

# ARLIS/New York News

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

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## From the Chair

By Joy Kestenbaum

My first column as Chair of ARLIS/NY comes at the halfway point of my term. After a search for a successor to Patricia Siska, our dedicated newsletter editor, James Mitchell and Alexandra de Luise have come forward to take on the responsibility of co-editors, and Patricia has agreed to serve as advisor. Tom McNulty, our Member-at-Large for Membership, is completing an updated ARLIS/NY membership directory.

Our first business meeting of 2001 was held at the Bard Graduate Center for Studies in the Decorative Arts, Culture and Design on Thursday, February 22. Greta Earnest, Chief Librarian, invited us back to visit the new library facilities at 38 West 86th Street and to tour the exhibition "Women Designers in the USA, 1900-2000," with Dr. Pat Kirkham. A reception hosted by the Bard Graduate Center followed. (See report on page 8.)

ARLIS/NY members have had a busy Spring season. After returning from the ARLIS/NA 29th Annual Conference, "2001: An LA Odyssey," on May 3 members visited the Japan Society to view the exhibition, "Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion." After a quick look at the Society's C.V. Starr Library, Annie Van Assche,



From the exhibition "Books, Printers, and the Information Revolution in Early Modern Europe, 1450-1600," at Bryn Mawr College.

*Continued on p.3*

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**Contributors**

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**Send renewals, changes of address, and contributions** to Tom McNulty, Membership Coordinator, ARLIS/NY, NYU Bobst Library, 70 Washington Sq. South, New York, NY 10012.

**Announcements, articles, and artwork are welcome.** Send to James Mitchell, Frick Art Reference Library, 10 E. 71 St., New York, NY 10021, mitchell@frick.org, or Alexandra de Luise, Queen's College, Flushing, NY 11367, adeluise@excite.com.

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**From the Editors**

Well, we finally did it! After months of gathering together our piles of paper and accumulated emails, and struggling with the page numbering function in Word, we've got it all together in paper form. If anything, this newsletter is a testament to the heroic job Patricia Siska did as Editor of 12 issues from 1997 until last year. It took two of us to fill her shoes – and we had to ask her help with the layout anyway! Now that we have the process firmly in hand, and have nearly mastered the fine art of column-formatting, we hope to resume a quarterly publication schedule. V.22 n.3 should be out in the Fall, so please send in your announcements, photos, and scurrilous gossip. We hope that the newsletter can be a lively source of information and entertainment. So please get in touch if you have ideas, or would like to write an article, or can help with the design.

James Mitchell

Alexandra de Luise

**Upcoming Events**

August 16–17, Boston: ARLIS/NA New England chapter & IFLA Art Libraries Section Satellite Meeting, *"How Do I Find a Picture of ...?" The Changing Nature of Image Research.*

September 12: ARLIS/NY Chapter officers' meeting. At NYU's Bobst Library.

September 24: NINCH Copyright Town Meeting, "Intellectual Property and Multimedia in the Digital Age." At NYPL. (212) 930-0098.

September 24, 5:00–7:00 p.m.: ARLIS/NY Fall meeting at the Dahesh Museum. On view will be the exhibit "Telling Tales I: Classical Images from the Permanent Collection." J. David Farmer, the Director, has kindly offered to host our meeting, and will talk to us about the history and future of the Museum. Associate Curator Roger Diederer, who organized the current exhibition, will also speak. The Museum is at 601 Fifth Avenue, 2nd floor, between 48th and 49th Streets.

March 20–26, 2002, St. Louis, Missouri: ARLIS/NA-VRA joint national conference.

## From the Chair, *continued*

Curator of Education, walked us through the galleries, pointing out some of the exhibition's highlights and sharing her insights on Wright as a collector and his fascination with Japanese art. (See report on page 8.)

On May 13–14 a few members of ARLIS/NY went to Philadelphia and Bryn Mawr to attend the first ARLIS/NA Northeast Regional Meeting, co-sponsored by our chapter and the ARLIS/Delaware Chapter. Attendees saw exhibitions at both the Philadelphia Museum of Art and Bryn Mawr College and toured the recent addition and Digital Media and Visual Resources of Bryn Mawr's Carpenter Library, where the conference presentations and discussion took place. The theme was "How Soon is Now? Art Information Professionals in the 21st Century." (See report on page 7.)

On Saturday, June 9, ARLIS/NY members, relatives and friends visited Planting Fields Arboretum State Historic Park in Oyster Bay, New York. We were greeted by Lorraine Gilligan, Executive Director of Planting Fields Foundation, toured Coe Hall, lunched in the gardens and spent the afternoon exploring and enjoying the gardens, the grounds and the Library. The trip was a great success. We were all taken by the beauty of Planting Fields and grateful for the glorious weather and to our most hospitable hosts, who informed me that ARLIS/NY was their favorite group of visitors to Planting Fields! I wish to thank all the ARLIS members and their guests who expressed their appreciation for having arranged this trip. (See report on page 10.)

Our first Fall Meeting will be held on Monday, September 24th, at the Dahesh Museum at 601 Fifth Avenue between 48th and 49th Streets. We will have a reception and brief business meeting and then view the exhibition, "Telling Tales I: Classical Images from the Dahesh Museum of Art." David Farmer, Director will introduce the exhibition's curator, Roger Diederer. Additional plans for the Fall

are being developed. Any suggestions for future events are always welcome.

We congratulate our past chairs, Ted Goodman, for assuming the presidency of ARLIS/NA, and Daniel Starr, for succeeding him as Vice-President/President Elect. Clayton Kirking, our current Past Chair, and I formally submitted the Chapter's invitation to host the 2004 ARLIS/NA annual conference in either Brooklyn or New York. Ted and Daniel will keep us posted about any future developments!

## Treasurer's Report

By Jenny Tobias

Balance on hand (July 2, 2001): \$3926  
 Income (Jan. 1, 2001–June 30, 2001): \$2693  
 Expenses (Jan. 1, 2001–June 30, 2001): \$2950



From the "Murals of East and South L.A." tour, at the ARLIS/NA Annual Conference, March 31, 2001. Photo courtesy Christina Gjertsen.

## 29th Annual Conference in Los Angeles, March 30–April 4

By Helen Kim, ARLIS/NY Travel Award recipient

This is my first year as an ARLIS/NY member and one in which I had a great opportunity to attend the annual conference. After I read about the wonderful programs offered by the conference, I was eager to participate. I had been looking forward to attending a professional conference for art librarians to learn about the most up-to-date information and knowledge from experienced librarians nationwide, and which would provide the chance to improve myself as an art librarian. Therefore, I applied for and received the travel grant, which was very encouraging. When the ARLIS/NY board members granted me this opportunity to go to LA, I was honored to be part of this wonderful event. And, indeed, the outcome for me was a fruitful one.

The ARLIS/NA 29<sup>th</sup> annual conference, held in the City of Angels, bore a theme with a quite playful title, “2001: An LA Odyssey.” Around 635 people from all over the United States as well as foreign countries attended the weeklong conference, which was much bigger in scale than I expected.

My first day started with the workshop “They Never Covered This in Library School: Basic Resources in Costume, Art Direction, Film and Artists’ Videos,” which took place at the Fashion Institute of Design and Merchandising. It covered print and electronic formats of resources needed to research films, time arts, posters, and videos. In addition to that, the workshop also included issues on preservation, storage, and space planning. Since it lasted the whole day, I got to meet people from other institutions and libraries, exchange valuable information with them, later become friends with them throughout the workshop. Sara Shatford Layne from UCLA expressed her dismay at the rampant mishandling and lack of accurate knowledge of various historical periods by the movie industry, such as their arrangements of costumes, furniture, and hairstyles in the settings. This opinion was

especially useful for those librarians who work with the theatrical and film industries.

There was also the 9<sup>th</sup> “Annual Art of Motion Picture Costume Design” exhibition, which simultaneously opened at the Fashion Institute of Design and Merchandising. There were costumes from all over the world, for instance China, England, and France. The exhibition was divided into two parts: Galleries One and Two exhibited the costumes from current films such as *Quills*, *Crouching Tiger, Hidden Dragon*, *The Patriot*, *The Cell*, *Gladiator*, and *102 Dalmatians*. Galleries Three and Four displayed the costumes, artifacts, furniture, paintings, and posters solely from “The Debbie Reynolds Hollywood Collection.” The major collection of the show was mainly based on films made from the 1930s through 1960s. Putting the workshop and the exhibition together at the Fashion Institute of Design was a fantastic idea for people with a strong interest in the art of mass media and modern fashion.

In the meantime, people at the New Members Orientation strongly recommended that we attend various meetings such as business meetings, round tables, panels, sessions, discussion group meetings, and division meetings for better learning experiences at the conference. I personally attended several of them. I was impressed with the efficiency and thoughtfulness of the board members who organized those meetings.

The second day started with the session of “Too Much of a Good Thing?” which gave insight into the selection and cataloging of web sites. During the session, Tom Greives from Arizona State University gave a paper on “Using and Organizing Art Related Web Sites for Reference Resource Guides and Bibliographic Instruction.” Issues in collection development, such as finding and evaluating good sites, were brought up and a discussion on this topic followed.

Another inspiring class came upon when “Encoded Archival Description: Protocol and Practice” took place. It dealt with issues of new technology, copyright, licensing, fair use, and intellectual freedom. We discussed not only the practical matters but also the theoretical.

In addition to the lecture sessions, I later attended several more interactive round-table meetings. They were as follows: Serials Round Table Meeting, Museum Division Meeting, Cataloging Round Table Meeting, and Serials Problem Discussion Group Meeting. I also attended the Ask ARLIS session “On Renewing the Profession: Recruiting and Mentoring Art Catalogers.”

Of these, the Serials Round table meeting was especially interesting. We discussed the potential influence we have with publishers of scholarly periodicals and negotiation skills for dealing with periodical subscription prices, electronic journal licenses, and space problems.

From a serials cataloger’s point of view, I found the discourse at the Serials Problem Discussion Group Meeting most useful. Even though the meeting hour was scheduled in the evening, all the participants were very engaging and concentrated on the topics. The discussion was mainly focused on cataloging problems, holdings, and circulation controls. It was such a stimulating experience that I couldn’t help but start looking at my own work in serials cataloging even more seriously in light of the discussion counterparts. Knowing how to handle matters in serials with effectiveness and resourcefulness was the message I received from my librarian colleagues at this meeting. As a matter of fact, the interactive exchange of knowledge and experience from it could be of the most interest to my current work at the serials department at the Library.

The Convocation at the Getty Center was another great worth mentioning. I got to see the gorgeous gardens, the modern museum, and their famous library. During the reception, I met several librarians and shared an interesting conversation on the various workshops we attended and also our profession in general. To

my surprise, we actually shared many similar problems and difficulties at work and we also brought up pretty much the same questions during our meetings at the conference. Indeed, we librarians within the country need to build up a national network and help each other more effectively. Because of this, the annual meeting became an even more crucial channel for all of us to share and solve our expected and unexpected common problems.

I met a great deal of wonderful library professionals throughout the whole conference. Among them, I was most impressed by one Chinese-American colleague, Chilin Yu, who had participated in each and every of the annual conference for almost two decades. A role model to all of the librarians at the meeting, she mentioned how much she wouldn’t miss any conference since they always offer such valuable and insightful things for her professional career.

I appreciated all the effort made by the attendants throughout the conference. But I am most grateful to those ARLIS members who served as committee members, moderators, and in many other positions during the assembly. They are the ones who made the conference a success as well as a memorable event for me. As a first-timer at this significant occasion for art librarians, I enjoyed every moment of it and actually found it much more educational and informative than I originally expected.

I’d like to take this opportunity to thank all of the ARLIS/NY board members and my colleagues at the Watson Library for giving me this great chance to further improve myself personally and professionally. To me, this was one of the great encounters in my professional life and will eventually help create a better librarian out of me. For that, I am deeply grateful for the opportunity.

Announcement: The Silent Auction of the ARLIS/NA 29th Annual Conference held in LA raised a grand total of \$9,007.50 for its Speakers Fund. The ARLIS/NY Chapter Basket raised \$236.00 and additional contributions from members brought in approximately \$341, for a total of some \$577. ARLIS thanks all the individual and institutional members for their donations.

## ARLIS/NY Members' Activities at 2001 National Conference in Los Angeles

### Coordinators of business meetings and discussion groups

Amanda Bowen (Collection Development)  
 Kitty Chibnik (Management Discussion Group)  
 Sherman Clark (Cataloging Problems Discussion Group)  
 Lydia Dufour (Interlibrary Loan Discussion Group)  
 Roberto Ferrari (ARLIS/NA Web Site Administrative Board)  
 Milan Houston (Distinguished Service Award)  
 Paula Gabbard (Gerd Muehsam Award Committee)  
 Paul Glassman (Art & Design School Library Division)  
 Ted Goodman (Avery/BHA Users Group & St. Louis Conference Planning Committee)  
 Robert Kaufmann & Stephen Van Dyk (Decorative Arts Round Table)  
 Deborah Kempe (SCIPPIO Users Group)  
 William Peniston (Gay & Lesbian Interests Round Table)  
 Chris Sala (Architecture Section)  
 Daniel Starr (Cataloging Advisory Committee)  
 Jeffrey Stephens (Public Library Division & Public Library Discussion Group)  
 Evalyn Stone (Serials Round Table & Serials Problems Discussion Group)

### Session and Ask ARLIS moderators

Elizabeth Broman (The Arts & Crafts Movement in Southern California)  
 Ross Day (A Grown-Up's Guide to Children's Books)  
 Alexandra de Luise (Too Much of a Good Thing?)  
 Alison Dickey (Renewing the Profession)

Roberto Ferrari (Copyright, Fair Use and the Disappearing Public Domain)  
 Paul Glassman (Reconstructing Modernism & The Accreditation of Art Libraries)  
 Leslie Goldstein (Be Prepared: Disaster Planning & Recovery)  
 Bob Kaufmann (Plenary Session on Hollywood Design)  
 Deborah Kempe & Milan Houston (The Exploding Plastic Fundraising)  
 Clayton Kirking (The Accreditation of Art Libraries)  
 Daniel Starr (Never the Twain Shall Meet)  
 Stephen Van Dyk (Plenary Session on Hollywood Design, and The Arts & Crafts Movement in Southern California)

### Session/Workshop/Ask ARLIS Panelists and Speakers

Sherman Clark (Subject Cataloging 1<sup>st</sup> Aid for Art Librarians)  
 Christina Gjertsen (Classroom Odyssey)  
 V. Heidi Hass (Renewing the Profession)  
 Liz O'Keefe (Never the Twain Shall Meet)  
 Maria Oldal (Subject Cataloging 1<sup>st</sup> Aid for Art Librarians)  
 Daniel Starr (Never the Twain Shall Meet & Subject Cataloging 1<sup>st</sup> Aid for Art Librarians)

### ARLIS/NA Board Members

Ted Goodman (Vice President/President Elect)  
 Peter Blank (Secretary)  
 Deborah Kempe (Northeast Regional Representative)

### ARLIS/NY Travel Award Winner

Helen Kim

Also at the conference, two George Wittenborn Memorial Book Award-winning titles of interest to ARLIS/NYers, both associated with major NYC exhibitions, were:

*Women Designers in the USA, 1900–2000: Diversity and Difference*, Pat Kirkham, editor (New Haven; London: Yale University Press for The Bard Graduate Center for Studies in the Decorative Arts, 2000). Pat Kirkham also led ARLIS/NYers through the Bard exhibit this past February.

*The Hours of Henry VIII: A Renaissance Masterpiece by Jean Poyet*. Roger S. Wieck, William M. Voelkle, and K. Michelle Hearne (New York: George Braziller Publisher in association with The Pierpont Morgan Library, 2000).

Winning the Worldwide Books Publications Award was ARLIS/NYer Paula A. Baxter, for her book, *Encyclopedia of Native American Jewelry: A Guide to History, People, and Terms* (Phoenix: Oryx Press, 2000).

## ARLIS/NA Northeast Regional Meeting

By Ted Goodman

*How Soon Is Now? Art Information Professionals in the 21<sup>st</sup> Century* was the theme of the first regional meeting jointly sponsored by the ARLIS/NY chapter and ARLIS/Delaware Valley chapter.

Taking place May 13–14 in Philadelphia and on the lovely campus of Bryn Mawr College, which was lush with spring flowers and blossoming trees, the conference drew about 45 attendees from Providence to Washington, DC.

On Sunday May 13, we convened at the Philadelphia Museum of Art for a gallery tour of the exhibition “Leaves of Gold: Treasures of Manuscript Illumination from Philadelphia Collections” given by Debra Cashion (Bryn Mawr College Visiting Professor). Ms. Cashion provided a most informative and lively account of the creation of some of the manuscripts, their iconography, and provenance.

Following the tour, we were treated to a wine and cheese Welcome Reception hosted by Allen Townsend and his staff at the Museum of Art from 3–5 p.m. It was a pleasure to see again many of the people who helped make the ARLIS/NA annual conference in Philadelphia in 1998 such a success!

On Monday May 14, we met 9 a.m. at the Carpenter Library on the Bryn Mawr campus for the panel presentation and discussion of the conference theme. Speakers included Betty Jo Kish Irvine, Fine Arts Librarian, Indiana University; Joan Stahl, Administrator, Electronic Resources and Image Collections, Smithsonian American Art Museum; and Jeffrey A. Cohen, Director of Digital Media & Visual Resources Center and Lecturer in Growth and Structures of Cities, Bryn Mawr College. The talks and questions ranged from discussion of the “deep web” (invisible information not usually web-crawled by search engines) to collaborative digital reference service to digital image exchange.

At 11 a.m. there was a demonstration of the *ARTbibliographies Modern* database by Cambridge Scientific Abstracts. Also at 11 a.m. there was a Cataloging Discussion Group meeting attended by approximately ten people in which discussion revolved around museum systems vs. MARC library systems, cooperative cataloging projects, and authority control.

Following a delightful lunch overlooking a bucolic landscape, we toured the exhibition “Books, Printers, and the Information Revolution in Early Modern Europe” at the Canaday Library Gallery. This was followed by a tour of the Carpenter Library, which is a wonderful modern glass and steel partially underground addition to a Collegiate Gothic building. We also toured the Digital Media and Visual Resources area of the Library.

Planners Krista Ivy, Eileen Markson, Allen Townsend, Ed Deegan, and Mary Wasserman, and the members of the ARLIS/Delaware Valley Chapter, as well as the New York planners, Clayton Kirking and Joy Kestenbaum, are to be congratulated on putting together an informative and entertaining program.



Carpenter Library at Bryn Mawr College. Photo from website.

## February Meeting at Bard Graduate Center

By Greta Earnest

Approximately 45 tried and true ARLIS/NY'ers came to The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture the very snowy evening of February 22nd. The event began with a tour of the new BGC building located at 38 West 86th Street. The building's renovation was completed in 2000 and houses the BGC's Academic Programs division including the library (located on three floors), classrooms, faculty offices, as well as a student study room, lounge, and lockers. The renovation was designed by Polshek and Partners Architects and is outfitted with custom furniture and compact shelving from Modern Office Systems, Inc. The event then moved to the main BGC building at 18 West 86th Street where senior faculty member Dr. Pat Kirkham toured the group through "Women Designers in the USA 1900–2000: Diversity and Difference." Dr. Kirkham curated the show, edited the exhibition catalog, and subsequently won ARLIS/NA's Wittenborn Award for the catalog. An evening of wine and food was hosted in the former library reading room, where ARLIS/NY president Joy Kestenbaum made several announcements concerning the exciting slate of upcoming events in 2001. Greta Earnest introduced her new library staff Heather Topcik and Erin Elliot (in absentia) as well as Pratt Institute intern Amanda Gluibizzi. The evening ended at 8:30.

## May Trip to the Japan Society

By Elizabeth Broman

On May 3 about 40 ARLIS/NY members attended a special viewing of "Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion." The Curator of Education, Annie Van Assche, gave us a special tour in the exhibition galleries upstairs. This exhibition focuses on Wright's fascination with Japan and its art, and how this keen interest so strongly affected his aesthetic sensibility and perceptions

of nature. The show is arranged in sections viewing Wright as the collector, the years he spent in Japan, Wright the "merchant of art," and by Wright at home in later years with his collection of Japanese art.

We started our tour in a gallery that displayed a photo album that Frank Lloyd Wright made after his first trip to Japan in 1905. Wide format landscape photos that he made later in the Midwest show the influence of Japanese landscape paintings, and recall the horizontal scroll format; while "Weeds and Wildflowers," a flower still life photograph, echoes the vertical format of scroll hanging.

I enjoyed seeing Frank Lloyd Wright's own copy of Hokusai's *Quick Lessons in Simplified Drawing* (1812–14). In this book, written as a didactic manual for artists, Hokusai demonstrated with simplified drawings of his own prints how compositional elements can be broken down into simple geometric forms. Exhibited alongside the Hokusai manual was the book written by Frank Lloyd Wright, *The Japanese Print, an Interpretation*.

Wright was passionate about Japanese art and culture; he was a renowned ukiyo-e print collector and owned nearly 6,000 Japanese prints at the time of his death. Wright used to throw "print parties," at which he and his apprentices would spread prints out all over a room to look at and discuss. Wright had a second career as a dealer in Japanese ukiyo-e prints; he relied on the sales of prints from his collection during lean times. Annie Van Assche told a story about a print that he sold one year for \$3500 when all he earned that entire year in architectural commissions was \$2700! Wright had put up exhibits of his ukiyo-e prints at the Art Institute of Chicago in 1906, 1908, and again in 1914. The gallery at the Japan Society where the woodblock prints are hanging are set up with the same type of display stands that Wright had designed for these exhibitions in Chicago. Documentary photographs of these exhibitions are hanging in this same gallery.

*continued on next page*



Wright's commission for the Imperial Hotel in Tokyo was the focus of another gallery. Original drawings used for the initial building proposal were on display, along with a large plaster model of the Hotel on loan from Kyoto University. Wright owned folding screens, kimonos and numerous textiles, and I was very taken by a tiny beautiful blue kimono that he had bought for his small son. There is a wonderful exhibition catalogue for the show written by

Julia Meech, (Harry N. Abrams). We briefly saw the C.V. Starr Library, which is only open to Japan Society members, but the show is open to the public and open until July 15<sup>th</sup>.

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The Japan Society  
 333 East 47<sup>th</sup> Street  
[www.japansociety.org](http://www.japansociety.org)

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## Trip to Planting Fields Arboretum State Historic Park

By Joy Kestenbaum

On the perfect spring day of Saturday, June 9, 35 ARLIS/NY members and guests met a chartered bus in front of the New York Public Library and an hour later arrived at Planting Fields Arboretum State Historic Park, a former Gold Coast estate of over 400 acres in Oyster Bay, Long Island. Lorraine Gilligan, Executive Director of Planting Fields Foundation, welcomed us and served us coffee and cake in the Dining Room of Coe Hall. Afterwards we gathered outside the main entrance and Lorraine provided us with an introduction to the Coe family, the history of the site, and its architecture and grounds. Coe Hall was built between 1918 and 1921 over the foundations of the original house that had been designed by Grosvenor Atterbury and destroyed by fire. The Coes turned to Walker & Gillette for their new residence; the architectural firm had already designed many of the outbuildings on the property. Lorraine emphasized how Coe Hall, a 65-room Tudor Revival Mansion, is well integrated with its setting with the most significant gardens located near the house and its multitude of carefully planned views of the landscaped grounds from the second-story windows. She also pointed out differences between the servants wing, with its half timbering and plain brick chimneys, and the main part of the residence, clad in Indiana limestone and with more elaborate clustered carved brick chimneys. The main entry doors were designed by Samuel Yellin, the pre-eminent Philadelphian metalworker, who was responsible for all of Coe Hall's interior iron fittings. Associated with Planting Fields were many prominent landscape architects, including James L. Greenleaf, Lowell and Sargent, and the Olmsted Brothers. Of major significance is the giant Purple Beach on the west lawn that was moved to its present site from Mrs. Coe's father's estate in Fairhaven, Massachusetts.

After dividing up into three small groups, we began our morning tours of Coe Hall, led by Lorraine and two expert docents, Pam Lee and Kate Reardon. The interiors were the work of

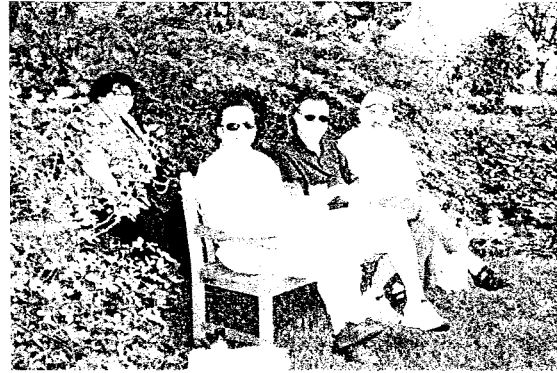
decorator, Charles Duveen, known as Charles of London, a specialist in antiques and "Olde English" period rooms. The Family Den is covered with paneling of English oak which cleverly disguises bookcases and conceals a safe and an entry to a bar. Among the notable furnishings of the Dining Room is the Dutch brass chandelier with the inscription "the holy and blessed congregation 1734" which was made for a Sephardic congregation in Antwerp. The unusual Breakfast Room, currently undergoing restoration, has gessoed murals by artist Robert Chanler depicting buffalos, flying eagles and Native Americans on horseback in a landscape setting. The subject reflects William Coe's romantic notion of the West and recalls his purchase of Buffalo Bill Cody's ranch in Cody, Wyoming. The only French style room in the house, the Louis XVIth Reception Room, was decorated by Alavoine et cie. The tour guides suggested that this style was chosen to give the impression that the house had evolved over hundreds of years. We were able to view the special exhibit on the artist Everitt Shinn organized by Ellen Cone-Busch, Planting Fields's Collections Manager, on display in Mrs. Coe's second-story Bedroom Suite. Featured was the Shinn panel "Ladies On A Swing," that was recently returned to Coe Hall after being purchased by the Planting Fields Foundation. It is one of several decorative panels executed in a Rococo revivalist style that Mrs. Coe had commissioned from Shinn for her adjacent bathroom. Also on exhibit were several works from the Coe family collection by Shinn, along with furniture brought upstairs from the outdoor Tea House, that was decorated by Shinn and Elsie de Wolfe.

Our box lunches awaited us as we left the Great Hall to go outdoors. We enjoyed a restful lunch on the terraces surrounding Coe Hall, enjoying the beauties of the Italian Blue Pool Garden – currently undergoing renovation, the Green Garden Court with its Circular Pool, the

*continued on next page*

Azalea Walks and Vista Path, and the Rose Arbor and Garden in full June bloom. In the afternoon we explored the different gardens, the Children’s Playhouse, and the expansive park-like grounds surrounding Coe Hall. We wandered over to the greenhouses to see the hydrangea, hibiscus, orchids and ferns; the Garden Library in the Hay Barn, the Manor House with its adjacent Rose Garden, and the Gift Shop.

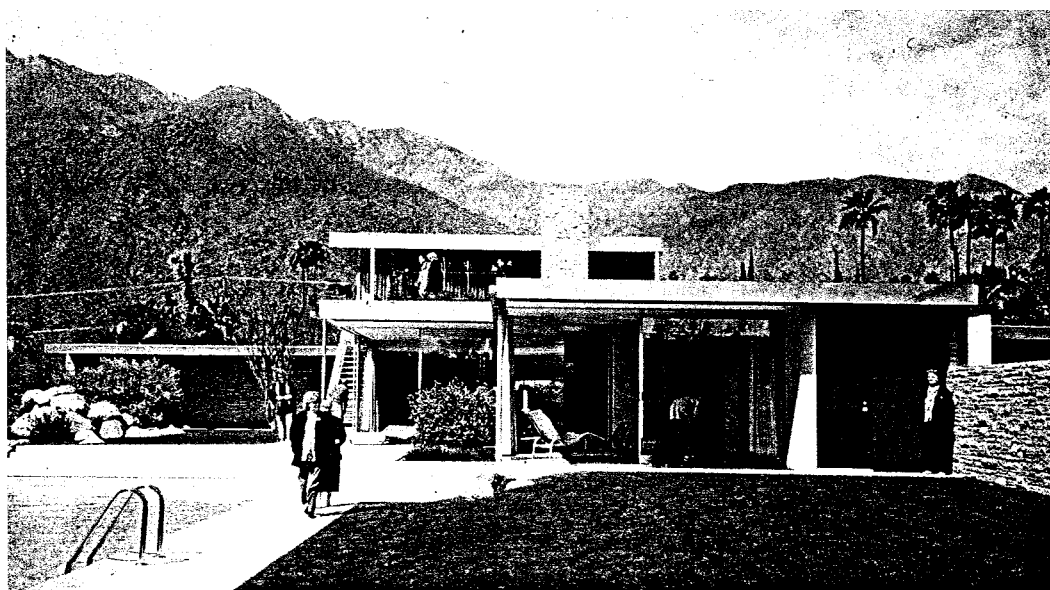
We left Planting Fields by way of Chicken Valley Road in order to get a view of the Carshalton Gates, crafted in 1712 by English ironmaker Thomas Robinson and erected at Planting Fields in 1926. We all returned to the city greatly refreshed, having enjoyed a day that combined the best in an active house museum and a public arboretum. We thank our hosts from the Planting Fields Foundation, especially Lorraine Gilligan; Elsa Eisenberg, Coe Hall Group Tour Coordinator; Rosemarie Papayanopulos, Garden Library Director; and docents Pam Lee and Kate Reardon.



Gladys Markoff-Sotomayor, Milan Hughston, Ted Goodman, and guest Michael Goldring. Photo courtesy Patricia Siska.



front: Joy Kestenbaum, Paula Gabbard, Cynthia Johnson. Back: Sherman Clarke, Diana Mitrano. Photo courtesy Patricia Siska.



Richard Neutra’s Kaufmann Desert House. Seen on the Palm Springs tour at the Annual Conference. Photo courtesy Joy Kestenbaum.

## News from the Field

Deirdre Lawrence announces that the American Institute of Graphic Arts has awarded the **Brooklyn Museum of Art** a Certificate of Excellence in the "AIGA 50 Books/50 Covers" competition. The award is for the "Artists Book" catalog selected as an example of outstanding book and cover design. The catalog, produced to accompany an exhibition held at the BMA last year, will be included in an exhibition at the AIGA's National Design Center in New York. The AIGA exhibition will travel to several national venues and the catalog will be displayed at the Frankfurt Book Fair in the Fall.

In May the **Frick Art Reference Library** announced the installation of a database of over 1,000 inventories of Dutch 16th- and 17th-century art collections compiled by Yale University Professor Emeritus John Michael Montias. Drawn largely from the Gemeente Archief in Amsterdam, these inventories contain a wealth of information that can elucidate patterns of buying, selling, inventorying, and collecting art in Holland during the sixteenth and seventeenth centuries.

Like the Getty Provenance Index's Inventories project, the Montias database transcribes information from each inventory on artists, owners, and buyers. Summary titles, prices and subjects of individual works of art are provided when possible, along with extensive research notes compiled by Professor Montias. The availability of the database to users at the Frick is the first manifestation of a partnership between the Library and the Rijksbureau voor Kunsthistorische Documentatie (RKD) in The Hague, which will eventually maintain the database as the bequest of Professor Montias. The Frick will be the only North-American site to offer access to this database. For more information contact the Library's Reference Department at [reference@frick.org](mailto:reference@frick.org), or 212-547-0641.

**The National Gallery of Art Library** announces that its recent publication, *The Patricia G. England Collection of Fine Press and Artists' Books* catalogue, by Lamia Doumato and Fine Fine, designer Margaret Bauer, has won the following awards:

- 2000–01 Association of American University Presses' Book, Jacket and Journal Show. (exhibition and catalogue)
- 2000 American Institute of Graphic Arts Award "50 Books/50 Covers." (exhibition and catalogue)
- 2001 American Association of Museums' Publications Design Competition, Honorable Mention.

**The ARLIS/NA Research Award Committee** is accepting applications from members who are in the process of doing research or have recently published a book or article. Nominations will also be accepted. New this year is the Worldwide Books Electronic Resources Award, designed to support the creation of new websites, databases, and other electronic resources. Also being offered are the H.W. Wilson Foundation Research Award and the Worldwide Books Publication Award. More information, including guidelines and applications forms, is available at [http://www.arlisna.org/index\\_\\_953.html](http://www.arlisna.org/index__953.html), or contact Natalia Lonchyna, Co-Chair of the ARLIS/NA Research Committee:

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Deadline for submission of all applications is October 4, 2001. Winners will be notified in early 2002 and will be presented with checks at the March conference in St. Louis.

## Member News

**Meg Black** was recently appointed librarian in the Robert Lehman Collection at The Metropolitan Museum of Art.

**Joy Kestenbaum** contributed articles on Calvert Vaux and his son Downing Vaux to the book *Pioneers of American Landscape Design*, (a project of the National Park Service Historic Landscape Initiative, Library of American Landscape History, Catalog of Landscape Records in the United States at Wave Hill and Cultural Landscape Foundation) published by McGraw-Hill in 2000. She was also invited to serve on the Garden Library Committee of the Planting Fields Foundation to help develop collection development and circulation policies.

**Clayton Kirking** has begun his new job as Director of the Estate Project for Artists with AIDS at the Alliance for the Arts. Clayton resigned in May as Director of the Adam and Sophie Gimbel Design Library at Parsons School of Design.

In August **Max Marmor** will be leaving Yale University, where he has spent 7 years as head of the Arts Library, to become Director of Collection Development for the Andrew W. Mellon Foundation's new ArtSTOR initiative. Max will be responsible for the development of a suite of collections responding to common curricula in the history of art and architecture, similar to the work he has been involved with recently in connection with Yale's own "Imaging America" project and very recently, as a fellow of the Digital Library Federation, with the DLF's "Academic Image Cooperative."

**William A. Peniston**, Librarian of The Newark Museum, is serving as the liaison to the Program Associates to the School of Communications, Information and Library Studies at Rutgers, the State University of New Jersey. This group includes representatives from various local library associations, mostly New Jersey chapters of national organizations. They meet twice a year with representatives of SCILS to discuss our own activities and other library issues.

**Jeffrey Stephens** has been promoted to Assistant Division Manager in the Fine Arts & Recreation Division of the central library of the Queens Borough Public Library.

**Eric Wolf** is the new Assistant Cataloger at the Frick Art Reference Library.



Claudia Hill and Elizabeth Broman at the Norton Simon Museum, Pasadena. Photo courtesy Joy Kestenbaum.



In Los Angeles: Jeffrey Stephens and his wife, Elizabeth Parry, Paul Glassman, Tammy Wofsey, and Ann Abid. Photo courtesy Christina Gjertsen.

## Jobs

### **Associate University Librarian and Director of the Adam & Sophie Gimbel Design Library, Parsons School Of Design**

New School University seeks candidates for the position of Associate University Librarian and Director of the Adam & Sophie Gimbel Design Library. The Gimbel Library serves the Parsons School of Design, one of the largest degree-granting colleges of art and design in the nation.

The AUL/Director is a member of the library management team, and reports to the University Librarian. Responsibilities include management of Gimbel Library operations-personnel, budgeting, collections, services and facilities. Other duties include leadership in the integration of information technologies; long range planning; writing grant proposals. A complete description is on our website at: <http://www.newschool.edu/admin/hr/21097.htm>

Qualifications: ALA-accredited MLS, undergraduate degree in art history, art or design field; ability to provide leadership in an art library; understanding of developments in information technologies; at least three years of appropriate experience in a comparable setting. Graduate degree in appropriate field preferred.

Competitive salary and full benefits. Submit a letter of application, resume, names, addresses, phone numbers and e-mail address of three references to: Gail Persky, University Librarian, New School University, 65 Fifth Avenue, New York, NY 10003. New School University is an affirmative action, equal opportunity employer.

### **Librarian, Collections Management, The Museum of Modern Art**

The Museum of Modern Art Library seeks candidates for the position of Librarian, Collections Management. This senior management position coordinates all technical aspects of acquisitions, processing, and cataloging of Library materials. This includes training and documentation of local policies and formulating and revising workflows. The incumbent to this position will also oversee the operation of Endeavor's Voyager system including training, documentation of local policies, and the extension of these services to other departments.

Successful candidates should have an MLS from an ALA-accredited program, with an additional MA preferred. A proven knowledge of all library procedures in an automated library environment is essential. Given the nature of the collections, experience in research libraries/special collections, especially the history of art, is preferred, in addition to a strong working knowledge of one foreign language. Knowledge of cataloging principles and procedures including AACR2, LC Subject Headings, and USMARC formats, preferably in an RLIN environment, is required. This position will serve as part of the Library's senior management team and due to The Museum's imminent expansion, this position is a key one in redesigning the Library's organizational structure. Qualified candidates will have strong verbal and written communication skills, experience in procedure development and writing documentation, and superior organizational skills.

We offer a competitive salary with generous benefits. Please send c.v. and cover letter to The Museum of Modern Art, Recruiter LCM, 11 West 53 Street, New York, NY 10019, or via email to [jobs@moma.org](mailto:jobs@moma.org). More information on the Museum and its research resources may be found at [www.moma.org](http://www.moma.org).

## Jobs

**The New York Public Library**, has two challenging opportunities in the Wallach Division of Art, Prints and Photographs at its historic midtown Manhattan location.

### (1) Chief, Art Information Resources

Responsible for administration of staff, services, and collections in Art and Architecture Collection. Develops, executes, and evaluates strategic vision for collection development and public services, with emphasis on access to art information resources in a networked society. Provides outreach to users and develops partnerships with other institutions. Positions Collection in a digital environment and creates Art and Architecture component of Wallach Digital Gallery.

Qualifications: MLS from ALA-accredited institution and graduate degree in art history or fine arts (or equivalent combination of education and experience). Experience administering art-reference facility and demonstrated ability to plan and implement digital programs. Fluency in a foreign language required.

### (2) Curator, Photography Collection

Responsible for administration of Photography Collection, including over 300,000 original photographs, photo-illustrated books and reference works. Manages visitor services, arranged classes, acquisitions, collection development, budget preparation, exhibitions, loans and preservation initiatives. Collaborates with other curators to implement and develop Wallach Digital Gallery.

Qualifications: MLS from ALA-accredited institution and graduate degree in art history (with emphasis in history of photography) plus broad knowledge of literature of history of photography and its technical evolution (or equivalent combination of education and experience). Experience administering diverse photography collection within research library or museum and proven ability to plan and

participate in digital projects. Interest in current exhibitions and photography market and working knowledge of a foreign language required.

Complete descriptions and qualification requirements at <http://www2.nypl.org/home/hr/jobs/index.htm>

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From the "Murals of East and South L.A." tour at the ARLIS/NA Annual Conference, March 31, 2001.  
Photo courtesy Christina Gjertsen.