo for a summer reception on Tuesday, August 11. Associate Librarian Ilene Magaras welcomed guests and extended an invitation to ARLIS members to visit the library. [see side box for more information]

After mingling in the lobby and enjoying refreshments, members were welcomed by Carol Rusk, ARLIS/NY Chair. Ilene Magaras presented Guggenheim staff attending the function, including Matthew Drutt, Associate Curator for Research, Joan Young, Curatorial Assistant, Lynn Underwood, Documentation Coordinator, and Jennifer Mieir, Documentation Assistant. Sherman Clarke, recruiter for three open Board positions, announced a call for participation in ARLIS/NY's leadership.

Matthew Drutt began the tours by introducing *Brandon*, a collaborative artwork accessible on the web at: <http://brandon.guggenheim.org>, and currently displayed on the SoHo Video Wall. This yearlong project commissioned by the Guggenheim explores gender issues and is based upon the true story of Teena Brandon, "a gender-crossing individual who was raped and murdered in 1993 after his female anatomy was discovered by people who thought he was a man." Media artist and filmmaker Shu Lea Cheang is joined by other artists, and public comment to shape the artwork over the course of a year. The Guggenheim is presently discussing documentation issues related to artwork that continually changes over time.

Joan Young gave a tour of two exhibitions, the "Hugo Boss Prize in 1998" and "Fabrizio Plessi," both of which closed in September. This year's juried Hugo Boss Prize exhibition included works by the six award finalists, Douglas Gordon, Huang

To schedule an appointment to visit the Guggenheim Museum Library in SoHo, 575 Broadway at Prince Street, contact Ilene Magaras, at (212) 423-3830, or imagaras@guggenheim.org

Yong Ping, William Kentridge, Lee Bul, Pipolotti Rist, and Lorna Simpson. The prize, of \$50,000, is given based upon the artist's life work—not just artwork represented in the show—and was awarded to Douglas Gordon, of Scotland. The work of Fabrizio Plessi was part of the museum's "Mapping the Media Arts" series. The video installation included four works: *Bronx* (1986), *Roma* (1988), *Cristalli Liquidi* (1993), and *Movimenti Catodici Barochhi* (1995).
--Lynn Underwood

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ARLIS/NY MAY SPECIAL EVENT

Art Conservator Marco Grassi opens



Marco Grassi, a private art conservator and restorer in New York City, opened his studio to twenty ARLIS/NY members on May 27, 1998. Mr. Grassi comes from a family of several generations involved in the arts. He was born in Florence, Italy, graduated from Princeton University, and has been in the art conservation field for more than thirty years. Besides his work in New York, Mr. Grassi is also a visiting conservator for the Thyssen-Bornemisza Collection now located in Madrid, Spain. He is the recipient of the Italian Legion of Merit award, and is a Fellow of both the Pierpont Morgan Library and the Metropolitan Museum of Art.

Before getting a glimpse of the daily work in his 'state-of-the-art' conservation studio, chapter members were invited into the inner sanctum of Mr. Grassi's private art reference library. When asked about the history of his library, Mr. Grassi told us the following story. Back in the 1960s he and his brother—who is also involved with the arts—inherited a valuable art library. Instead of splitting the collection, they decided to preserve its integrity. A coin was flipped, and the collection went to Mr. Grassi's brother. As a result of the toss, Mr. Grassi found himself without a single art book. In 1971 he started building his own library which now comprises 20,000 volumes, and many active periodical subscriptions. It is housed in several smaller rooms adjacent to the art conservation studio. The focus of the library is European painting with an emphasis on Italian art. Mr. Grassi does his own book selection, ordering, and purchasing through a select group of dealers.

Mr. Grassi answered several questions about the use of this remarkable collection. While art museums have their own curatorial, library, and conservation staffs to do the necessary research,

Mr. Grassi is on his own when he deals with private clients who are on the threshold of either a purchase or a sale. The type of information sought most often is comparative material: pictorial or documentary in nature. Mr. Grassi is keen on having access to the individual reproductions which are embedded in monographs or periodicals. An assistant enters records in a computer file for all illustrations in the volumes that are added to the library, thus turning the library into a picture resource. The collection is not primarily used to generate art historical scholarship, but rather supports the art conservator's daily decisions about conservation treatment options or questions of attribution. Final decisions are made mainly by the owner, and the art historical value of an object does not necessarily determine the type of treatment it receives.

To a question about forgeries, Mr. Grassi explained that he dealt quite often with items that were suspected or proven forgeries. He also told us a story about an art historian friend, who wrote and published a full monograph on an Italian marriage casket which was later identified as a clever forgery. The book was recalled a day before distribution, never reaching art libraries. Mr. Grassi let us leaf through his cherished copy. Among the art objects scattered in the studio, visitors were shown a forgery by the Spanish Forger, whose identity still intrigues art historians. Mr. Grassi gave us a hint that he is getting close to identifying this notorious

'In the studio we were introduced to the method of transferring a painting from canvas to panel.'

SoHo Studio to ARLIS/NY Members

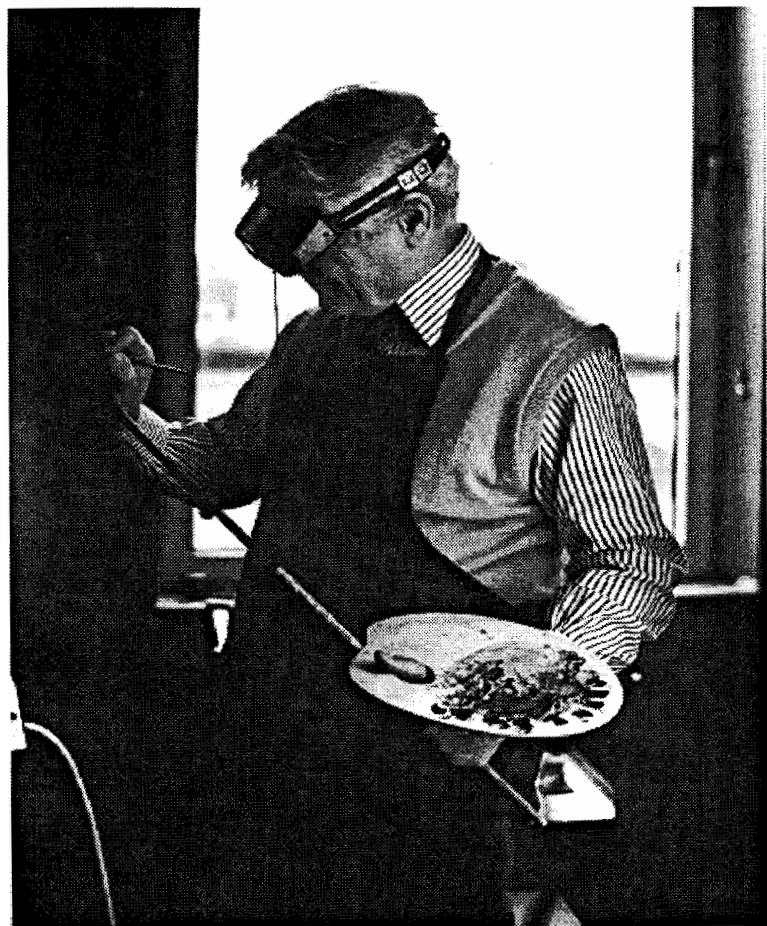


Photo: Courtesy Marco Grassi

and elusive figure.

Leaving the cozy and crowded rooms of the library, Mr. Grassi led the group into the spacious conservation studio, flooded with northern light—an absolute necessity for conservation of works of art. First we passed the photographic equipment and a dark storage area. Mr. Grassi takes X ray pictures of the artwork, or views them in infrared light, which reveals the first under-drawings or perhaps a completely different picture under the surface image. We

then gathered around the low pressure suction table, where a pair of eighteenth century Italian paintings by a French artist were undergoing treatment. Moving on to the studio, we gathered around a table which held parts of a triptych. When some of us remarked that the image seemed fuzzy, we were told that a sheet of paper was attached to it. This method of transferring a painting took us by surprise. The center panel of the triptych, made by the Antwerp School in the 1580s, was transferred to canvas in the 1920s. We could observe the imprint the canvas left on the painting. At the request of the owner, Mr. Grassi was now transferring the painting back to a wood panel. First the layer of paint is transferred from the canvas to paper, so that the actual back of the paint surface can be seen, then it is re-transferred onto the wood panel. We were amazed to observe this part of that process.

Mr. Grassi also introduced us to his assistant, Mr. Miklós Bánsághi, whom he calls his 'right hand.' Mr. Bánsághi earned a degree in sculpture conservation at the Academy of Fine Arts, Budapest, Hungary, and a degree in painting conservation at Queen's University at Kingston, Canada. He has been in Mr. Grassi's studio for the past four years. On average, they work on a dozen objects simultaneously. When asked about the personality of an art conservator, Mr. Grassi explained that a good art conservator has a composite personality: an artist who does inpainting and retouching, a carpenter, a chemist, a photographer, and a person with the patience to uncover the history of the object, layer by layer. Although much of the trade can be learned, special talent such as he possesses is required in order to excel in this area.

-Maria Oldal

LETTER FROM CONNECTICUT

Eumie Imm, 'Out of Town' Member of ARLIS/NY, Writes

Editor's Note: Eumie Imm Stroukoff has been an active member of ARLIS/NY for many years, and has participated as Chapter Chair (1996), and *Arlis/NY News* Editor (1991-1993). She now lives and works in Connecticut and has kindly agreed to write about her recent experiences for the readers of ARLIS/NY News.

Hello from Connecticut! It's been nine months since I left New York City for life in the country. My new home is located in Pawcatuck, just outside the community of Westerly, Rhode Island. My new position as Director of the Thompson Public Library takes me from the shoreline of Southeastern Connecticut to the farmlands of Northeastern Connecticut. During my daily commute, I drive past my neighborhood marina and within fifteen minutes I'm in a pastoral setting. I've counted numerous horses, sheep, and chickens during my commute, and on occasion I've had to stop for deer or cows in the middle of the road!

Here is a little background about the Thompson Public Library. In 1994, the library moved to a newly built facility that also houses the community center. We serve a community

A recent collaboration resulted in a mural for the Thompson Public Library's Young Adult Section

of 8,700, as well as patrons from neighboring towns. This is a wonderful environment to sharpen administrative skills, and I am thoroughly enjoying my duties as Library Director. I've been reevaluating library policies over the year and have recently updated the library's mission statement. My goals for the library include increasing programming and community visibility, establishing closer ties

to the local school system, invigorating the young adult program, and creating a library web site.

As for recent projects and programs, I collaborated with the high school art teacher and enlisted his advanced portfolio students to create a mural for the Library's Young Adult Section. We just had a contest to kick off Library Card Sign-Up Month. To enter for the grand prize, patrons had to list their ten favorite novels. Local newborns have been receiving baby packets consisting of a board book, baby bib, and information about the Library. On Friday evening, September 11, we hosted a "Shelf-Reading Party." The Library Board and Friends of the Library were invited to help us shelf read, and were thanked with hors d'oeuvres and cocktails.

I am acclimating well to my new life. Westerly, Rhode Island gets very busy during the summer with beach traffic (including many New Yorkers) and activities such as Shakespeare in the Park. My husband and I love our home. Renovation fever was quite strong over the winter, and we made frequent trips to Home Depot. And our three cats have acclimated as well. At the moment, they are happily lounging in the sunshine.

Admittedly, I miss the culture and excitement of the city. I especially miss all my friends and colleagues. Now that I live in the country, I'm very appreciative of the wonderful and unique qualities of the Big Apple, which makes my visits to New York extra special.

Keep in touch and best wishes to all!



Eumie Imm Stroukoff
Photo: Susan L'Engle

NEWS FROM THE FIELD

Brooklyn Museum Update

The Brooklyn Museum of Art Library has recently acquired Susan Share's artists' book collection (Susan Share was highlighted in the Spring/Early Summer (v. 19, no.2) issue of this newsletter). Susan's collection consists of over 100 artists' books, related correspondence and exhibition catalogs. Susan, a maker of artists' books herself, curated several exhibitions in Brooklyn in the early 1980s which focused on artist book production in New York and on the international scene. Correspondence and works by the artists in these exhibitions are included in her collection. The Brooklyn Museum of Art Library's artists' book collection now numbers over 900 titles and was the focus of a lecture by Clive Phillpot on June 27.

The Museum continues the Library lecture series, celebrating its 175th anniversary, with lectures on designer Elizabeth Hawes (September 26, at 1:00 p.m.), French pochoir print portfolios (October 24, at 4:00 p.m.), archaeological photographs of Mexico and Central America (November 15, at 1:00 p.m.), and books on Persian art (December 5, at 1:00 p.m.) --*Brooklyn Museum of Art, July 1998*

Montclair Museum Library Wins Bid for The Dictionary of Art

Le Brun Library of the Montclair Museum of Art (N.J.) made the winning bid in *The Dictionary of Art* silent auction sponsored by the Art Libraries Society of North America (ARLIS/NA). Auction results were announced at the 26th Annual ARLIS/NA Conference, held in Philadelphia, March 5-11, 1998.

The Dictionary of Art of Grove's Dictionaries Inc. donated a set of the 34-volume work to the ARLIS/NA 25th Anniversary Scholarship Fund drive. Proceeds from the auction will be added to the scholarship fund, an endowment established in 1997 to promote education in art librarianship and visual-resources curatorship. The first awards, in the form of paid internships in art libraries and visual-resources collections, will be offered during the spring 1999 academic semester through a program administered by the ARLIS/NA Professional Development Committee.

--*ARLIS/NA News Release, April 1998*

**Join ARLIS/NY for a tour of Woodlawn Cemetery in The Bronx on Oct. 24.**

Members pictured on last year's tour of Greenlawn Cemetery, Brooklyn. Left to right: Elizabeth O'Keefe, Janis Ekdahl, Clare Hills-Nova, Liping Song, Jenny Tobias, Carol Rusk, Clayton Kirking, Kay Badalamanti. *Photo: Courtesy C. Rusk*

MEMBER NEWS

Welcome to new members Alice Glenn, and Caitlin Kilgallen, who is an Art Librarian at the Mid-Manhattan Branch of the New York Public Library.

Barbara Mathé is now Senior Special Collections Librarian at the American Museum of Natural History. And Christina Gjertsen has accepted a position as Reference Librarian at the Adam & Sophie Gimbel Library, Parsons School of Design. This month Jean Hines is rejoining the staff of Pratt Institute as Librarian. She will be setting up a library at Pratt's Puck Building campus. Andrea Specchialo is the new Library Assistant at the Guggenheim Museum SoHo. She is currently working on her M.L.S. at C.W. Post's Palmer School of Library & Information Science.

Liping Song has left the Whitney Museum of American Art Library to return to Boston with her husband, who is doing post-doctoral work. Her new address is, 334 Harvard Street, F4, Cambridge, MA 02139, (617) 864-2365, or yongwan@aol.com.

Members are encouraged to forward items of interest for inclusion in the "Member News" and "News from the Field" columns to: Patricia Siska, Ed. ARLIS/NY News.

LOOKING FOR WORK? 

Jobs Openings in the New York Metropolitan Area

Brooklyn Museum of Art Library Senior Librarian- Cataloger/Coordinator of Technical Services

Experienced Cataloger to supervise and perform original and copy cataloging of research collections utilizing AACR2, USMARC and LCSH. Coordinate cataloging activities for the Museum Libraries. Oversee technical services and cataloging policies and procedures. With the Principal Librarian and technology staff, plan for improved on-line resources including selection and implementation of an on-line public access catalog. Provide technical training to Library staff when needed and maintain on-line records and databases. Will interact with Museum staff and visiting public by providing reference services and orientation to the Library and its resources. Will also play an active role in long-range library planning for upgrading work stations as part of a renovation program. Other duties include statistical record keeping and supervision of support staff and volunteers.

ALA accredited M.L.S. degree and demonstrated competence with integrated library systems. Knowledge of PC software/hardware products. Five years of library cataloging experience in the arts and humanities preferably with RLIN or another bibliographic utility. Undergraduate or graduate degree, or equivalent in art history. Demonstrated working knowledge of art reference sources. Reading knowledge of European languages is desirable. Strong interpersonal oral and written communication skills, customer service orientation and ability to handle multiple tasks and to work as part of a team. Starting date: September 1998. Salary Range: Starting at \$32,511 and commensurate with experience.

Send cover letter and resumé to:
Deirdre E. Lawrence, Principal
Librarian/Coordinator of Research
Services, Brooklyn Museum of Art
Libraries and Archives, 200 Eastern
Parkway, Brooklyn, NY 11238.
(bklmus2@metgate.metro.org)
FAX: (718) 638-3731. No telephone
calls please.

--ARLIS-L, August 13, 1998

Columbia University Libraries, Avery Index to Architectural Periodicals Indexer/Reference Librarian (Temporary Position, One Year)

The Avery Index to Architectural Periodicals, an operating program of the Getty Information Institute at Columbia University's Avery Architectural and Fine Arts Library, is seeking an Indexer/Reference Librarian. The Librarian will spend approximately three-quarters of time indexing journal articles on architecture, historic preservation, interior design, landscape architecture and city planning. The remaining one-quarter of time will be spent providing general reference service in architecture, art history, city planning and related areas. Principal duties include: selection of articles to be indexed; subject analysis, including use of thesauri such as the AAT; performing name and subject authority work; database maintenance and modification; proofreading and correcting annual printed volumes.

The Avery Index is available in four formats: online access via RLG's CitaDel service, an annual CD-ROM, annual printed supplements, and limited coverage on the GII WWW page.

In addition to an accredited M.L.S., requirements are: German and one other European language; strong knowledge of the literature of architecture and art; active interest in electronic resources and future developments in the digital library.

The assistance of staff members in identifying qualified women and members of minority groups for our consideration would be appreciated.

Salary range is \$36,000 to \$45,000. Excellent benefits include assistance with University housing and tuition exemption for self and family. Send resume, listing names, addresses and phone numbers of three references, to: Jane Hunt, Recruitment Manager, Box 18 Butler Library, Columbia University, 535 West 114th Street, New York, NY 10027. Applications will be accepted until the position is filled. An affirmative action/EOE.
-CUL, Aug. 5, 1998

Metropolitan Museum of Art, Onassis Library, Hellenic and Roman Art Librarian

The Department of Greek and Roman Art at the Metropolitan Museum of Art seeks a Librarian for daily management

Continued next page



L Phillips

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and maintenance of the Onassis Library, currently under construction. Responsibilities include: working closely with the staff of the Watson Library for cataloging and processing; working with curatorial staff to acquire books; maintaining the department's collection of periodicals; assisting in the organization, maintenance and access to departmental archives; providing reference service to library users; facilitating access to the collection; and, providing support for the effective use of online resources.

Qualifications include: M.L.S. degree; library experience including demonstrated knowledge of AACR2, MARC format and RLIN; knowledge of electronic resources and experience in providing instruction in their use; knowledge of two foreign languages.

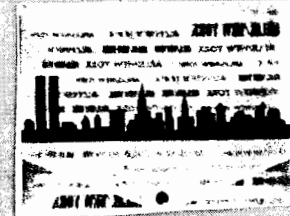
Please mail letter of application and resumé to: The Metropolitan Museum of Art, Department of Human Resources Box GRL, 1000 Fifth Avenue, New York, NY 10028-0198.

--ARLIS-L, August 17, 1998

New York School of Interior Design Librarian

The collection supports a FIDER-accredited AAS, BFA and MFA in Interior Design. The Librarian oversees collection development, serials maintenance, reference and bibliographic instruction, coordinates NYSID's cooperative arrangement with various consortia and supervises library staff. MLS required, as well as a background in art history, architecture or design. Demonstrated professional experience with budget development, staff management and library systems required. Familiarity with electronic resources including the Internet essential. Excellent benefits package, salary commensurate with experience. NYSID is an EOE, affirmative action employer. Fax letter or resumé to (212) 472-8324, or mail to NYSID, 170 East 70th Street, NYC 10021. Attn: Helga Larsen, Vice President. --NYSID, August 26, 1998

ARLIS/NY Portfolios

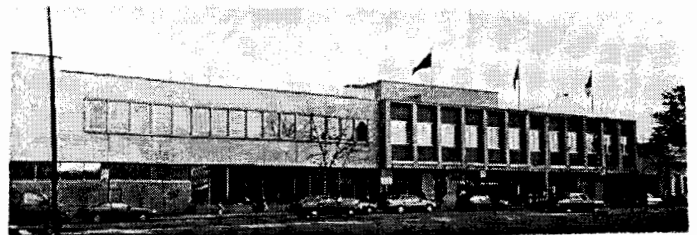


Due to popular demand, ARLIS/NY is selling the "2nd" edition of its clear portfolios. This 2nd edition portfolio is in a smoky tint, with the famous skyline design...but the price is still only \$10.00. Use it to carry your papers and show your support of ARLIS/NY! For further information or to place your order, contact Claudia Hill at (212) 874-7561, or ch255@columbia.edu.

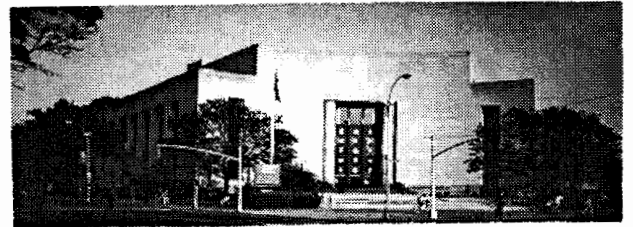
For the record: Ilene Magaras graduated from C.W. Post's Palmer School of Library & Information Science, and not from Pratt Institute as reported in the ARLIS/NY News, vol. 19, no. 2.



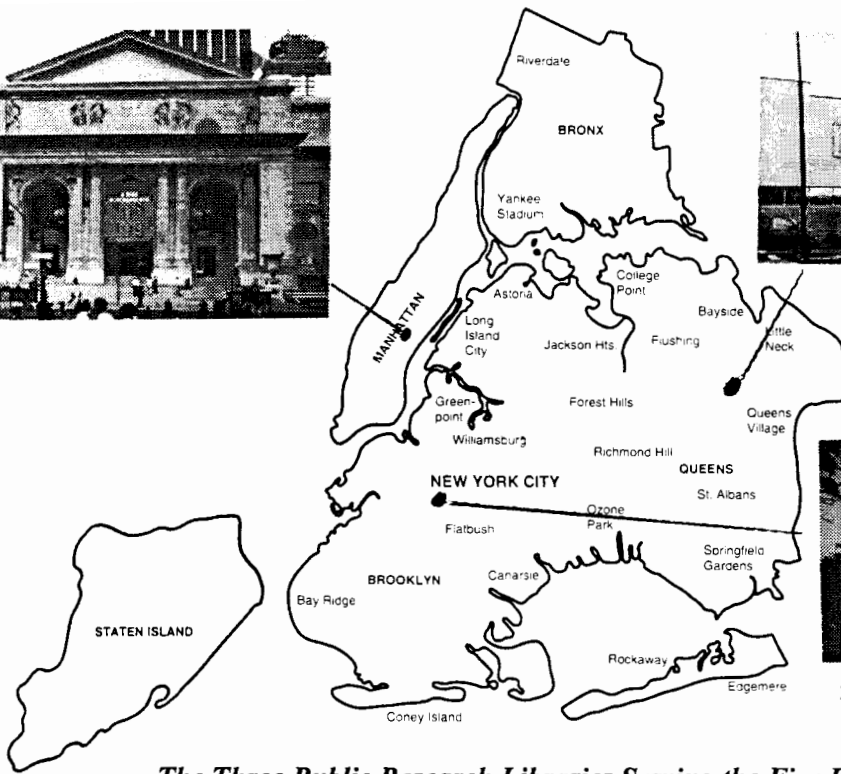
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2



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1. *New York Public Library (84 Branches). Photo: P. Siska.*
2. *Queens Public Library (62 Branches). Photo: R. Wilkins.*
3. *Brooklyn Public Library (59 Branches). Photo: P. Siska.*

ARLIS/New York News

Shawn Steidinger, Secretary of ARLIS/NY
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