

# ARLIS/New York News

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

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Spring 1999

## Prospect of Tours Beckons

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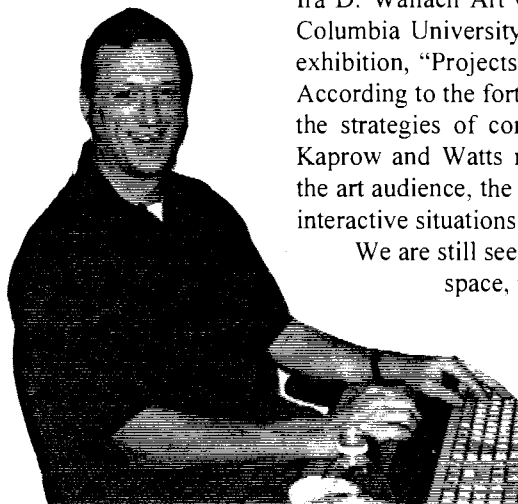
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*Photo below: Courtesy, TG.*

*Photo, p. 3: E. Duffy.*

*Photos, back cover: PS.*



**G**reetings! Spring is here, and having shaken off the winter doldrums, ARLIS/NY is planning many activities.

On May 17 we held our Spring Meeting in conjunction with ARLIS/NJ's final meeting which took place at the John Cotton Dana Library of Rutgers, The State University of New Jersey, Campus at Newark. Also participating were The Newark Museum, the Newark Public Library and the New Jersey Historical Society. The panel discussion on the "Legacy of John Cotton Dana" featured Dr. Clement Alexander Price, Mr. William Dane, Dr. Carol Duncan and Dr. Steven J. Diner. A report on the meeting will appear in the next newsletter.

On Saturday, June 19, there will be a tour to Craftsman Farms, the home and studios of Gustav Stickley. We will be having a docent-led tour of this masterpiece of the Arts & Crafts movement from 10:00 a.m. to 1:00 p.m. Included will be the home which is being restored, the studios where the "mission" furniture, glass and metalware was produced as well as the gardens. Space is limited. At only \$10.00 per person, reservations will go fast, so contact Claudia Hill, Treasurer, ARLIS/NY, immediately.

In September we also anticipate a tour of Morningside Heights led by Andrew Dolkart whose recent book on this subject has sparked considerable interest in this neighborhood. Watch for the date and time.

Our Fall Meeting will be held on Wednesday, October 13, at the Miriam and Ira D. Wallach Art Gallery of the Department of Art History and Archaeology, Columbia University. We will have a brief business meeting and then view the exhibition, "Projects in Multiple Dimensions: Allen Kaprow and Robert Watts." According to the forthcoming press release, "the exhibition will shed new light on the strategies of composition, presentation, and pedagogy by means of which Kaprow and Watts radically dismantled and reformulated the nominal status of the art audience, the art object, and the role of the artist, in favor of participatory, interactive situations."

We are still seeking a venue for our Holiday party. If you feel you can offer space, please contact me or any ARLIS/NY Board member. Cheers,

**--Ted Goodman, ARLIS/NY Chair 1999**

**1999 ARLIS/NY****Executive Board****Chair** Ted Goodman**Vice-Chair** Clayton Kirking**Secretary** Jeffrey Stephens**Treasurer** Claudia Hill**Members-at-Large**

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Articles, announcements, and artwork are welcome. Send to: Patricia Siska, Editor, *ARLIS/NY News*, Frick Art Reference Library, 10 E. 71<sup>st</sup> Street, New York, NY 10021. [siska@frick.org](mailto:siska@frick.org).

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## EDITOR'S DESK

**Pacific Northwest Observed**

Set against a backdrop of snow-capped mountains in the Southwest corner of Canada, Vancouver was a striking locale for the 27<sup>th</sup> Annual ARLIS/NA Conference held in March. After tours of the city's Stanley Park peninsula, and Vancouver Island located across the Strait of Georgia, this Northeasterner returned home with images in mind of totem poles, the fifty-foot high "Siwash" pinnacle, and ancient pines along the Park's sea wall path. A thought-provoking example of creative ecological practice (and metaphor for life) is Vancouver Island's Butchart Gardens—a quarry turned into a verdant oasis.

During the Conference, Kathryn "Chuck" Wayne (University of California-Berkeley) took office as incoming President, succeeding Mary Graham (University of Arizona) whose last presidential duty was to preside over the Conference. Karen McKenzie (Art Gallery of Ontario) took office as Vice-President. Three ARLIS/NY members now serving on the National Board are **Deborah Kempe** (Frick Art Reference Library), the new Northeast Regional Representative, **Peter Blank** (Stanford University, CA), the new National Secretary, and **Kitty Chibnik** (Columbia University) who began her second year as National Treasurer.

Among awards presented during the Convocation were three for ARLIS/New Yorkers: **Clare Hills-Nova**, (H.W. Wilson Foundation Research Award); **Barbara Mathé** (Andrew Cahan Photography Travel Award); and **Mikel Breitenstein** (Research Libraries Group Travel Award).

For two different views of Vancouver and the Conference, see George Eberhart's article, "Art Librarians Choose Vancouver as their Canvas" in the May issue of 'American Libraries,' and especially take a look at ARLIS/NY Travel Award winner **Christina Gjertsen's** conference report on page six of this newsletter.

-Patricia Siska

**ARLIS Calendar****1999**

June 19

**Tour of Craftsman Farms**, Parsippany, New Jersey  
Saturday, 9:15 a.m.-1:30 p.m.

July 22-25

ARLIS/UK & Ireland Annual Conference,  
University of Warwick, England

Aug. 20-28

IFLA (ARLIS/NA Affiliate) Annual Conference, Bangkok

Sept. 8-10

ARLIS/ANA Annual Conference, Brisbane, Australia

October 13

**ARLIS/NY Fall Meeting:** Miriam and Ira D. Wallach  
Art Gallery, Schermerhorn Hall, Columbia University

Fall

**Morningside Heights** walk. tour, with Andrew Dolkart

December

Holiday Meeting (tba)

**2000**

Mar. 16-21

ARLIS/NA 28<sup>th</sup> Annual Conference,  
Pittsburgh, Pennsylvania**2001**ARLIS/NA 29<sup>th</sup> Annual Conference,  
Los Angeles, California**2002**ARLIS/NA 30<sup>th</sup> Annual Conference,  
St. Louis, Missouri

ARLIS/NA:

[www.lib.duke.edu/lilly/arlis/](http://www.lib.duke.edu/lilly/arlis/)

**Update Page 1/2**  
**ARLIS/NY Membership Directory 1998**

(Updates Received by ARLIS/NY by May 1999; New Members Indicated by "\*\*")

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CURRENT EXHIBITION:  
 "THE 'MEDIEVAL HOUSEBOOK': A VIEW OF FIFTEENTH-CENTURY LIFE"

## Fifteenth Century Pages of Life on Display

by Amy Schwarz

The *Medieval Housebook*, an illustrated, late fifteenth century secular manuscript, has been temporarily disbound in order to produce a facsimile edition, thus providing an opportunity to exhibit the separated pages. Now showing in the special exhibition rooms of The Frick Collection through July 25, the work is displayed for the purpose of stylistic identification with



contemporary prints, manuscripts and stained glass. Timothy B. Husband, Curator, Medieval Art and the Cloisters, The Metropolitan Museum of Art, has written the accompanying booklet, *The Medieval Housebook & the Art of Illustration* (1999) for the New York showing of the exhibition. Prior to New York, the show was held in Washington, D.C., Germany, and The Netherlands.

The exhibition focuses on authorship of the *Housebook* illustrations. In Dr. Husband's view, several hands were involved. In support of an attribution to the Master of the Amsterdam Cabinet, twenty-four drypoint etchings by the Master have been lent to the exhibition by the Rijksmuseum Prentenkabinet, Amsterdam. Additional prints and objects on loan from other private and public collections help situate the *Housebook* in time and place.

### Compendium of medieval life

The *Housebook* manuscript is a compilation of information on a range of subjects, from instruction in domestic matters to information about warfare. Instruments of war are carefully drawn, in an uncluttered, scientific line. Texts on medicinal treatments, recipes, hunting, and mining, in addition to tournament scenes, allegories and personifications of the planets are all entertainingly illustrated. The latter illustrations, including Sol, Mercury, Venus, Luna, Jupiter and Saturn have a particularly contemporary appeal. In the swirling activity of the richly detailed, lively compositions—to which some color is added—there is much on each page to hold one's attention.

### Mars personified by Master of Amsterdam Cabinet

*Mars and his children* (folio 13r, pen and ink on vellum) for example, is so engagingly decorative with numerous figures interacting in a medieval townscape that the violent actions taking place, including murder and pillage, are not immediately obvious. Armored Mars, god of war in Roman mythol-



ogy, is seated on his horse which flies in a gallop over the smaller figures in the genre scene below. He is flanked on either side by the two constellations of the zodiac, Aries and Scorpio, which fall under the influence of Mars. Attributed to the Master of the Amsterdam Cabinet, the drawing can be compared to a nearby drypoint image identified

as by the same artist. While engaged in individual scenes of the *Housebook*, viewers are simultaneously given opportunities to challenge or acknowledge the artistic comparisons which deal with attribution.

The manuscript was produced between 1475 and 1490 in the Middle Rhine region of Germany, and its texts are in Latin and German, with some Hebrew and Italian. While the original owner is unknown, as of the seventeenth century the *Housebook* has belonged to the family of the counts of Waldburg Wolfegg in southern Germany. The facsimile of the manuscript is part of a two-volume set, with commentary by Christoph Graf zu Waldburg Wolfegg, *Das Mittelalterliche Hausbuch* (1997). This same author has also written the catalog, *Venus and Mars: the World of The Medieval Housebook* (1998), for the show's Washington and New York venues.

It is a privilege to see a privately owned work of such quality up close, and a pleasure not to miss.

Amy Schwarz is an art historian who works for the Frick Art Reference Library in New York.

### Illustrations above, from the *Medieval Housebook*: A medieval version of *Where's Waldo?*

A gentleman sporting a gold embroidered pitcher, signifying membership in the "Kannenorden," or Order of the Pitcher, figures on several pages of the *Housebook*. In the photo above left, he appears with two ladies.

Photo left: *Castle of Desire* (folio 24r)

Photo right: *Bath House* (folio 18v)

Master of the Genre and Tournament Pages, c.1475-1485, in the collection of the Princes of Waldburg Wolfegg.

Photos by Engelbert Seehuber, Munich.

ARLIS/NA: 1999 Annual Conference

## The Vancouver Conference

*As Seen Through the Eyes of the ARLIS/NY Travel Award Recipient*

by Christina Gjertsen

Even though I have been a member of ARLIS since 1994, I have only attended Chapter meetings in the Midwest while in library school, and New York Chapter meetings over the last four years. Vancouver was my first ARLIS/NA Annual Conference, so I was very enthusiastic about attending.

My first step in preparation for Vancouver was to find roommates. I responded to one of the messages posted on ARLIS-L and as a result shared a room with *Tammy Wofsey*, former ARLIS/NY Travel Award recipient, and *Linda Duychak* from Madison, Wisconsin. Many readers may recognize Linda's name from the ARLIS listserv, for it was she who initiated the thread on "mystery stories."

During my first evening in Vancouver, I found myself in the midst of attendees at the "Mysteries Dinner." Luckily, due to some public library experience in my background, I was able to participate in the discussion.

During the next few days of the Conference, I found myself feeling very much at home. One reason for this is that wearing a "first timer" ribbon elicited many



friendly greetings from experienced Conference-goers. I also found that the New York Chapter is a strong contingent and I visited with many of my New York colleagues during the Conference. In addition, being an alumna of Indiana University, I attended the Indiana University reunion, and met Betty Jo Irvine and quite a few former classmates.

Another benefit of being a first timer, of which I took advantage, was the Mentor Program. I was matched with mentor Carol Terry from the Rhode Island School of Design. It was beneficial to go over the program with someone who also helped me plan times to eat and rest (this was a challenge). Carol, her co-worker Laurie Whitehill Chong, and I shared a unique experience going to church together on Palm

Sunday. The congregation assembled on the front steps of the Vancouver Art Gallery and as a procession was led to the church by a bagpiper. Later that evening I distributed programs for the Convocation at the Vancouver Playhouse, where the same piper greeted everyone. I was grateful that during the Reception that followed at the Vancouver Art Gallery—which was located just across the street from

my hotel—we were permitted to wander through the Henri de Toulouse-Lautrec exhibition. I also had time later during the conference for sightseeing at such interesting places as Gastown.

-----  
***“Connect and Collaborate: Art Libraries Around the World” was a particularly interesting session.***  
 -----

At this point readers may be wondering if I actually attended any of the Conference programs. I have to say how impressed I was with the events, programs and speakers. An event which stood out in my mind was my first meeting as a

member of the Professional Development Committee, lead by Tom Greives. The current focus of this Committee is to start an Intern program, awarding \$1,000 to an individual to subsidize her or his internship at a host institution. I was fascinated by the panel session "Green Spaces: Inspiring Landscapes by Women." During the session three speakers discussed the history of women landscape architects, and an excellent bibliography was distributed. "Staving off Starvation's Wolf: WPA Art and Architecture in the Pacific Northwest" was another intriguing panel session that focused on the artists of this era in the Pacific Northwest, including Minor White, founder of *Aperture Magazine* and other lesser-known artists.

An "Ask ARLIS" session that was particularly interesting was "Connect and Collaborate: Art Libraries around the World." The panel included librarians from Australia, Denmark, France, Portugal and Russia. I was glad to hear Jeanette Dixon, Chair, IFLA Art Section, discuss IFLA's role, and talk about past and future conferences including one scheduled for Boston in 2001. I attended a "Round Table," for Decorative Arts, which provided insight into how events are planned for upcoming conferences. I also enjoyed the opportunity to meet with many exhibitors in person. Finally, on my last day in Vancouver, I heard Lois Swan Jones speak. I still have her book, *Art Information*, from my library school days. I should also add that all three speakers in the program, "The Challenge of Finding Art Information on the Internet," were very informative. Jeanne Brown's talk on architecture websites was

particularly helpful as I am now in the process of developing links to architecture sites for the Parsons School of Design homepage.

I am grateful to have had this experience with its atmosphere of camaraderie and support for the pursuit of scholarly and professional achievement. I came away feeling very inspired and with about 101 new ideas. I look forward to the conference in Pittsburgh next year where I may again meet colleagues, begin my mornings with Yoga, sightsee, stay at a wonderful hotel and perhaps again share 'high tea' with friends. Thank-you ARLIS/NY for awarding me the 1999 Travel Award.

*The ARLIS/NA 1999 Annual Conference, was held in Vancouver, British Columbia, Canada, March 25-31.*

## 20<sup>th</sup> George Wittenborn Memorial Book Awards

*Mark Rothko: the Works on Canvas: Catalogue Raisonné*, by David Anfam (New Haven, 1998).

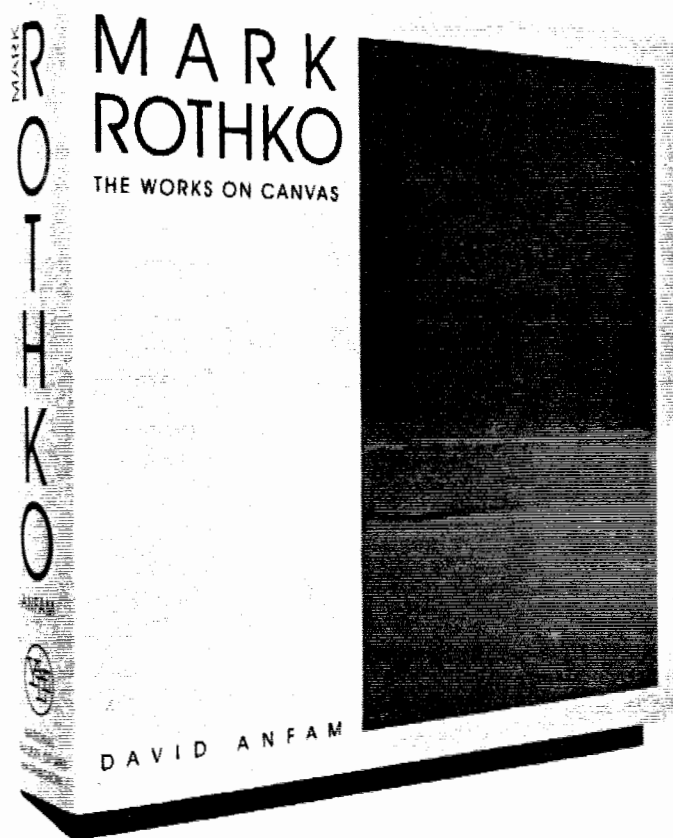
*The Lithographs of James McNeill Whistler*, Harriet K. Stratis and Martha Tedeschi, general eds. (Chicago, 1998).

Special Reference Award:  
*The Encyclopedia of Comparative Iconography: Themes Depicted in Works of Art*, Helene E. Roberts, ed. (Chicago, 1998).

Special Mention: *California Art: 450 Years of Painting & Other Media*, by Nancy Dustin Wall Moure. (L.A., 1998); and 'to the Sociedad Mexicana de Arte Moderno and the Museo de Arte Moderno (Mexico) for their 1998 exhibition catalogs.'

--ARLIS/NA 27<sup>th</sup> Annual Conference, Convocation Program, March 28, 1999

*Photo left, by T. Wofsey, of (left to right) Linda Duychak, Tammy Wofsey and Christina. Photo below, by D. Devenney.*







L. Phillips

## Tour of Craftsman Farms

**A**RLIS/NY is pleased to offer a pre-summer tour to Craftsman Farms, Parsippany, New Jersey, the home and studio of Gustav Stickley on Saturday, June 19. A charter bus will leave from the New York Public Library, northwest corner of 40<sup>th</sup> Street, at 9:15 a.m. We depart Craftsman Farms at 1:00 p.m. and arrive back in NYC at about 1:30 p.m. Space is limited to 49 people. Cost: \$10.00 per person, payable to: ARLIS/NY. For reservations, contact Claudia Hill, ARLIS/NY Treasurer. -TG

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## CATALOGING NOTES: DAN'S TIPS II

**More Maneuvering in CDesktop***by Dan Fermon*

In this issue of the *News* Danny Fermon ([Danny\\_Fermon@moma.org](mailto:Danny_Fermon@moma.org)) offers suggestions regarding use of the latest versions of the Library of Congress' CD-ROM, *Cataloger's Desktop*, 1998 (Issue 4) and 1999 (Issue 1).

The long-awaited changes to Cataloger's Desktop have made my recommendations in the last issue of the *News* obsolete. I suggested using the "Open" button to get quick access to the folios instead of the buttons on the Welcome screen, and still do. But now, to control what appears when you click the "Open" button you have to use a dialog in the "Tools," "Options" choice from the menu bar, not the "Properties" option in the Cdesktop shortcut, as before.

Here's how to get the Nfo folder—which has all the folios—to appear when you click "Open": pull down "Tools," then "Options" from the menu bar. Change the default "Infobase Directory" to read: C:\Program Files\LC\Cataloging Tools\info\. The default is set to the "Shadow" folder C:\Program Files\LC\Cataloging Tools\Shadow\. This gives you access to customized folios. A customized folio is a copy you make of any folio, as follows: "Open" a folio, "Select File", "New", type in a name, and that's it. This copy is referred to as a "Shadow" file and is usually stored in the "Shadow" folder, although you can place it wherever you want. You can create bookmarks, marginal comments, highlights, etc. in a Shadow file, which you can not do in an actual folio, but there is one major drawback to using Shadow files. They are not always reconcilable when new releases come out.

For example, the recent upgrade is not compatible with notes and highlighting you may have added to the previous version, so all must be added again. This irreconcilability has occurred more than once over the last two or three years. If you can do without customization, you're better off.

Finally, you may have noticed the new names for the folios. Every MARC format folio begins with "Ma" –Maauth, Mabib, Maclass,...Magac, Mahol, Malang... ☞

**Hills-Nova Garners Wilson Award**

*Clare Hills-Nova* recently won the H.W. Wilson Foundation Research Award for her research project, a web-based working bibliography called, "Art History Methods: History and Issues." She received the award during the ARLIS/NA 27<sup>th</sup> Annual Conference in Vancouver. Look for her bibliography on the web this coming fall.—*PS*

**MEMBER NEWS****ARLIS/NY Welcomes Ten New Members**

*Terri Basler*, NY  
*Roberto Ferrari*, FL  
*Maya Gervits*, NJ  
*Sara Harrington*, NJ  
*Maria Harrison*, NY  
*Susanna Sabolesi*, NJ  
*Eva Soos*, NY  
*Lena Stebley*, CT  
*Susan Travis*, Albany, NY  
*Margaret Webster*, Ithaca, NY  
 --*JC*

**Special Invitation to ARLIS/NJ Members**

ARLIS/NY would like to extend a free membership for this year to those members of the now-defunct New Jersey Chapter who would like to join. If interested, please contact Judy Connorton, ARLIS/NY Membership Coordinator, 531 Main Street, #1905, New York, NY 10044.  
 --*TG*

**In Sympathy**

We extend our sympathy to *Linda Kruger*, whose mother Maxine Markson, age 89, died on Tuesday, March 30, as a result of a motor vehicle accident. Contributions may be made to the ARLIS/NY Memorial Fund via Claudia Hill, Treasurer.  
 --*Jean Hines*

*Continued next page*

## NYPL Appoints Dr. Chen

*Dr. Lucia Chen* has recently been appointed Librarian IV for the Art & Architecture Collection at New York Public Library's Miriam and Ira D. Wallach Division for Art, Prints and Photographs. She was formerly Supervising Librarian at the NYPL Branches' Mid-Manhattan Art Department. She can be reached at [lchen@nypl.org](mailto:lchen@nypl.org), or (212) 930-0799 and 930-0835.

--*Paula Baxter, ARLIS-L May 20*



## 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, work-shops, 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.

### Memorial Fund Contributions

Contributions have been received from

Jean Hines

Patricia Siska

*in memory of*

**Maxine Markson** (mother of Linda Kruger)  
and, Patricia Siska,

*in memory of*

**Samuel Kulp** (father of Carol Rusk)

## News From ARLIS/NA & The Field

### Three Research Awards Available

The 1999/2000 ARLIS/NA Research Committee encourages all interested ARLIS/NA members to apply for awards given by **John Benjamins** (periodicals), the **H.W. Wilson Foundation** (research), and **Worldwide Books** (publications). Information and application forms for the awards can be found at the ARLIS/NA website: [www.lib.duke.edu/lilly/arlis/awards](http://www.lib.duke.edu/lilly/arlis/awards). Please direct questions to Jeffrey Weidman, ARLIS/NA Research Committee Chair (Nelson-Atkins Museum of Art), 816-751-0409, [jweidman@nelson-atkins.org](mailto:jweidman@nelson-atkins.org).  
--*Jeffrey Weidman, ARLIS-L, May 22*

### Private Viewing at the Whitney

Attention ARLIS/NY and NJ! The **Whitney Museum of American Art** invites you to a private viewing of "Part I of the American Century: Art & Culture 1900-2000," on Monday, **June 28**, from 11:00 a.m. to 6:00 p.m. Since the Museum is closed to the public on that day, you will be asked to present your museum identification card at the admissions desk.

--*Carol Rusk, ARLIS-L, June 8*

### Grove & Bridgeman Partnership

Grove's Dictionaries, Inc. announced a new partnership between its quarterly updated *Grove Dictionary of Art Online* and the Bridgeman Art Library, pairing Bridgeman's image catalogue of 100,000 color reproductions of fine art works with the online dictionary's information. *The Grove Dictionary of Art Online* (Nov. 1998-) is based on the 34-volume *The Dictionary of Art* (1996). The initial installment on May 20 of 30,000 images from the Bridgeman Art Library joins 15,000 previously established linked images from other Internet sources for the arts.

--*Grove Dictionaries, Inc., Press Release, May 20 (contributed by Deborah Kempe)*

LOOKING FOR WORK? **Career Opportunities in the Greater New York Area****The Cooper Union  
Art/Architecture  
Assistant Librarian**

The Cooper Union for the Advancement of Science and Art, the nation's only private, full-scholarship college dedicated exclusively to programs in Architecture, Art and Engineering, seeks candidates for the position of Art/Architecture Assistant Librarian.

The Cooper Union Library supports the three academic programs and courses in Humanities, Social Sciences, and Art History for a primarily undergraduate student body of 850. Its collections include more than 100,000 volumes, over 300 current periodicals, as well as electronic resources, visual materials, and the Cooper Archives. The library is a member of the South Manhattan Research Libraries Consortium.

The successful candidate for Art/Architecture Assistant Librarian will share responsibilities for reference services, collection development in the area of art and architecture and library research instruction. The Art/Architecture assistant Librarian will oversee circulation and interlibrary loan services, reservation activities and will participate in collection maintenance. Other responsibilities include serving on committees.

Qualifications include: ALA-accredited MLS, undergraduate degree in Art History, Studio Art, Architecture or related discipline. An additional Master's degree in a subject area relevant to responsibilities preferred. Three to five years of professional experience, preferably in academic libraries. Experience in collection development, reference and library research instruction. Expertise in using electronic information tools and computerized library systems. Ability to work independently and also as part of a team. Strong public service orientation and excellent interpersonal and communications skills. Commitment to the service and teaching role of the library in the academic setting. Salary commensurate with qualifications and experience. The Cooper Union offers

generous fringe benefits. Screening of applications will begin June 1, 1999. Apply with letter and resume to: Mr. John Maher, Director of Budget and Personnel, The Cooper Union, 30 Cooper Square, 7<sup>th</sup> Floor, New York, New York 10003-7183. The Cooper Union is AA/EOE by choice. Visit the Cooper Union Library Web Site: [www.cooper.edu/facilities/library/html](http://www.cooper.edu/facilities/library/html) --ARLIS-L, May 13, 1999

**NY Studio School  
Art Librarian**

The New York Studio School of Drawing, Painting & Sculpture seeks candidates for the position of Art Librarian. The New York Studio School is a small, highly regarded school devoted to drawing, painting and sculpture. The School is located in NY's Greenwich Village.

Responsibilities: Solely responsible for managing the John McEnroe Library of the NY Studio School; provides reference services in art history to students, staff and faculty; responsible for collection development in art and art history; catalogs books and exhibition catalogs; responsible for maintenance of picture file slide collections; organizes and maintains video archive; serves as the Studio School's web master; supervises work-study students.

Qualifications: ALA-accredited MLS; undergraduate degree in art history or studio art; minimum one year professional art library or visual resources experience; knowledge or experience in the fields of fine art or art history; knowledge of HTML and experience with web design; ability to work independently.

Full-time. Salary commensurate with qualifications and experience. Screening of applications will begin immediately. Applications will be accepted until position is filled. Please send resumé, cover letter, and the names, addresses and phone numbers of three references to: Yvette Cortes, Librarian, John McEnroe Library, New York

Studio School, 8 W. 8<sup>th</sup> St., New York, NY 10011, [library@nyss.org](mailto:library@nyss.org). Visit the New York Studio School's Web Site: [www.nyss.org](http://www.nyss.org).--ARLIS-L, May 17, 1999

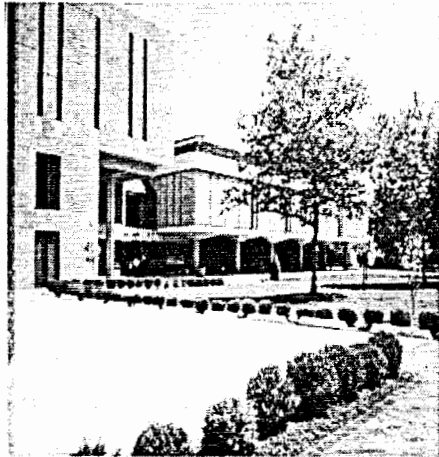
**SCHOOL OF VISUAL ARTS  
Reference/Periodicals Librarian**

The Visual Arts Library of the School of Visual Arts seeks an experienced art librarian to provide reference service and manage the periodicals and picture collections. This position reports to the Head of Reference Services.

Responsibilities include: Providing daily public reference assistance; teaching library instruction classes and special workshops; preparing research guides; supervising the maintenance and development of periodicals (300+ current subscriptions), including implementing automated serials procedures with Endeavor Voyager software; managing a 250,000+ item Picture Collection; developing reference collections; participating in library committees for automation, electronic resources and space planning.

Qualifications include: ALA-accredited M.L.S. degree; two years of reference experience, including utilization of an online public catalog and a variety of electronic information sources; undergraduate communication and interpersonal skill. Candidate must be strong team player with the focus and flexibility to handle varied responsibilities.

This full-time position offers a competitive salary and comprehensive benefits package. Applications are being accepted through June 30, 1999. The School of Visual Arts is an Equal Opportunity Employer. Please mail, fax, or e-mail your resumé and cover letter with salary requirements to: School of Visual Arts, Director of Human Resources, 209 East 23<sup>rd</sup> Street, New York, NY 10010, Fax: 212-592-2628, e-mail, [hr@adm.schoolofvisualarts.edu](mailto:hr@adm.schoolofvisualarts.edu).--SVA, May 21, 1999



**Spring Meeting held in NJ on May 17**

*ARLIS/NY held its Spring Meeting in conjunction with ARLIS/NJ's final meeting at the Dana Library, Rutgers University, Newark, New Jersey Campus.*



**Fall Meeting in NY set for October 13**

*The Fall Meeting of ARLIS/NY will be held at the Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall (4<sup>th</sup> Floor), Columbia University, New York.*

**ARLIS/New York News**

Jeffrey Stephens, Secretary of ARLIS/NY  
Queensborough Public Library  
89-11 Merrick Boulevard  
Jamaica, NY 11432

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