



ARLIS/New York News

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

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Spring 2005

From the Chair

By Ken Soehner

I am pleased to report that our chapter is thriving. We have more members than ever, our programs are rich in content, and our members continue to offer strong leadership, wise counsel and innovative thinking. As our Treasurer's report demonstrates, even our finances are solid.

Among the 13 ARLIS chapters, ours is by far the largest. This should not come as a surprise. The art libraries in New York comprise the largest and most comprehensive collections of any city in the country. Only Paris, London and Berlin offer comparable resources, but it would not be difficult to defend the position that New York's art library resources surpass those of even these great cities. I know that we all agree that the assemblage of art librarians that comprises ARLIS/NY is simply incomparable. ARLIS/NY members work at large universities, colleges, world class museums—large and small—art schools, design schools, art galleries, auction houses, publishers, nonprofit institutions, and other organizations where research on and about works of art is the primary mission-driven activity. We share great pride in our city and all that it offers. Among the city's rich resources is the group of committed and distinguished colleagues that make up the membership of ARLIS/NY.

Those who live elsewhere are often amused (and sometimes irritated) at the fact that New Yorkers have a tendency to see New York as the center of the world. I suspect that the few who question this proposition, which has always seemed self-evident to me, were willing to concede the point during installation of Christo and Jeanne Claude's Gates in Central Park. This was a glorious and uplifting occasion. More than 3 million people walked through Central Park to participate in this extraordinary event. On opening day, Saturday, February 12, the Thomas J. Watson Library sponsored a reception for a small group of colleagues visiting from New England, and this

gathering quickly turned into a reception for more than 70 colleagues from near and far who had come to join in the celebration of the Gates.

This year we will continue the momentum developed through the leadership of our past chair, Judy Connorton. Judy has set an example of professionalism, graciousness and good humor that continues to inspire me and the other members of our board. Fortunately, Judy stays on the board as past chair. I would also like to thank Heidi Hass who served brilliantly as our secretary for two years. It is a challenging position and one that is central in maintaining order, consistency, and direction for the board. Tony White (Art Librarian at Pratt Institute) has filled this position and I can assure you that he is off to a great start. Once again, Sherman Clarke deserves our thanks, this time for his heroic work on creating a smooth and effective listserv for us. Only those who struggled in the past with the former Yahoo system can appreciate the full value of this development. As he has so many times before, Sherman took charge and made a difference.

ARLIS/NY is fortunate to have the continuing services of a committed and talented board and on behalf of our membership I would like to thank Alexandra de Luise, Erin Elliot, Caitlin Kilgallen, Suz Massen, James Mitchell, Faith Pleasanton and Tony White for their dedicated service to ARLIS/NY. I would like to remind you that Erin Elliot is our capable membership secretary. Please make sure that you have sent your membership renewal to Erin. You will find a renewal form on the ARLIS/NY web site. While we are on the subject of membership, I would like you to encourage your colleagues to join ARLIS/NY. I am sure we all know one person who, for inexplicable reasons, has not yet joined our group. Please identify them, persuade them and see that they join. We are now 187 members and I would like to end the year by going over 200.

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2004 ARLIS/NY Executive Board

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Contributors

Judy Connorton, Claudia Hill, Suz Massen, James Mitchell.

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Send renewals, changes of address, and contributions to Erin Elliott, Membership Coordinator, ARLIS/NY, Bard Graduate Center, 38 West 86 St, New York, NY 10024.

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Report from the Chair, continued

ARLIS/NY programs this year began on the sixth of January. Robert Faber's presentation of the new *Oxford Dictionary of National Biography* was appreciated by more than 70 members of ARLIS/NY. Although the new Oxford *DNB* has been subjected to regular petty abuse in the letters column of the *TLS*, Robert's presentation and this extraordinary new resource were received with great praise and enthusiasm from those attending. Many thanks to Robert and to Oxford University Press for funding the reception.

By the time you receive this we will have met at New York's legendary bookshop, Strand Books. With the purchase of the stock of Hacker Art Books, Strand has increased its offering of art books, which are now located on a new second floor devoted to the subject. Fred Bass, the owner of Strand, and his daughter Nancy will talk about the history of the shop, current trends in art book publishing, and their increased activity in selling art books. Fred is a legendary character (for all the right reasons) in the book trade and he will provide a reception for us after the presentations. I am sure this will be an enjoyable and informative program.

JSTOR's new developments relating to art historical journals will be the topic of the ARLIS/NY program that will take place on April 26 at 3 p.m. in the Douglas Dillon Board Room at The Metropolitan Museum of Art. Heidi McGregor, Director of Publisher Relations at JSTOR, will discuss the collection development work that has occurred in our area, and we will learn about the new journals to be added to this increasingly rich resource for the history of art. Heidi will also discuss future directions for JSTOR, including additional content development and pricing models that are being considered. Heidi has been with JSTOR for seven years and I have asked her to share some tales from the trenches, including working with publishers, changing imaging specifications, and copyright issues. You will find more details on this program in the newsletter.

There will be additional programs throughout the year. We will have presentations on both online and print resources and digitization efforts, and I would like to organize another program on a book to be published in the fall. Now that the weather is becoming more agreeable, I would like to plan gallery outings and visits to one or two of the not-for-profit art centers that organize important exhibitions. I will also arrange day trips to some of the great university art libraries outside of New York, but within a reasonable travel distance. We will have many opportunities to learn about new developments in our field, see original exhibitions, and to share the good company of the many members of our community.

With the ARLIS Conference in Houston soon approaching, I would like to encourage everyone to look out for Lauren Edison, the winner of our Celine Palatsky Travel Award. Lauren is a student at the library school at Pratt and she is working as an intern at the Morgan Library. I am sure that ARLIS/NY members will offer her a warm welcome in Houston and will actively introduce her to as many of our colleagues as possible. It promises to be a great conference and I look forward to seeing you there.

Treasurer's Report: End of Year Report 2004

By Caitlin Kilgallen

INCOME

Bank Balance as of January 1, 2004	\$ 7300.74
2005 Dues payments/Contributions from members	\$ 1575.00
Sponsorships:	
Knoedler	\$200
LibroCo	\$1000
Christie's	\$200
Prestel	\$500
subtotal:	\$ 1900.00
Advertising 2004 newsletter:	
Asian Rare Books	\$130
Ocker & Trapp	\$260
subtotal:	\$ 390.00
Holiday party travel award raffle	<u>\$ 193.00</u>
TOTAL	\$11358.74

EXPENDITURES

ARLIS Annual Conference 2004 welcome party contribution	\$ 500.00
New York Technical Services Librarians meeting contribution	\$ 50.00
Newsletter v. 25, nos. 1-4	\$ 86.31
Election '05 mailing costs	\$ 120.00
Flowers	\$ 51.41
Gift for outgoing chair	\$ 97.77
Election '05 mailing costs	\$ 120.00
Met Museum Father Justin event (April 28, 2004)	\$ 951.34
Honorarium for Dessof Choir singers at Frick holiday party	\$ 100.00
Bank service charges (Jan.-Dec.)	<u>\$ 163.24</u>
TOTAL	\$ 2240.07

BANK BALANCE as of December 31, 2004	\$ 9218.67
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Recent Chapter Events

ARLIS/NY, OUP, DNB

By Suz Massen

On January 6, 2005, the Metropolitan Museum of Art and Oxford University Press hosted a demonstration of the new online version of The Oxford Dictionary of National Biography (DNB) for members of ARLIS/NY. Several members attended to find out what new content and features are being offered with the recent publication of the revised DNB in the fall of 2004.

Robert Faber, Project Director of The Oxford Dictionary of National Biography, gave a lively presentation highlighting the revisions made by Oxford University Press of the DNB and summarizing the more than twelve year process of creating the new edition. The online version impressed the attendees with its advanced search options, cross-references, and images. The revised version of the DNB contains an illustrated collection of more than 50,000 biographies of the men and women who shaped British history, from the fourth century BC to the year 2001. The online version is updated three times a year.

After the demonstration, Oxford University Press sponsored a reception to allow attendees to catch up with colleagues and ask questions about the DNB.

Gates Reception at the Met

By Tony White, with thanks to Judy Connorton.

The Watson Library hosted a wonderful reception with wine and cheese for members of the ARLIS New England Chapter on February 12 to celebrate the opening of the Gates project in Central Park. About 40 ARLIS/NY members gathered for this event. The reception was held to welcome members from the New England Chapter of ARLIS. Chapter representatives included Rachel Beckwith and Rachel Resnik, both from the Massachusetts College of Art Library in Boston. Additional guests included a few Australians, a few Canadians, and several unaffiliated guests. Shortly after the reception began several members went to the roof to view the Gates, however, the view was not as brilliant as hoped, confirming Christo & Jeanne-Claude's opinion that the Gates were best viewed from street level. Nonetheless, guests received a warm welcome from members of the ARLIS New York chapter . . . and a good time was had by all.



The Toronto contingent: l. Karen McKenzie, Art Gallery of Ontario; r. Jill Patrick, Ontario College of Art & Design



New England group: l. Rachel Beckwith (her husband on r. Andrew); center, Rachel Resnick, NE Chair-Elect.

Photos by Judy Connorton.

Librarians at the Gates

By Elizabeth Broman and Stephen Van Dyk

Stephen Van Dyk, Chief Librarian of the Cooper-Hewitt, National Design Museum, helped install the long awaited "Gates" in February in Central Park. The Gates, originally conceived and designed by artists Christo and Jeanne-Claude in 1979, consisted of 7,532 sixteen foot high saffron colored arches, each with seven feet of nylon fabric hanging from its cross piece. The installation, lining more than 23 miles of pathways in the park, was the largest art project New York has ever seen.

Christo and Jeanne-Claude announced at the ARLIS/NA plenary session in New York last spring the need for workers to install, monitor and disassemble gates beginning in February 2005. Stephen consulted Christo's website and applied online to become one of 600 workers required to install the Gates. Thereafter, numerous online correspondence was received from the Christo staff outlining the scope of the project, schedules, and the requirement of having the basic skills of being able to use a wrench, screwdriver, and a level.

Upon being accepted, Stephen was given notice to attend a four hour orientation on February 4th at Christo's warehouse in Maspeth, Long Island. He had the good fortune to run into Claudia Hill (a librarian at Columbia & fellow ARLIS member) en route to the orientation. Claudia documented the afternoon with numerous photos and notes in her journal. At the orientation, Stephen completed employment paperwork, was photographed for an ID, introduced to the project engineers (Vince and Jonita), and was given hands-on training in the installation of a leveling plate, and the assembling and erecting of an actual gate. After this training session, Christo and Jeanne-Claude gave the entire group a short talk on the history, process, meaning and importance of the project. With this information, they stated, the installers could adequately respond to questions from the public as the units were erected in the park, acting as "ambassadors" for the artists.

On February 7th, Stephen arrived at 7a.m. at the boathouse in Central Park, along with the other 600 workers, to get his assignment for the week. The group was divided into 75 eight-person teams which would each be responsible for erecting 100 gates. Stephen's team was assigned to area 6, section 4 that covered the Upper West Side near 100th Street off Central Park West. His team was a diverse and very friendly group consisting of Yoshi (a textile designer from the Bronx), Linda (a sculpture student from New Jersey), Joy (an architect working at the Brooklyn Museum), George (a manager of a recording studio on the west side), Michael (an owner of a graphic design studio in Brooklyn), Tim (a conceptual artist from Omaha), and Ross (a 21-year-old from Nashville discovering the city for the first time).

continued on next page.

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Librarians at the Gates, continued

Progress was slow at first as the team got the routine down and learned how to work together effectively. Only twelve gates were erected that first day. On the second day, thanks to warm weather and an eager and better coordinated team, thirty one gates were installed. By Thursday, nearly all of the 100 gates had been erected, leaving Friday open to meet with other teams and to have Christo and Jeanne-Claude sign the back of each worker's vest uniform.

I had the opportunity to see and photograph Stephen and his team during the week and to watch the gradual evolution of the project and to share in their enthusiasm. Excitement was high in the city throughout the week and despite the cold and wind, when I arrived on Saturday morning the sun was shining and Central Park was teeming with people—with their dogs, on skates, bikes, and in strollers. My first glimpse of unfurled panels billowing in the wind was absolutely exhilarating. The sunlight and shadows on the brilliant, translucent fabric were constantly changing and they were simply awesome.

I found Stephen's team and witnessed the gates coming down: the fabric (bundled on each gate crosspiece) was ceremonially unfurled by pulling apart the cocoon-like covering with a hook attached to a long pole. The crowds followed and cheered as each gate was unfurled. By mid-day Saturday, all 7,500 gates had been unfurled resulting in a sea of flowing saffron fabric.

Stephen enjoyed the experience and was very thankful that the weather was relatively warm and dry for the installation. He also liked the camaraderie of working with an energetic team, the great lunches (sumptuously served on real china) at the boathouse every day, and the coordination of the project by the staff. He noted: "It was remarkable how accurately the design drawings were in portraying the project, and how well they accentuate and enhance the flowing landscape and meandering walkways of Olmstead and Vaux's design."

In the past weeks, The Gates have won the hearts of most New Yorkers and the throngs of visitors who came to Central Park. They have truly transformed the park. Stephen remarked: "It was a great way to get people talking and thinking about art." He is happy to have participated in this once in a life-time experience.



Claudia Hill, in official Gates uniform.



l to r: AnnaMaria Poma-Swank, Karen McKenzie, Barbara Reed; another visitor; Ann Abid.

Photos by Judy Connorton.

More photos on page 8.

Member News

We welcome the following new members to ARLIS/NY for 2005:

Gerald Beasley – Director, Avery Library, Columbia University
Caley Cannon – Reference Clerk/Student, Pratt Institute
Karen Cognato – Librarian, Comsewogue Public Library/Student, St. John’s University
Patricia Cutright – Director of Libraries, Pratt Institute
Lauren Edison – Student, Pratt Institute
Lila Freeman – Brooklyn Public Library
Maura Hayes – Student, Pratt Institute
Karyn Hinkle – Student, Pratt Institute
Joan Michaela A. Jocson – Student, Pratt Institute
Dan Lipcan – Library Associate, Metropolitan Museum of Art
Jill Luedke – Student, Pratt Institute
Sarah McCleskey – Head of Access Services, Hofstra University
Julie Mellby – Princeton University
Catherine Miele – Library Associate, Metropolitan Museum
Maggie Portis – Student, Pratt Institute
Karan Rinaldo – Library Assistant, Museum of Modern Art
Sara Roemer – Student, Pratt Institute
Renée Watson – Librarian, Metropolitan Museum of Art
Brenda Wegener – Senior Librarian, Queensborough Central Library

From the Field

Several local museum libraries have announced major enhancements to their catalogs recently:

The Metropolitan Museum of Art has redesigned WATSONLINE to include six “scopes” that provide the ability to search specific library collections (periodicals and auction catalogs) as well as specific libraries within the Museum, without searching the entire catalog. The scoped libraries are Cloisters, Costume Institute, Uris, and Menschel (Department of Photographs). The redesign team included Watson Library staff members Lisa Beidel, Claudia Funk, Oleg Kreymer, Linda Seckelson, Deborah Vincelli, and Renee Watson, and from the Lehman Collection, Meg Black.

The Watson Library has also completed the retrospective conversion of its collection of books and serials. In the past 18 months 36,000 records for books and serials, 22,000 records for artists files, and 73,000 auction sale catalog records have been added. Daniel Starr managed this milestone project that added more than 130,000 Watson Library records to WATSONLINE. They are currently working on the final stage of the recon, the conversion of the remaining 20,000 auction sale catalog records.

The Frick Art Reference Library likewise has loaded into their FRESCO catalog all records for their collection of more than 74,000 auction sale catalogs, dating from the 17th century to the present. FRESCO screens have a new look to accompany the improved database. Because of the special nature and research uses of auction catalogs, you may search them separately in FRESCO, or choose to include them in general searches of the entire catalog. The FRESCO Enhancement Committee (Mark Bresnan, Rodica Krauss, Suz Massen, Kerry Sullivan, and Deborah Kempe) worked closely with Floyd Sweeting and Julie Shean of the Information Systems Department to develop the new features.

The American Folk Art Museum’s Shirley K. Schlafer Library has launched its first online catalog. Supported by a recon grant from METRO, the library’s card catalog of nearly 9,000 bibliographic records was converted and loaded into the opac. Currently they are using Caspr’s LibraryCom ASP service, until additional funding can be secured for a full-fledged ILS. As part of the project, the library’s periodicals and videotapes were cataloged for the first time, and preparations are being made for the inclusion of records for auction catalogs, museum archives, and artist files.

Pratt SILS, 2nd Summer Institute in Florence

The Pratt School of Information and Library Science is accepting applications for the Florence 2005 summer program which will take place from May 28–June 18. Students will join professors AnnaMaria Poma-Swank and Tula Giannini in exploring local library and museum resources, and doing individual research. Please visit the Florence 2005 Summer Program website for further information and an application form: <http://rand.pratt.edu/~giannini/florence.html>

Upcoming ARLIS/NY Event: JSTOR at the Met, April 26

Chapter chair Ken Soehner has arranged a program on JSTOR's recent addition of art historical journals, to be held on April 26 at 3 p.m. at The Metropolitan Museum of Art. Heidi McGregor, Director of Publisher Relations at JSTOR, will discuss the development of this collection, as well as future plans being considered for JSTOR's content development and pricing models. Heidi has been with JSTOR for seven years and will share some interesting tales from the trenches, including working with publishers, changing imaging specifications, and copyright issues.

This will be a great opportunity to learn more about JSTOR, one of the most exciting developments in our field, and certainly one of the more promising demonstrations of our electronic future. We have scheduled plenty of time for questions after her presentation, which will be held in the Met's Douglas Dillon Board Room. There will be a reception in Watson Library following Heidi's talk. Please RSVP to nancy.mandel@metmuseum.org. Admission buttons will be available at the Group Registration Desk in the Museum's Great Hall. Please allow yourself 10 minutes to get to the Board Room.



The D.C. contingent, at the reception at the Watson Library.



The Gates.

Photo by Cindy Wolff.

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