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Investigating a Special Library:

The Bernice Bienenstock Furniture Library

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Abstract

The Bernice Bienenstock Furniture Library sits in a prominent granite house on North Main Street in downtown High Point, NC. The structure was built during the 1920's by a local doctor, who eventually sold it to Mr. Sandy Bienenstock in 1972, owner of the publication *Furniture World*. Due to this publication Mr. Bienenstock was heavily involved in the furniture industry, which was High Point's main industry until recently. Bienenstock's interest in furniture through the years was unwavering, and he sought to collect many rare monographs on furniture design and furniture history, totaling upwards to 2500 volumes. Upon buying the house on North Main Street, Bienenstock brought his collection from New York to High Point and opened up the residence as a non-profit research library then called the "Furniture Library Association." This library was led by a board of directors tied with the local furniture industry and was managed solely by Bienenstock who lived and worked in the library until 1985, when Carl Vuncannon was hired as head curator. In 1984, with the passing of Mr. Bienenstock's wife, Bernice, the library was renamed "The Bernice Bienenstock Furniture Library." Ms. Karla Webb is the current curator for the library, hired in 2010. As graduate students from the University of North Carolina at Greensboro's Library and Information Science program, we were fortunate to interview her and take a tour of this unique, special library. We were able to investigate four key areas about the library including the facility and history of the library, librarian's role, the unique collection, and the needs of its users and patrons.



### The Facility and the History of the Library

The Bernice Bienenstock Furniture Library is located at 1009 North Main Street in High Point, North Carolina. The library is open Monday through Friday from 9 am to 12pm and 1 pm to 5 pm. Special hours can be made by appointment. The library's website is [www.furniturelibrary.com](http://www.furniturelibrary.com).

The library is housed in a home that was built by Dr. Grayson in the early 1920's. Because of the rail lines into High Point, the house is built of granite hauled from Mount Airy, North Carolina. After the Graysons died, the house was bought by their friends, the Bienenstocks in 1972. The house has a historic preservation designation.



Sandy and Bernice Bienenstock founded the furniture library. In 1972, the library was officially listed as a non-profit organization and was called the Furniture Library Association. The Bienenstocks were originally from New York City and Sandy Bienenstock was the owner of Furniture World magazine. The magazine is still being published today by his son and grandson. As a result of owning the magazine, Sandy

Bienenstock was heavily involved with the furniture industry that was centered in High Point. When he moved from New York, he brought his personal collection of 2000 to 2500 books which became the basis and foundation of the library's collection. At the time, the Bienenstocks lived on the second floor of the house while the library was located downstairs on the main floor. After Bernice's death in 1984, the name of the library was changed to the Bernice Bienenstock Furniture Library. Sandy Bienenstock died in the late 1980's.

Sandy Bienenstock was passionate about having a research library and facility for furniture designers to come and do research work. He felt it was important to the future of the industry. People in High Point treated him like royalty and donated much of the furniture that is in the library today. Mr. Bienenstock had another passion: education. He felt strongly about providing a scholarship fund for students in the field of furniture related design, and in the 1980's he provided seven scholarships to four colleges. Each scholarship was for \$500. Today the library currently funds thirty, \$500 scholarships totaling \$15,000 a year at sixteen different colleges. The number of scholarships at a particular college is contingent on the size of the furniture program. The recipients have to be majoring in interior design, furniture design, or a home furnishings related field. The dean of the program chooses the recipient(s) and the library receives the name and qualifications of the recipient prior to the scholarship sending a payment. There is a subcommittee of the board of the library who determines the scholarship criteria and the schools that will receive the scholarship(s). They research the programs to find out which colleges have the best, and most well established programs. Even with such planning, the board discovered this year that two schools no longer have programs in furniture design, due to the ongoing decline of the furniture industry. Sadly, many of the trade school programs no longer exist as globalization continues to change the industries that were once prevalent in the United States. The board is constantly looking to add new schools with relevant programs and currently, the list includes Rhode Island School of Design, North Texas University, Kendall College, The Pratt Institute and others. In the 1980's, Sandy Bienenstock started selling books within the Library so that that proceeds could fund these scholarships. It should be noted that these books are not from the main collection, but are purchased beforehand with the intent to sell for fundraising.

The research library is funded through an endowment set up by Sandy Bienenstock and managed by a stock brokerage firm. Since the endowment is invested in stocks and bonds, the economic downturn has affected the fund, but most of it has recovered at this present date. Sandy

Bienenstock enjoyed traveling around the world and collected items such as ivory and African artifacts. Most of these items have been sold and the money added to the endowment. With the economic recession, the daily needs have been met but they look carefully at other expenditures. For example, no one travels to the Atlanta furniture market to sell books any longer. Surprisingly, the curator said that there isn't a solid budget on paper. She just calls the broker once a month to transfer funds into a checking account when there is a need. Expenses and revenues vary from month to month but usually the library staff can plan on different events and expenses throughout the year. For example, December is historically a good month financially as donations come in. When there is a large anticipated expenditure, like the roof repair, the executive board meets to make the final financial decisions.

The library has a board of directors. Sandy and Bernice Bienenstock's grandson, Russell, is a member of the board. A list of the directors and their positions appears in Appendix B. Eight members of this group form the executive committee and meet several times a year. Everyone lives in the area except for Russell Bienenstock, who lives in New York. By law, the board has to meet in the library once a year in order to maintain the library's non-profit status. At the annual meeting Ms. Karla Webb makes a state of the library presentation and the treasurer reviews the audit report.

While there isn't a formal mission statement for the library, Karla Webb stated that the library "[is planning] to be here forever." She feels that if they are good stewards of the endowment, the library will continue its existence. The primary objective of the Furniture Library is to meet the research needs of the furniture industry, the design community, and continue to educate the public. The library also operates a "book store" of titles related to the furniture industry which supports the scholarship program. The board wants to concentrate on selling really high quality, serious furniture-related books and hopes to increase the amount of the individual scholarships it gives. In addition, the library provides space for meetings and seminars for design teams and other educational groups. The 2-3 year plan that

the board and curator have set is to weed the collection down enough to move the entire collection on the main floor (currently the collection is currently spread out throughout the building) so that a lecture room can be built on the second floor for educational programs and conferences.

### The Curator's Role

Mrs. Karla Webb is the manager of the Bernice Bienenstock Furniture Library. Her official title is 'curator', which by definition is a person who is a custodian of a collection. Karla is currently the sole employee of the library and she reports to the Board of Directors. Karla became curator in December of 2010 when Mr. Carl Vuncannon retired after 25 years of service. Karla worked for the Furniture Library full-time in the early nineties for about four years with Mr. Vuncannon previously before becoming the sole curator. When Mr. Vuncannon announced his retirement, the Board of Directors called and asked Karla if she would be interested in interviewing for the position. While Karla is not a degreed librarian, she did have two main advantages. First, she had a history with working with the library. When she was in college, she worked for Mr. Bienenstock selling books for the Library during the furniture markets. Secondly, Karla had lots of varied experience within the furniture industry. She holds an associate's degree in Interior Design from Randolph Community College and has even owned her own design firm. When the board called her to offer her the position, she was more than ready to take a break from her personal design work. In her own words, she was "burnt out from it." She thought accepting the curator position would be a good opportunity to do something she loved and to once again join the library.



While Karla hasn't been in her position that long, she believes that it suits her. She was given fair warning by the board that the position might get a little lonely at times. During slow months, it is not unusual for the library to only get a dozen or so visitors over the course of a few weeks. That hasn't bothered Karla in the least. In fact, she has tried to take advantage of any slow time she's had, keeping herself busy learning the business side of bookkeeping, doing payroll, handling scholarship development, and selling books online and at other organization's events.

There are no volunteers at the Furniture Library at this time. If Karla is sick or something prevents her from coming to work, the library simply doesn't open that day. If she knows ahead of time that she'll be out, she might leave a note on the door. In the case of something major happening or a planned vacation where she might be out for several days, the former curator and his wife are on call to come in and help.

Being the sole staff person, it is up to Karla to keep the library running smoothly. Karla admitted the way the library is set up is "a little frustrating." She describes herself as an "organized, specific person" and the library in its current arrangement unfortunately is not organized well. She also stated one of her priorities is to ensure that the library stays relevant to the community.



The library is currently a member of the local Chamber of Commerce. The previous curator was a member of the High Point Rotary Club, but Karla said she won't be joining. The library's board wanted her to join another group instead –

“WithIt” - “Professional Women in the Furniture Industry Today” which, according to Karla, is “a huge group doing big things.”

Other community organizations the library is not a member of, but are partners with are:

- The Furniture Hall of Fame - the library sells books they produce
- The High Point Museum - the library sets up in an area with them at Market
- The Visitor’s Bureau - the library has put things in their display case before

Karla talked with us about what she felt are the pros and cons of her job. The big plus for her is being a part of the education process for the furniture industry - specifically the scholarship program. Another positive aspect is what she calls the “2-3 year plan.” That plan is to get the library organized and updated in the next two to three years. This plan is encouraging for her because, although it is going to take a lot of work, she likes projects that challenge her and she also likes to accomplish something she feels is important. The main challenge of the job is that managing the Furniture Library solely is a lot for one person to take on themselves. However, she feels up to the challenges and encouraged us to come back in a year or two to see how she’s done.

### The Collection

When Sandy and Bernice Bienenstock incorporated the Furniture Library Association, they had between 2000 and 2500 volumes in their collection. Currently, the Bernice Bienenstock Furniture library has more than 6000 volumes. It is a comprehensive collection of books on furniture, architecture, textiles, finishing, ornaments, and accessories – in short anything that relates to the design of home furnishings. Its specialty obviously is furniture, however. The overwhelming majority of the Library’s collection relates to furniture and is frequently used for inspiration for furniture design. While many of

these books are in English, a great many are in other languages such as French, German, a variety of Scandinavian languages, and various others. While neither the present curator, Ms. Karla Webb, nor the majority of the Library's patrons can read these languages, the books are still of great value to the library as they contain beautiful and detailed illustrations that furniture designers can draw upon for inspiration. Additionally, the library holds a nearly complete run of *Furniture World* magazine, as Sandy Bienenstock was not only the founder of the library, but also the owner of *Furniture World*. Moreover, they hold more or (frequently) less complete runs of more or (again, frequently) less valuable periodicals relating mainly to the American furniture industry. The reason for the lack of completeness in the Library's periodical holdings is due to the fact that, with the exception of *Furniture World*, the overwhelming majority of the periodicals are from donations. This means that the library must be content with what it can gather, and keep only those that help to contribute to full runs of serials.

Also, the Library holds a few items that do not relate, or relate only indirectly, to furniture and home furnishings. For instance, Ms. Webb noted that the Library's most valuable item, at least in terms of dollars, was a complete set of the Diderot *Encyclopédie*. This classic of enlightenment thought had at one point been professionally valued at around fifty thousand dollars.

The oldest items in the collection dated back to the seventeenth century. The Library owns one book bound in a pale substance that Mr. Bienenstock had been fond of claiming was actually human skin. This, however, remains unverified and Ms. Webb considered it far more likely that it was a pig skin. Other items of interest in the Bienenstock library's collection were the vellum marriage certificate for one British Lord Gilbert, the sponsor of famed cabinet maker Sheraton, and ivory statues collected by Mr. Bienenstock in his travels around the world. A final item held in the Bienenstock collection worth noting is the first American



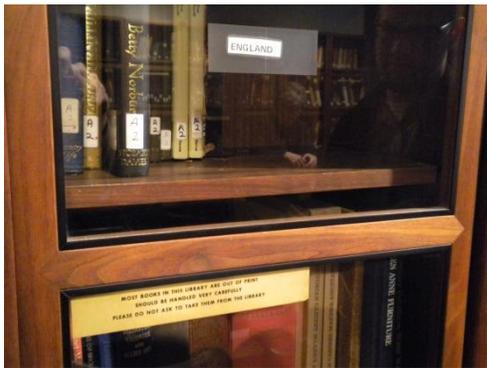
**Display of the works of Sheraton, Chippendale, and Hepplewhite**

edition of *Thomas Sheraton's Complete Furniture Works*. This is worthy of note more for the significance that Mr. Bienenstock placed on the ponderous tome than for any value of its own. Bienenstock's *Furniture World* magazine published the book, and he thought enough of it to sign many of the five hundred copies printed, according to Ms. Webb. A late eighteenth century edition of *The Cabinet-Maker and Upholsterer's Drawing-Book* by Sheraton resides under glass with the print works of two other noted upholsterers, Chippendale and Hepplewhite, in a museum-like display.

An interesting facet of the Bienenstock Library is their collection development policy – or rather, their lack thereof. As has been noted elsewhere, the library, a nonprofit organization, maintains a small bookstore dedicated to selling high quality books on furniture and furniture design. The proceeds from this store go to support the Library's scholarship program. The Bienenstock Library's collection development policy is basically that if they buy a book to put in their store, they buy a copy to keep in their collection. There is no specific policy other than high quality material for which they perceive there to be a nice niche market for them to fill. This has actually led to rather a strange occurrence. Before the rise of the Internet, Google, and Amazon, the Library did quite a good business selling these books – particularly so at the biannual Furniture Market, where they would tend to sell over one hundred thousand dollars' worth of books between the two Markets. As sales began to taper off due to the changing economic environment, the Internet, and the decline of the American furniture industry, the previous curator continued to order the same number of books, apparently under the impression that they would somehow sell themselves at the next Market. The inevitable result of this is that the Library's inventory that is for sale is actually larger than its permanent collection. In some cases, those books have been sitting for more than 20 years. This is not to say that some special libraries can certainly perform quite well without a designated collection development policy. The Bienenstock Furniture Library has managed to build a diverse array of resources and, considering the narrowness of their focus, a broad collection. However, if the Library had implemented a collection development

policy that could be reviewed annually they might not have wasted all that money purchasing books that are now next to worthless. While it would not guarantee that money would not be wasted, a collection development policy might at least have kept the size of the Bienenstock's inventory in check. None of Mr. Bienenstock's original collection is ever weeded due to their rare nature, but Karla admitted that throughout the years there has been a large amount of market books that have been added to the collection that should be weeded. Karla envisions that the full collection will be weeded in a year or two, with board approval.

The Bienenstock Library's collection, extensive though it may be, is organized in a very peculiar manner. Obviously the standard methods of organizing library collections will not work for a collection as specialized as is the Bienenstock's. Mount and Massoud note in their textbook on special libraries that it is not at all unusual for "many special libraries and information centers" to "create their own classification systems because the systems designed for general use are not detailed enough" (p. 167). So it is understandable that when setting about to organize his collection, Mr. Bienenstock would have

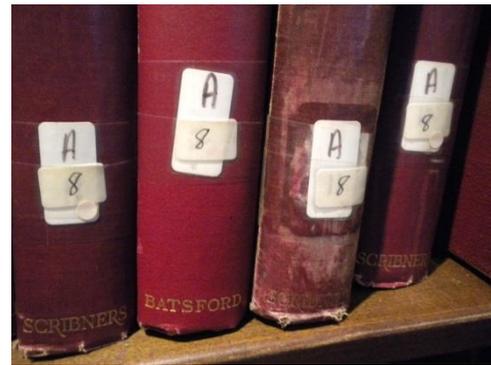


**The "England" section**

done so in a manner markedly different from that used in most libraries. However, the system that he ultimately devised and that the curator after him, Ms. Webb's predecessor, continued, has a number of flaws. For instance, there is little consistency in the manner in which books are divided by subject heading. Mr. Bienenstock divided books among several different groups such as "English/French," "German," "Textiles," "Ornaments," etc. Theoretically, all of the books about textiles should be in the "textiles" section. However, because Mr. Bienenstock also chose to divide books by country as well, some of the textile books are actually in the "English/French" section. If this were the only anomaly, Bienenstock's system might still be worth using. After all, no matter how hard one tries,

there will be problems with any classification system when an entire collection orbits around the subject of furniture. However, he also arranged the books within a given section by a very unusual method. Each section was given a letter. Each shelf within a section was then given a number. The call number for a book would then be the letter of its section and the number of its shelf. Within each shelf, books were not further arranged.

While being decidedly inelegant, this method of arrangement might still work well for the Library as the shelves are not generally more than two and a half to three feet long. Once someone knew the right shelf to go to, it would be a relatively easy matter to scan the shelf until they found the desired title. However, for this to work, they would have to be able to find the shelf reference. This would require a database, or at least an index. The Library needs a proper guide to what is actually in the collection and



**Shelf A 8. Beyond all being "A 8," the books are in no particular order**

on the shelf. However, the Bienenstock Library does not have even this. Ms. Webb noted that nearly a decade ago, their computer system crashed and the database of all of their books was corrupted. What remained was only part of the entire file and it has *never* been rebuilt. To this day the Bienenstock Library does not know what it has and what it doesn't. Ms. Webb noted that when a patron comes in seeking a particular book, what has tended to work best is to take them to the section where she thought that it would be and scan the shelves as a search in the database might or might not yield accurate and reliable results. Fortunately, this is one of many problems that Ms. Webb plans to address in the future, albeit with a deal less urgency than a professional librarian could desire. She hopes not only to devise a better system for organizing the Library's materials, but also to recreate the Library's catalog.

Its lack of organizational structure, however, was not the only problem the Bienenstock Library's collection had, though. It was not even the most serious.

Partially as a result of the loss of the catalogue, and partially as a result of the Bienenstock's bookseller venture for its scholarship program, the collection has become bloated with multiple copies of titles that receive little if any use. And not simply titles that are in the inventory waiting to be sold, but titles that have actually been added to the permanent collection. Of course, a building initially created as a personal residence is not conducive to a library's space needs, so the Bienenstock Library is already challenged simply by its physical location. However, put simply, it is not making very efficient use of the space at all. Multiple copies of books and serials abound where there is quite simply no need



**This picture shows both a book starting to fall apart on a tight shelf and an oversized book stored with its spine upwards.**

for more than one copy of each item. Books are stacked on top of other books, while duplicate copies steal valuable shelf space. Furthermore, the library has no easy way of dealing with oversized materials. Many oversized items are stored with their spines facing up – a position hardly conducive to long term preservation. Delicate books are also being crammed tightly onto shelves as the library struggles to make use of every inch. Again, very far from ideal storage methods if one means to preserve an item for any great length of time.



**It is easy to see books stacked haphazardly in the picture**

Unfortunately, these are not the only disturbing practices that the Bienenstock engages in/has engaged in when it comes to the preservation



**Page from Sheridan's *Drawing-Book* with Bienenstock property stamp – the last two lines on the page**

of materials. When discussing the Library's finances, Ms. Webb was supremely confident that the Library would "be here forever" due to the endowment set up by Mr. Bienenstock. In this way, the Furniture Library doesn't have to worry about its survival in the same manner that other special libraries do. However, when considering the Library's future, well-being, and survival, funding is not the only issue that must be considered. For a dedicated research library like the Bienenstock, the preservation of their materials must be of paramount importance. As noted earlier, books are assigned a sort of call number. This number was hand written on a piece of paper, which was then taped to the spine of the book. Many of these books would already have been printed on acidic paper. Was the tape used acid free? Were the pens used to write the call number? The paper taped to the books? It is doubtful that anyone knows. Moreover, other practices that the Library has engaged in in the past include rubber stamping materials with a property stamp marking them as belonging to the library. Additionally, the library maintains a security system on the doors. Much like a public library, they affixed metal tags to all of their resources. For instance, the apparently original Sheridan *Drawing-Book* reference above had been mercilessly stamped with the Library's property tag, while the two hundred and fifty year old vellum marriage certificate noted earlier had been ruthlessly tagged with a metal tattle tape. Certainly both of these reckless acts lower the value of the items, but they also damages them. What happens to the glue on the tattle tape over time as it reacts with the vellum? How does the ink from the stamp affect the more the two hundred year old paper? Are they both acid free? Furthermore, Ms. Webb did not appear to have any training in handling old documents. For instance, while trying to locate a particular spot in an old magazine whose yellowed pages were obviously on the brittle side, she flipped the page so energetically that one tore. She treated the old magazine with about as much respect as last year's phonebook receives. And as if that were not enough damage for one day, while showing us the climate controlled rare book room, she carelessly handled the vellum scroll with her bare hands. While the intrinsic value of some of the Bienenstock Library's collections may be small, their worth to

the mission and survival of the Library cannot be understated. Little used and little requested they may be, but if those artifacts are damaged or destroyed, the Library loses its reason for being. For that reason alone, let alone for the sake of historic preservation, Ms. Webb needs training in handling old documents.

A final point about the collections of the Bienenstock Library is that of disaster preparedness. Many of the items contained in the Bienenstock Library are, as noted above, irreplaceable. If significant portions of the collection were damaged, all of the readily available funding that the Bienenstock has at its disposal likely could not keep it open – it would be pointless. Given that grim reality, one would think that someone involved with the Library at some point would have thought of coming up with a plan in case some sort of catastrophe – either natural or manmade – were to strike the Library. What happens if the building catches on fire? Any books not destroyed in the conflagration would likely be destroyed by the fire hoses. What would happen if some of those donated magazines become moldy and Ms. Webb doesn't catch it in time? What happens if the roof leaks on the books and serials stacked around? The library has no contingency plan; no framework for dealing with severe damage to the collections. Ultimately, there are some wonderful, rare, and valuable – both financially and historically – items in the Bienenstock's collection. Despite not having a collection development policy, the Library has built a magnificent collection of resources for anyone interested in the history, design, or making of furniture and home furnishing. However, while a wonderful resource, the Library is also a time bomb. Eventually,



**Curator Webb stands next to a pile of magazines in open boxes on a table**

something is going to go wrong. An untrained curator will irreparably damage a valuable document. A fire will gut the collection. The Bernice Bienenstock Furniture Library's curator and Board of Directors need to take immediate action to ensure the safety and well-being of their collection for the sake

of this library's future.

### The Needs of Users and Patrons

After navigating through several rooms that were filled to the brim with furniture resources, it was time to ask Karla about what type of patrons this unique library serves. Karla explained that this library is tied very closely to the furniture market that happens in High Point twice a year, once in April and again in October. It is during these events that the library gets the most use from its patrons. From what could be gathered from talking to Mrs. Webb, "market time" seems to be a crucial time for the library, not only in exposure to patrons but also in the book sales that are done to support the Furniture Library's scholarship program. During Market, the library gets an influx of visitors, many from foreign countries which Karla proclaims are her favorite patrons "because they buy a lot of books!" In the past, the Furniture Library could sell \$100,000 worth of books at the furniture markets which would be used to fund the organization's scholarship program. Obviously, this has changed significantly as all furniture production in High Point has been outsourced overseas. This fact, along with the disruptive growth of Internet book retailers such as Amazon is putting the library's book sales at a major disadvantage. Currently, the Furniture Library's website has an online store where books can be bought, but it was constructed in 1999, and its interface as well as its design looks and feels archaic. There are no digital resources available for patrons, and there are no plans in the immediate future for any digitization projects to occur. Sadly, the wealth of resources available at the Furniture Library is largely inaccessible by today's standards to any potential user over the Internet. This special library stands at a crossroads of what it has been and what it can be.

Karla stated that during a "normal week" (i.e. not market time) there might only be one to two people doing serious research on furniture. There are many novices who often inquire about a specific

piece of furniture in their possession, usually trying to see if Karla can determine if it is worth anything. Karla stated to us frankly that she is no appraiser of furniture, but that she is careful to open these resources up to all guests whether they are professional scholars or tourists, and they virtually have free reign to explore and research at their own pace and without any limitations other than the hours of operation. This includes access to the rare book collection which is stored in a climate controlled room and monitored by surveillance cameras. Having such access to such a collection is uncommon, and the level of trust and ease of this policy seems to stem out of the local, small-town values of High Point. Each patron is asked to sign a simple register to track the number of visitors to the facility, though during Market time there is little hope that everyone who visits signs it.

As far as recording the use of materials, no system is in place to track this. No book can be checked out from the library in the traditional sense, thus there is no means to track individual resources being used by patrons. This, along with the library's unique/unorthodox cataloging system and a lack of an inventory in any traditional sense serve as barriers in recording usage data. Yet it is important to note that there is not the usual pressure for this library to justify its existence to anyone, including its board. It cannot be overstated how unique a position this library is in financially. As stated Mr. Bienenstock left a large amount of money to serve as the Furniture Library's annuity, and as it stands, it is self-sustainable by the interest generated from it. This is a radically different position that most libraries could only dream of. But it might also be its biggest barrier. While the library was able to meet the demands of the past, it has yet to step up to meet the demands and challenges of the future. As it stands, there is little pressure for it to rise up and meet the challenges of the 21<sup>st</sup> century, and there might be little incentive for it to do so. Only time will tell what the fate of this unique library will be, but undoubtedly it rests in the leadership and vision of its staff and board of directors.

Appendix A

**Questions For Librarian  
Bernice Bienenstock Furniture Library**

**The Librarian: Karla Webb**

What is your background? Education and Experience?  
How did you come to be the curator of this library?  
What professional organizations do you belong to?  
What happens if you are out sick or take a vacation? Volunteers?  
What are the pluses and minuses of the position?

**The Library – In General**

What's the history of the library? Who is/was Bernice Bienenstock?  
How has the library been impacted by changes in the furniture industry?  
How is the library funded? Could we please have a copy of your budget?  
What's the mission, objective and long range plan of the library?  
If this is written, could we please have a copy?  
Is there an advisory board? If so, who is on that board?

**Users/Patrons and Their Needs**

Who are your users and how do they use the library?  
What information or services do they want?  
Can users access materials online? Digitization?  
How do you measure usage?  
What is the relationship between the library and High Point?

**The Collection**

How would you describe the collection? Strengths and weaknesses?  
Could we please have a copy of your collection development policy?  
What resources do you have that are particular to your library?  
Does the collection include databases? Serials? Video?  
Do you weed? How do you decide what to weed?  
Are there other furniture libraries in the US/world?

Appendix B

**The Bernice Bienenstock Furniture Library  
Board of Directors**

Charles Sutton, President/Chairman

Paul Brayton, Vice President

Tom Gooding, Treasurer

Shelba Cornelison, Secretary

Pat Plaxico, Vice President/Facilities

Rod Lambeth, Vice President/Industry

Russell Bienenstock, Vice President/Media

Ben Philpott

Barton Bienenstock

John Brady

Charles Greene

June Anderson

Bobby Bush

Richard Bennington

Doug Brackett

Appendix C

**Specialty Libraries/Furniture**

Yale – furniture study program; which has antiques and books

[http://artgallery.yale.edu/pages/collection/study/study\\_furniture.php](http://artgallery.yale.edu/pages/collection/study/study_furniture.php)

MESDA (Museum of early Southern Decorative Arts) Old Salem

[www.oldsalem.org/research-library](http://www.oldsalem.org/research-library)

Winterthur [www.winterthur.org](http://www.winterthur.org)

The Getty Museum in Los Angeles (particularly French furniture) <http://www.getty.edu/research/>

The John D. Rockefeller Library in Williamsburg <http://research.history.org/JDRLibrary.cfm>

The Victoria and Albert Museum in London [http://www.vam.ac.uk/res\\_cons/index.html](http://www.vam.ac.uk/res_cons/index.html)

Appendix D

## High Point furniture library names new curator

### Karla Webb will take over for the retiring Carl Vuncannon

**By Furniture Today Staff -- Furniture Today,  
December 28, 2010**

HIGH POINT — The Bernice Bienenstock Furniture Library here has named Karla Webb as its curator to succeed Carl Vuncannon, who has held the job for more than 25 years and will retire at the end of the year.

Webb, who holds an associate's degree in interior design from Randolph Community College, has worked with several furniture companies and has run her own design firm.

"Carl has been an invaluable administrator and curator," said Charles Sutton, chairman of the library's board. "He was chosen by Sandy Bienenstock because he possessed the skills and talents to run the library's varied operations. Besides the day-to-day working with library visitors, Internet queries and industry liaison, Carl has been responsible for our book sales during the spring and fall (High Point) markets.

"He is widely respected for his hard work and dedication. We will continue to call on Carl for his counsel and assistance. We do wish him and his wife, Evelyn, the very best," Sutton said.

The Bernice Bienenstock Furniture Library is a research and design library used by the public, design professionals, architects, students and educators.

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Appendix E

Bernice Bienenstock Furniture Library website <http://www.furniturelibrary.com/default.htm>

