



IFLA Art Libraries Section Newsletter

INTERNATIONAL FEDERATION OF LIBRARY ASSOCIATIONS AND INSTITUTIONS

No **63**, 2009

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In this issue you will find information about the highly interesting Art Libraries Section pre-conference in Florence and ALS programme in the main World Library and Information Congress in Milan.

On behalf of the Standing Committee of the Art Libraries Section it is my pleasure and honour to welcome all new members to the Standing Committee: Dana Beth, Mary Choquette, Jonathan Franklin, Martine Poulain, Bruce Royan, Kathleen Salomon and Liselotta Winka. I hope you will find it most interesting and rewarding to represent the international family of art librarians. I am sure that you will contribute significantly to the work of the Section and Standing Committee and find it truly exciting. Looking very much forward to seeing you in Florence and/or Milan.

This is the last ALS Newsletter edited by me. I want to give my warmest thanks to all of you who have actively contributed and made it possible to publish this Newsletter in the course of last four years. And my special thanks to the Getty Research Library who has generously supported production and distribution of the Newsletter. Without this support it would have not been possible to publish the Newsletter in print.

EILA RÄMÖ
Editor

New Standing Committee Members

IFLA Art Libraries Section Newsletter

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NEXT ISSUE

Copy deadline is 31st October 2009.

Contributions should be sent to the Editor. In order to maintain an up-to-date Mailing List please ensure that your address details are correct. Send any changes and corrections to the Editor.



Dana Beth



Jonathan Franklin



Martine Poulain



Bruce Royan



Kathleen Salomon



Liselotte Winka

Dana Beth

Director of vcu Qatar Libraries and Associate University Librarian, Virginia Commonwealth University; Associate Professor Doha, Qatar Master's Degree in Library Science – University of North Carolina, Chapel Hill
Bachelor of Arts, Art History – University of Massachusetts, Amherst

Her work has emphasized art library planning and administration, collection development, facilities planning, and improving access to art information through electronic delivery. She joined the faculty at vcuQatar in 2003. In Qatar she has had the opportunity to serve as chair of the Education City Central Library Committee, reporting to the Vice President for Education, Qatar Foundation. This multi-school committee was charged with advising and assisting with the development of a program and building plan for a new central library to serve Education City and the Qatar community.
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Jonathan Franklin

Chief of Library, Archives and Research Fellowships Program at the National Gallery of Canada Ottawa, Canada

Since November 2006, Jonathan Franklin has been Chief of Library, Archives and Research Fellowships Program at the National Gallery of Canada, where he was previously Head of Collections and Database Management. Before moving to Canada in 1996 he was Head of Archive, Library and Registry at the National Portrait Gallery in London, England. He has been active in the Art Libraries

Society of North America as Canadian Representative to the Executive Board and Chair of ARLIS/Canada from 2004 to 2006, and more recently as Chair of the Communications and Publications Committee. He has published on the subject of art librarianship, book illustration and the history of art auction catalogues, and he received the 2005 Melva J. Dwyer Award for the 'Index to Nineteenth Century Canadian Catalogues of Art/Index des catalogues d'art parus au Canada au XIXe siècle'.

Martine Poulain

Head of the Library of the National Institute for the History of Art Paris, France.

As a sociologist and scholar she has published many books and papers on:

- * the sociology of reading and the users of libraries
- * the history of reading, libraries and censorship in the 20th century.

Recent publications: *Livres pillés, lectures surveillées, Les bibliothèques françaises sous l'Occupation*, Gallimard, octobre 2008, Nrf Essais ; *Dictionnaire encyclopédique du livre*, Paris, Le Cercle de la Librairie, 2001 (coeditor) ; *Lire en France aujourd'hui*, (dir.), Le Cercle de la Librairie, 1993 ; « La censure du livre », in *Histoire de l'édition française, 1945-1995*, Électre-Le Cercle de la librairie, 1998.
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Bruce Royan

Chief Executive Officer
Concurrent Computing Ltd
Edinburgh, Scotland,
United Kingdom

The CEO of cultural informatics consultancy CCL, Bruce has managed art collections for two universities, co-

authored "A Network of Jewels: New Museums in the Learning Age", drafted the ICT Strategy for Scotland's Museums, and completed an Information Futures study for Tate Galleries.

Bruce is probably best known for creating SCRAN (a networked multimedia resource of millions of objects, digitised from libraries, art galleries, museums, archives and the built heritage, and licensed for educational use), which received the Silver Muse award of the American Museums Association.

He has lectured on library and multimedia management in 40 countries across 6 continents, and is Visiting Professor of Communication Arts at Napier University.

Milano will be Bruce's 17th IFLA Annual Conference, and he has served as an Officer of both the IT and the AVM Sections. He currently also chairs the Coordinating Council of Audiovisual Archives Associations.
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Kathleen Salomon

Head, Research Services
Getty Research Institute/
Research Library
Los Angeles, United States

Advanced degrees in library and information science and the history of art from the University of California, Berkeley.

Currently she oversees the Research Library's large reader program, library services for reference, circulation, and interlibrary loan. She also serves on the Research Library Management Team, and is a member of the Research Institute's Senior Staff.

Her professional affiliations include the American Library Association,

Art Libraries Association of North America, and the College Art Association. She is active in a library consortium for electronic resources sharing (SCELC) where she currently sits on the Executive Board, and has served on various committees in ARLIS/NA, including chairing the RLG Art and Architecture Group Steering Committee. Publications include book reviews and bibliographies, most recently a chapter in the recent *Guide to the Literature of Art History 2* (American Library Association, 2004).
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Liselotte Winka

Art librarian at Konstfack /
University College of Arts, Crafts
and Design. Stockholm, Sweden

English, University of Umeå and University of Sussex, Brighton (1984-1986). Art History and History of Science & Ideas, University of Umeå (1988-1990). Library & Information Science, University of Umeå (1993-1995).

She has worked in several art libraries in Stockholm since 1995: the Library at the Royal Academy of Fine Arts, the Royal Technical College, the Swedish Museum of Architecture, the Nordic Museum and the Art Library at the National Museum of Fine Arts and the Museum of Modern Art. She is interested in everything from Artists' Books to Collection Development and Digital Libraries, although her main work duties include acquisitions, cataloguing, reference work and managing the library web site with electronic resources.

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Art Libraries Pre-Conference

75TH IFLA GENERAL CONFERENCE AND ASSEMBLY
“Libraries create futures: Building on cultural heritage”
23–27 AUGUST 2009, MILAN, ITALY

Art Libraries Section Pre-Conference
19–20 August 2009, Florence, Italy
PRELIMINARY PROGRAM

TUESDAY, 18 AUGUST

Casa Zuccari, Via Giuseppe Giusti 49, 50121 Firenze
07.00 pm Reception / Aperitivo (offered by Libro
Co. Italia S.r.l.)

WEDNESDAY, 19 AUGUST

*Biblioteca degli Uffizi, Salone Magliabechiano,
Piazzale degli Uffizi, Firenze*
09.30 am Registration
10.00 am Welcome (Olga Sinitsyna, Jan Simane)
10.15 am **Claudio Di Benedetto** (Head librarian
of the Uffizi Library), *The Uffizi Library*
11.15 am Coffee Break
Presentations (Chair: Rossella Todros)
11.30 am **Rosa Chumillas** (Head Librarian, National
Archeological Museum, Madrid, Spain),
*The Spanish National Museum Libraries:
an Undiscovered Heritage*
11.50 am Discussion
12.00 am **Hanzade Uralman** (Yidiz Technical Uni-
versity, Besiktas/Istanbul, Turkey), *New
Art Library Experience for Turkey: Istanbul
Museum of Modern Art Library*

12.20 am Discussion
12.30 am Buffet
02.00 pm Walk to Bus
02.30 pm Bus transfer to Villa I Tatti

WEDNESDAY, 19 AUGUST

*Villa I Tatti, The Harvard University Center for Italian
Renaissance Studies, Via di Vincigliata, 26, 50123 Firenze*
03.00 pm Welcome (Joseph Connors)
03.15 pm **Michael Rocke** (Head librarian, Biblio-
teca Berenson), *The Harvard University
Center for Italian Renaissance Studies*
04.15 pm Coffee Break
Presentations (Chair: Jan Simane)
04.30 pm **Margaret D'Ambrosio** (IRIS Consortium,
Florence, Italy), *Collections, Connections,
and Cooperation: the IRIS Consortium and
Art Libraries in Tuscany*
04.50 pm Discussion
05.00 pm **Pietro Baraldi** (Professor of Physical Chem-
istry, University of Modena and Reggio
Emilia, Italy), *Recipe Manuscripts in Casa-
natense Library, Rome*
05.20 pm Discussion
05.30 pm **Christine Kuan** (Director of Collection
Development, ARTstor, New York, U.S.A.),
*ARTstor: Collections and the New Curatorial
Workspace*
05.50 pm Discussion and Conclusions
06.15 pm Visit to the gardens and the library of the
Villa I Tatti
07.30 pm Bus Transfer to Casalini



- 07.45 pm Reception / Buffet
 10.00 pm Bus Transfer to the Centre of Florence

THURSDAY, 20 AUGUST

Biblioteca Marucelliana, Via Cavour 43-47, 50129 Firenze

- 09.30 am Welcome (Maria Prunai Falciani)
 09.45 am Rossella Todros (Biblioteca Marucelliana),
 The Biblioteca Marucelliana
 10.45 am Coffee Break
 Presentations (Chair: Claudio Di Benedetto)
 11.00 am **Javier Docampo** (Head Librarian, Prado
 Museum, Madrid, Spain), *The Formation of
 a Heritage Collection: the Entry of Two Private
 Libraries into the Prado Museum Library*
 11.20 am Discussion
 11.30 am **Eunice Pinto** (Calouste Gulbankian Foun-
 dation, Lisbon, Portugal), *The Private Library
 of Calouste Gulbankian: an Example of
 Virtual Access to a Personal Book Collection*
 11.50 am Discussion
 12.00 am Walk to the Biblioteca Laurenziana
 12.15 pm Visit to the Biblioteca Laurenziana
 (1 hour ca.)
 01.15 pm Buffet
 02.45 pm Walk to the Kunsthistorisches Institut

THURSDAY, 20 AUGUST

*Kunsthistorisches Institut, Max-Planck-Institut,
 Via Giuseppe Giusti 38, 50121 Firenze*

- 03.15 pm Welcome (Gerhard Wolf)
 03.30 pm **Jan Simane** (Head Librarian, Kunsthistori-

ches Institut in Florenz), *The Kunsthistori-
 sches Institut in Florenz*

- 04.30 pm Coffee Break
 Presentations (Chair: Michael Rocke)
 04.45 pm **Betty Braaksma** (University of Manitoba
 Libraries, Manitoba, Canada), *Padua on
 the Prairies: How a 17th Century Diploma di
 Laurea Brought Enlightenment to Winnipeg*
 05.05 pm Discussion
 05.15 pm **Martin Flynn** (Victoria & Albert Museum,
 London, Great Britain), *Illustrating the Illus-
 trators*
 05.35 pm Discussion
 05.45 pm **Agata Pietrzak** (National Library of Warsaw,
 Poland), *Document iconographiques disponi-
 bles dans les bibliothèques numériques servant
 de documents de référence pour les recherches
 scientifiques sur l'art*
 06.05 pm Discussion and conclusions
 06.30 pm End
 08.00 pm Reception at the Kunsthistorisches Institut
 (offered by the Kunsthistorisches Institut,
 Max-Planck-Institut)

FRIDAY, 21ST AUGUST

- 10.00 am Guided visit to the Corridoio Vasariano
 (Uffizi) and the Boboli Garden (End 12.30 am)



Art Libraries Session in Milan

Art libraries and cultural heritage: select, collect and connect

Thursday 27 August, 10.45–12.45
Abstracts of the Papers

The virtual reconstruction of lost heritage: the Hamilton Inventories Project

CELIA CURNOW and BRUCE ROYAN
Virtual Hamilton Palace
Inventories Trust

This paper describes an innovative project to reconstruct, from the resources of libraries, museums and archives worldwide, one of the finest historical private collections ever to be assembled in Europe.

The Dukes of Hamilton were spectacular collectors of fine and decorative art across some four centuries. Much of the collection was dispersed through a series of sales beginning in the late nineteenth century, and Hamilton Palace itself was demolished in the 1920's. The current whereabouts of many fine pieces are not known: but there exist, in the family's private papers, the local Public library, and elsewhere, an amazingly complete set of inventories and sale catalogues, going back to the early seventeenth century.

The Virtual Hamilton Palace Trust was set up to reconstruct the Palace and its collections using New Technology, and started with simple Virtual Reality architectural models of the lost Palace.

It has now embarked on making available online digitised versions of each of the inventories, with clickable links (on a line by line basis) to literal transcripts and modernised versions of every item description. These then click through to digital images and full captions for every item identified. Each object record refers back in its turn to any other relevant inventories,

so that researchers can trace its provenance, any changes in physical location through the years, and eventually what happened to it once it left the family. At every point in the system, there is a sort of "moderated Wiki" facility, so that researchers can identify new objects, add further information, correct errors etc.

A recent formative evaluation of this prototype project by researchers and prospective users has illustrated the extent to which it could be employed in finding and making links to as yet untraced paintings and furniture. The approach provides access at an arguably deeper intellectual level than many other current academic art history digitisation projects. Quite complicated information is obtained by the end user in an intuitive and compelling way without reducing its academic significance. In this era of digital access the non-specialist user can interact with information that was previously the preserve of academics in a novel way. This open-ended project is designed to enable the continual discovery, selection and gathering of resources on the Hamilton Collection, and disseminate them to new audiences.



James Hamilton, 1547 (Arnold Bronckhorst)

Heritage received and multiplied: Russian art libraries as collectors and translators

ADA KOLGANOVA
Russian State Art Library
ANASTASIA GAI
Petersburg Theatre library

This paper discusses the problems of art heritage through the evolution of collections of the Russian State Art library and the Petersburg Theatre library. The Petersburg theatre library holds repertory plays of the Russian theatre, German, French and Italian acting companies, the collection of designs for costumes and sets and archives of famous actors, directors and ballet-masters of the Imperial technical library.

The collections stored by the RSAL have been developed from the library of the famous Maly Theatre. The collections comprehended a wide sphere of culture and different types of art. Therefore the collections stored in the RSAL include engravings, linocuts, designs, water-colors, photos, and patterns of fabric, manuscripts and many others. The stocks have not only great value as a library, but also have memorial importance. The collections relate to museum collections and distinguishes the library from other libraries. Authors show, how with the present-day acquisitions libraries continue the traditions of former librarians. The succession of selecting genre, content, style, idea and objects of collections became the principle of developing the former collections.

The authors also analyze the difficulties that have occurred because of the economic depression. They involve financial precision when acquiring new collections. The urgent problems of conservation are revealed in the electronic collections projects of develop-

ing CD on the base of old stocks and combined in one electronic resource of retrospective and present-day documents.

Weaving a knowledge tapestry of traditional skills for modern fashion designers: An Indian experience

SANJEEV KUMAR and NANDINI DUTTA
National Institute of Fashion
Technology, New Delhi, India.

The fashion products of India are created through fusion of modern technologies and traditional craft skills. The indigenous craft input remains the USP of the Indian fashion brands. This paper discusses the roles of the Resource Centres of the National Institute of Fashion Technology (NIFT) in optimizing the utility of heritage resources through the applications of digital technologies.

ICTs are already applied in the production of fashion products at various levels from inspiration, visualization, manufacturing to marketing.

However, organized efforts to develop digital knowledge repositories of the rich traditional heritage for production of textiles, garments and fashion accessories have been initiated at NIFT. The twelve Resource Centres of NIFT spread across the country are the knowledge centers offering regular information services through print and digital media to the students, faculty and the fashion entrepreneurs. These Centres collect print and representative visual resources/artifacts of the highly multicultural traditions of various regions of India. At another level NIFT is engaged in developing a national design repository through tapping of traditional craft skills and techniques residing in the recesses of the minds of the craft persons.

The authors discuss the regular activities of the Resource Centres, coordinated by the National Resource Centre and the endeavours related to designing of the national Digital Design Repository through state-of-the-art KM technologies. The roles of the Resource Centres in collection, documentation and enhancement of marketability of the arts and craft traditions of India have been clarified. The paper stresses that successful pooling of traditional know-how and visual representations of traditional skills and techniques will lead to preservation of the endangered traditions and their rational exploitation to suit modern fashion idioms and creation of an equitable fashion world.

The “Library Café”: Distributing and Archiving Local Culture through a Podcasted Library Interview Program

THOMAS HILL
Vassar College

As the line between form and content becomes increasingly attenuated by modern intellectual technology it is no longer enough for librarians to limit our attention to accounting for and circulating texts as packages – that is, individual bound objects – with no concern for their substance beyond what is necessary to establish packaging labels in subject identifiers. Now, more than ever, we need to concern ourselves with the management and distribution of content. This will require new strategies for “opening” the package by drawing attention to ideas, images, glosses, phrases and other semantic objects. Traditionally we have done this through the creation of supplementary “meta-texts”: indexes, bibliographies, exhibitions, readings, performances, and other works that al-

low for some level of granulation in the creation of links between and among individual texts and potential readers.

My presentation discusses my experiment with the creation of a series of meta-textual radio interviews with authors, librarians, and publishers of academic research that I also publish and archive in the form of a weekly podcast program: The Library Café (<http://library-cafe.org> <<http://xn--library-caf-lbb.org>>). Topics discussed in the presentation include (1) the atomization of academic faculty and their research, (2) the rift between academic discourses and public policy discourses, (3) the role of the librarian as textual and cultural community-builder, (4) technologies used to produce The Library Café.

Conservation – Preservation – Dissemination. The Rare book Project of the Kunsthistorisches Institut in Florence

JAN SIMANE
Kunsthistorisches
Institut in Florenz
Max-Planck-Institut

The rare book section of the library of the Kunsthistorisches Institut in Florence, specialized in research in the history of Italian art, comprises about 7,500 titles. The major part is printed material from the 16th to the early 20th century. It concentrates on aesthetics, art and architecture theory, philosophy, theology and Italian topography. For art historical research these sources are of outstanding importance. A considerable percentage of the publications have a high scarcity value. After a long period of a less appropriate location and a very rudimentary cataloguing of this outstanding collection the library is undergoing a three-year project for

Report from ALS Corresponding Member

conservation and preservation on the one hand and an in-depth indexing as well as a complete digitization of all works on the other hand.

While the codicological examination and the necessary restoration and conservation operations will follow the established standards, the project to index and to describe extensively the content of the books goes further. Old books are 'hidden treasures', they often contain complex information, descriptions, discussions, literary considerations and a lot of illustrations with manifold data of widespread interest for (art) historical research. And even their physical condition or edition specifications as well as handwritten annotations or the provenience can be bearers of scientific-relevant historical information. But in most library catalogues and bibliographies old and rare books are listed on the basis of the titles and the authors only. The goal of the project of the Kunst-historisches Institut is to widen our knowledge about these old sources, to describe them with modern indexing instruments, to add data and to imbed this new information into the huge network of scientific web communication. The accompanying digitization of the books will allow an immediate access to the full texts, term-exact searches in these texts or searches for illustrations and the represented subjects will be made possible through the database structure. The online reading will substitute in most cases the physical consultation, but it will not reduce the importance of the physical existence of old books. In the presentation some selected examples will show this.

We hope that the project becomes a model for rare book cataloguing and a nucleus for an international cooperative network for art libraries.

RYOJI MURATA
Tokyo National Museum
Tokyo, Japan

The 19th Annual Conference of Japan Art Documentation Society (JADS) was held at the Kyoto International Manga Museum on 7–8th June 2008. The first day of the conference was a symposium with a theme of Narratives in Art Documentation. The symposium covered the issues of art documentation can deal with dynamic or story telling works with various contexts. Speakers covered a wide range of art forms including paintings, manga, films and performing arts. Second day included some paper presentations, the general meeting of JADS and a tour to the Kyoto International Manga Museum, and the second Hiroko Nogami Memorial Award for Art

Documentation. This year, Sachiko Kaji won the award's prize of JADS for her *Sousaku Hanga no Keifu* [Genealogy of Magazines of Original Prints] (Chuo Koron Bijutsu Shuppan, 2008). The prize for promotion was given to Saburo Kimura and Masatoshi Nakajima for their outstanding activities.

A symposium to celebrate the publication of *Tenrankai Katarogu Souran* [Comprehensive List of Exhibition Catalogues] (Nichigai Associates, 2009) was held at Wako University, Tokyo on 20th March 2009. This publication was realized by combining data from libraries of seven museums including the National Museum of Modern Art, Tokyo, Yokohama Museum of Art, the National Museum of Western Art, Tokyo Metropolitan Museum of Photography, Tokyo National



Kyoto International Manga Museum, Choujirou Ooe

The BnF iconographic collections illustrate the general catalogue: <http://catalogue.bnf.fr>

Museum, Edo-Tokyo Museum and the National Art Center, Tokyo. The list of catalogues covers from 1880 to 2007 and contains approximately sixty thousand items.

JADS

The Japan Art Documentation Society (JADS) was founded in April 1989, with the object of promoting the development of art documentation and resolving problems related to such matters within and outside Japan. This was undertaken in a spirit of partnership and co-operation with libraries, museums, institutions for art study, related media and various other associated organizations concerned. In 1999, JADS became a member of the 18th Term Registered Academic Societies (Information and Arts) of the Science Council of Japan.

Currently, JADS has around 300 full and student members, including librarians, curators, students of art history, media representatives and computer specialists. Thus JADS may be described as a new-type, inter-professional study group which goes beyond the bounds of conventional frameworks such as libraries and museums.

Although our principal activities are centered on problems related to so called art library, JADS also addresses various other issues such as the construction of an image database, applicable to many fields.

JADS also has a system of associate membership encouraging the participation of institutions and organizations, and currently around thirty institutions are so registered.

JADS marks its 20th anniversary this year and will hold a commemorative forum in the end of the year. Additional information will be available on its web site: <http://www.jads.org/eng/>

MARIE-CLAUDE THOMPSON
Bibliothèque nationale de France

The iconographic collections of the Bibliothèque nationale de France have been referenced in the General Catalogue since 2005 and many thousands of entries were already illustrated. With digitisation more and more taking the place of microfilm, the illustration of entries has accelerated and some 70,000 are now accompanied by one or more thumbnails. These images are just a click away.

Among the entries which have been illustrated recently are to be found certain corpora of the department of Prints and photography:

- * all the daguerreotypes
- * all the autochromes (the first colour photographs from the early 20th century)
- * all the samples of wallpaper acquired through legal deposit during the French Revolution between 1799 and 1804
- * the 17th century drawings of the Gaignières Collection showing topographic views of France and Europe and inventories of tombstones from northern France and the Auvergne
- * a selection of the works of major poster designers from the beginning of the 19th century to the present
- * the cinema posters of the BnF, from the beginnings to 1960, from the collections of the department of Prints and photography and the department of Performing arts
- * glass negatives of press photographs from the Roi Agency illustrating French and international sporting, political and artistic events from 1904 to 1937
- * two collections on the history

of France through prints and drawings

* pilgrim boxes from the 15th century

as well as items from the department of Maps and plans: the Anville collection (10,500 maps from the 16th – 18th centuries), the collection of portolan charts (nautical charts drawn on parchment), the Société de Géographie's glass plates of American subjects and map corpora on Acadia (18th century), Morocco etc.

To begin with, these corpora were digitised in the context of library collection promotion programmes, notably through the Gallica Digital Library (portraits of musicians, Atget's works, glass plates of Africa from the Société de Géographie, topographical and architectural drawings – Boulet and Lequeu – etc.) These programmes are still undertaken for certain collections.

New corpora are now being added in the context of security programmes. This is the case for fragile documents which present problems for communication to readers (glass negatives, autochromes, daguerreotypes) and wallpaper digitised as part of a cataloguing and restoration campaign.

Some collections and documents not in the public domain, acquired through legal deposit, may only be viewed in the reading rooms of the Bibliothèque nationale de France, such as the cinema posters.

Other images are available on the BnF web site: the Image bank, which is progressively enriched through readers' reproduction orders, the Mandragore MSS illuminations database, virtual exhibitions, teaching materials and so on.

New Publications

Art Libraries Journal

GILLIAN VARLEY

Editor, Art libraries journal

Four issues of the *Art libraries journal* have been published since the last IFLA *Art Libraries Section Newsletter*. Their contents are detailed below, and both single issue and subscriptions can be obtained from the ARLIS/UK & Ireland Business Manager, whose address appears at the end of this article.

Art Libraries Journal vol.33 no.3

2008 focuses on the art libraries and art librarianship of Flanders. The Viewpoint is written by Béatrice de Clippeleir (librarian of the Sint-Lucasbibliotheek at the Hogeschool voor Wetenschap en Kunst in Ghent) and Saskia Scheltjens (at that time Library Co-ordinator at the Rijksmuseum in Amsterdam). They are also the authors of the first article – a history of the first eight years of the OKBV, the Flemish art library society, whose official international acronym ARLIS/Flanders symbolises the close link that is felt to the other art library organisations around the world.

The issue highlights aspects of art librarianship as exemplified in six different collections:

- * the library of the Koninklijke Museum voor Schone Kunsten in Antwerp and its approach to collection development and management
- * the MoMu Library, at the Fashion Museum of the Province of Antwerp, a comparatively young organisation which is energetically collecting and managing a wide variety of documentation
- * the FotoMuseum library, which is also responsible for a comprehensive bibliography of the history of photography

- * the Bibliotheca Wittockiana, which shares its rich holdings of bindings through on-site consultation and an active exhibition programme
- * the unique collection of the Plantin-Moretus Museum, which in the 16th century was a reference library for proof-readers, and now is a treasure-house of the history of printing
- * the Vlaams Theater Instituut in Brussels and the proactive collecting and ‘datamining’ of the information its library holds.

To round out the picture Béatrice and Saskia have put together short descriptions of some of the other important art library collections in Flanders, starting with the Rubenianum, and covering museum, higher education and public libraries, music libraries (which are part of the Flemish art library society) and the rich heritage collections of the abbeys of Flanders.

The issue concludes with two reviews: in the first Amanda Bowen assesses Lilian H. Zirpolo’s *Historical dictionary of Renaissance art*, published by the Scarecrow Press in 2008; in the second Joan Benedetti discusses the online compilation *History of art libraries in Canada*, to which 16 members of ARLIS/Canada have contributed.

Art Libraries Journal vol.33 no.4

2008, the final 2008 issue, presents a miscellany of articles, beginning with Irena Murray’s Viewpoint, ‘Sustainable architecture: the lesson of ICAM’; in this she points out how successful the organisation has been in its support for collections of architectural documentation – books, drawings, archives and visual resources of many sorts. She highlights developments

in both old and new architectural museums, including the most recent – the Cité de l’architecture et du patrimoine in Paris, a new cultural ‘city’ whose reference library specialises in modern and contemporary architecture. Housed in the Palais de Chaillot, facing the Eiffel Tower, this library is open to everyone from the general public to specialists, and has a beautiful reading room whose vaulted ceiling displays the Museum’s almost identical copy of the ceiling painting in the nave of Saint-Savin-sur-Gartempe in Vienne. After Irena’s introductory remarks Philippe Perreaudin, librarian at the Cité, describes a collection that is a ‘must’ for any art librarian visiting Paris.

Crafts Lives – oral history in the making – is one of the British Library’s National Life Stories projects, recording in-depth life stories of craftspeople in Britain. Hawksmoor Hughes uses examples from the interviews to highlight the information this archive is making available to academics, historians, students and craftsmen and women. Following this article, Michiel Nijhoff tells the story of the early years of the Stedelijk Museum library, when Louis Kloet was in charge, and describes the problems Kloet had to overcome as a consequence of the growth of the collection and its steadily-increasing user numbers.

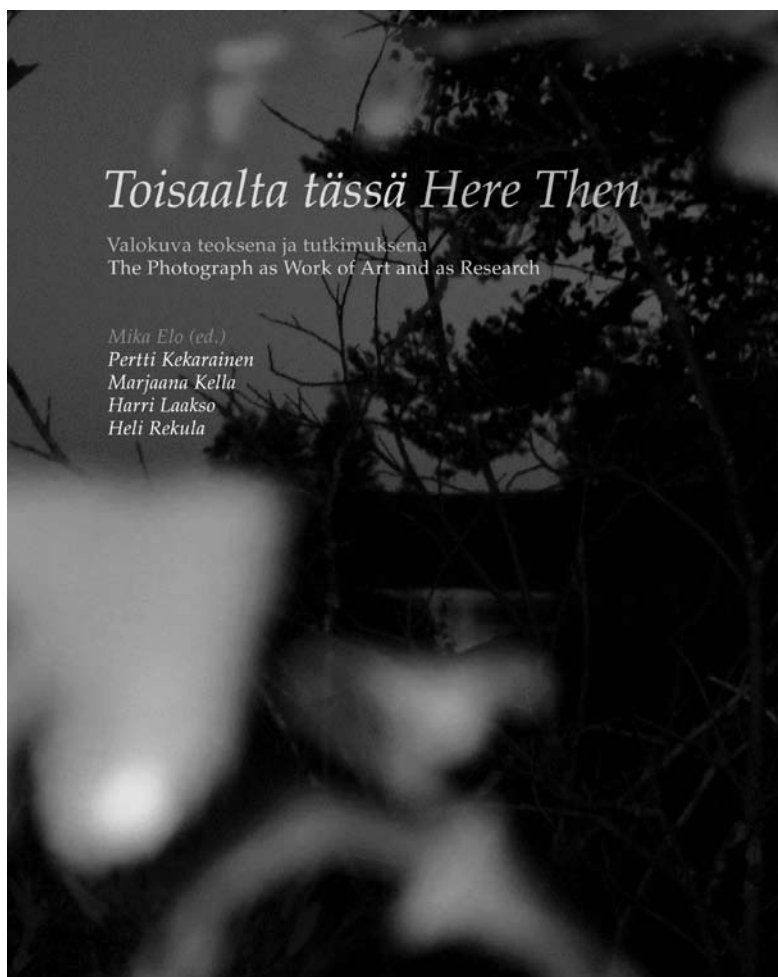
Having travelled a long way from their normal habitat, Mary Mavroudis and April Yasamee use an email format to describe their experiences during a three-month job exchange between RMIT University in Melbourne and Goldsmiths, University of London, showing how they adapted to their new libraries and noted the differences and similarities between the two institutions.

Back in London, Tim Pate and Kate Sloss describe how, at the end of 2007, an outbreak of mould in the store at Tate Library and Archive was detected and eradicated. They give helpful tips on handling an undesirable situation of this kind, and their article is followed by discussion of two further practical issues, both first presented as papers at the Antwerp study day organised by OKBV*ARLIS/Flanders about acquisition in art and heritage libraries. The first is by Johan Hanselaer and gives valuable advice on searching the web professionally for antiquarian books; the second, by Mieke Lietaer, explores how to manage donations, bequests and transfers from other libraries efficiently.

Books reviewed in this issue are, firstly, Clive Edwards' *Encyclopedia of furnishing textiles, floorcoverings and home furnishing practices, 1200–1950* – this is evaluated by Frances Colvard, Curator in the Department of Furniture, Textiles and Fashion at the v&a Museum, and secondly, two major publications from the National Gallery of Canada: the *Index to 19th-century Canadian catalogues of art* and the *Index of National Gallery of Canada exhibition catalogues and checklists 1880–1930*. Both the NGC indexes are assessed enthusiastically by Kraig Binkowski, librarian at the Yale Center for British Art.

Art libraries journal vol.33 no.4 concludes with an index to the four issues of the journal published in 2008.

Art Libraries Journal vol.34 no.1 2009. A number of readers of the IFLA Section of Art Libraries Newsletter will have been at last August's Montreal art libraries pre-conference to IFLA 2008, organised by the MOQ (Montreal-Ottawa-Quebec) chap-



Toisaalta tässä Here Then

Valokuva teoksena ja tutkimuksena
The Photograph as Work of Art and as Research

Mika Elo (ed.)
Pertti Kekkarainen
Marjaana Kella
Harri Laakso
Heli Rekula

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HERE THEN

*The Photograph as Work
of Art and as Research*
Mika Elo (ed.)

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UNIVERSITY OF ART AND
DESIGN HELSINKI



ter of ARLIS/NA, in co-operation with the Section. The event focused on the theme 'Art documentation/local content/global context' and three of the papers given there have been revised for the latest Art Libraries journal. The issue begins with a Viewpoint from Jo Nordley Beglo, who was in charge of the team that organised the events in Montreal; she extols the value and pleasure of meeting colleagues face-to-face in this digital age.

But the papers themselves return to the virtual theme. Jonathan Franklin's article describes how the National Gallery of Canada Library and Archives is moving into the digital arena with four recent and current projects that extract information of value from printed matter and represent it on the web. Joye Volker and Jennifer Coombes (National Gallery of Australia) outline similar initiatives undertaken at the NGA Research Library to bring Australian visual arts to an online audience. Next Martin

Flynn gives a brief overview of a range of recent digital visual arts initiatives in the UK.

These articles are complemented by Lucile Trunel's paper from the offsite workshop of the main IFLA Section of Art Libraries in Quebec, detailing two major French initiatives in the digitisation of art history information: Gallica 2 at the Bibliothèque nationale de France, and the growing Digital Library at the Institut national d'histoire de l'art, also in Paris.

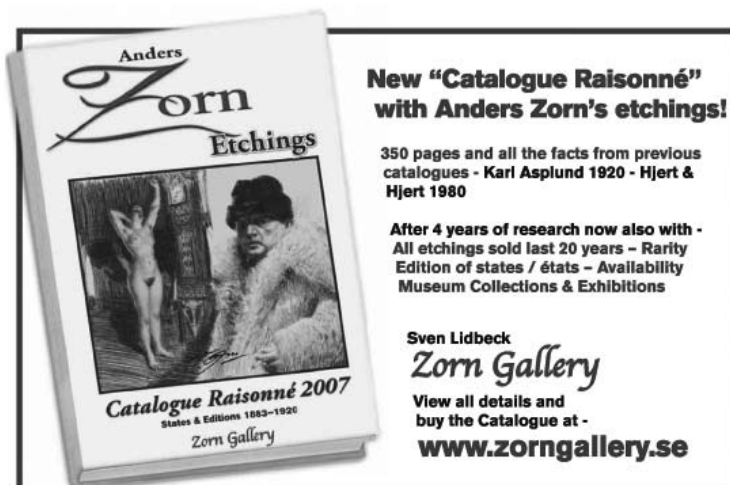
Élise Lassonde and Danielle Léger hosted a workshop during the Montreal pre-conference which illuminated the work of the Bibliothèque et Archives nationales du Québec, and they contribute a fascinating account of its activities; Sylvie Alix, Head Librarian of the Musée d'art contemporain de Montréal, writes about the museum's Media Centre and the way it is providing research and documentation for contemporary art. Finally Felicity Tayler and John Latour, Infor-

mation Specialists at Artexte, describe how this small and independent arts organisation is adjusting its work to suit a world with shifting notions of disciplinary boundaries and of geographical representation.

Reviews in this issue are by Elizabeth Lilker (New York University Libraries) and Jim Carmin (Multnomah County Library), the former assessing the ARLIS/UK & Ireland publication *Artists' books: a cataloguer's manual* (ARLIS/UK & Ireland, 2006) and the latter Laurent Pflughaupt's *Letter by letter: an alphabetical miscellany* (published by the Princeton Architectural Press in 2007).

Art Libraries Journal vol.34 no.2 2009. The Viewpoint by Nicole Picot in the most recent ALJ describes recent research into the market for art books in France, and the usefulness to the country's art librarians of the information it collected about the needs and behaviour of their users. The issue continues with a description of the British Printed Images to 1700 Project based at Birkbeck, University of London, which aims to make these early images widely available in searchable, online form. Funded by the AHRC, the project has been led since its start in 2006 by the article's author, Michael Hunter; the images in the database are being contributed by the Department of Prints and Drawings at the British Museum and the National Art Library in the Word and Image Department at the Victoria and Albert Museum.

The v&a's Word and Image Department also features in the next article, written by Doug Dodds and Ella Ravilious, who describe the Factory Project, established in November 2007 with the aim of digitising the estimated 750,000 prints, drawings,



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paintings and photographs held in the Department. Both digital images and catalogue descriptions will be made available online via the Museum's website as the project proceeds. This undertaking has required close collaboration between staff in different departments, and a number of v&a staff recently participated in the OCLC/RLG project which is outlined in the article that follows, written by Günter Waibel and colleagues, describing the different stages passed through by libraries, archives and museums as they co-operate more fully and work more interdependently, in a collaboration continuum from initial contact to full convergence.

The author of the next article, Hannah Rozear, undertook a comparative study of Google Scholar and three other bibliographic databases covering art for her thesis at the University of Carolina's School of Information and Library Science in 2008. She has written an illuminating article presenting the conclusions she reached in her research. Some of them may prove a surprise to ALJ readers whose users rely on Google Scholar!

Two papers follow from the Section of Art Libraries meeting at IFLA in Quebec in 2008. Heather Gendron (art librarian at the Sloane Art Library at Chapel Hill, University of North Carolina) considers how librarians can help students to cross methodological boundaries in their research, and how librarians can shape their practice so as to respond better to the needs of contemporary artists and designers in a global age of art and design research. And Amanda Gluibizzi describes the 'Art as Activist' exhibition and education program at Ohio State University, where the library is collaborating with the Columbus

Museum of Art to broaden outreach to new audiences in one of the poorest US states, as well as one of those hardest hit by casualties from the country's military activities.

The last article in this ALJ highlights the increasing numbers of students with disabilities in higher education, and discusses results from international online surveys of such students and the professionals who work with them. These show that the provision of alternative-format and enhanced materials is less than ideal, especially tactile versions of images and graphics for blind and low-vision students, methods for whose provision are outlined at the end of the article.

Finally in this issue comes the Bibliographies Update for 2009, compiled by Barbara Polowy, giving citations for art bibliographies published in a range of formats during the last twelve months. And this is followed by two reviews, the first by Ellen Petraits, who is complimentary about Design abstracts retrospective/Design profiles, the retrospective counterpart of Design and applied arts index available on subscription through ProQuest CSA Illumina; the second is by Hinda Sklar, who is equally enthusiastic about the 4th edition of Howard Colvin's A biographical dictionary of British architects 1600–1840.

The *Art libraries journal* is available worldwide with membership of ARLIS/UK & Ireland, and costs £85/\$170 (surface mail) or £97/\$194 (airmail) for institutions, and £50 p.a. for individuals (within the UK and Ireland only). Non-members outside the UK and Ireland can subscribe to the *Art libraries journal* for £68/\$136 (surface mail) or £79/\$158 (airmail). Single copies are also available for purchase.

All enquiries should be sent to the Business Manager of ARLIS/UK & Ireland at the Word & Image Department, Victoria and Albert Museum, Cromwell Road, London SW7 2RL, UK (tel: +44 (0)20 7942 2317; email arlis@vam.ac.uk).

Les publics du livre d'art en bibliothèque.

Bertrand Legendre et Corinne Abensour. Paris. 2008. 121 p.

A survey of the users of art books in libraries and of book buyers in bookshops have been commissioned by French art books publishers administered by the Syndicat national de l'édition (groupe Art).

This study has been carried out by two researchers: Bertrand Legendre and Corinne Abensour, two information specialists at the Laboratoire des sciences de l'information et de la communication at the Université Paris 13.

The interesting data and results give a clear and precise view of the needs and behaviour of our readers. This study can be downloaded at: www.centrenationaldulivre.fr

Documentation. Etudes et rapports et chiffres. Téléchargement. Synthèse.

Forthcoming Conferences

ARLIS/UK & Ireland

Annual Conference 2009

Tradition and Transformation:

roles in a changing world

Clare College, Cambridge

Wednesday 15th–Friday 17th July 2009

<http://www.arlis.org.uk>

International Conference on Academic Libraries

Conference Centre,

University of Delhi,

October 5, 2009 – October 8, 2009

[http://library.du.ac.in/ocs/](http://library.du.ac.in/ocs/index.php/ical/ICAL)

[index.php/ical/ICAL](http://library.du.ac.in/ocs/index.php/ical/ICAL)

THE MAJOR THEME: Knowledge Sharing, ICT Management, Digital Repository, E-Teaching, E-Tutorials, Library-Faculty Relationships, and User-centric Services.

The International Conference on Academic Libraries is being organized to come up with a vision for next generation academic libraries in order to meet the challenge of knowledge society, in giving the country a competitive edge in knowledge economy. The conference will provide an international platform to all stakeholders to address all issues of importance to academic libraries, discuss and debate roles that academic libraries can play in the higher education system in developed and developing countries with particular reference to India by 2020. The scope of the conference will be: knowledge sharing, ICT management, digital repository management, e-teaching, e-tutorials, stronger library-faculty relationships, and user centric services.

The conference will provide an opportunities to identify the strengths and gaps in the academic library sys-

tem, and to suggest new management models, mechanisms, policies, and national and international programmes for reshaping academic libraries into next generation libraries for the higher education.

WHO SHOULD PARTICIPATE

Academic fraternity in teaching, learning and research; Library and Information Science professionals; Students and Research Scholars; Information Technology professionals; Management Professionals; Knowledge workers; Policy makers; Archivists; Content and knowledge managers; IT Service providers; Information providers and representatives from Information Industry; Electronic publishing and virtual electronic communities; Professional Associations; and All stakeholders in the knowledge management

The Visual Resources Association's 28th Annual Conference 2010

CALL FOR PROPOSALS

The Visual Resources Association's 28th Annual Conference will be held in Atlanta, GA from Wednesday March 17th through Saturday March 20th 2010.

Call for proposals for the 2010 program sessions, workshops, papers and special interest groups. <http://vraweb.org/conferences/2010Atlanta/proposal.php>

- * A *Session* is a 90 minute moderated session with 3 or 4 speakers at 20 minutes each followed by a facilitated brief question and answer period.
- * A *Special Interest Group* is a 60 to 90-minute informal facilitated

group discussion on topics related to a specific community within VRA.

* A *Workshop* is a 3 to 4 hour workshop to develop skills and experience in the field of Visual Resources, preferably with hands-on activities.

General areas of interest include, but are not limited to: digital photography; digital imaging and presentation technologies; strategic planning; cataloging and metadata (including non-western, non-art, and special topics cataloging); trend forecasting for the visual resources profession; copyright and fair use; user instruction; and professional status issues. Attendees at the VRA Conference range from students and new professionals to seasoned mid and late career VR curators. Proposals from and directed to all attendees are welcome.

Questions about the proposal process and the various presentation formats included in the VRA conference program can be directed to Heidi S. Raatz at hraatz@artsmia.org. Mail submissions to arlis-l@lsv.uky.edu. The proposal deadline is July 3, 2009.

ARLIS/NA Annual Conference 2010

Boston, Massachusetts. April 22–27. http://www.arlisna.org/news/conferences/conf_index.html

ARLIS/ANZ Annual Conference 2010

The 2010 Conference will be held in Canberra in August of 2010 to coincide with the 76th General IFLA Conference, to be held in Brisbane 15–19 August. <http://www.arlis.org.au/conferences>

General Announcements

Aalto University – an Internationally Unique Concept

The new Aalto University was created through the merger of Helsinki School of Economics (HSE), University of Art and Design Helsinki (TaiK) and Helsinki University of Technology (TKK). The first academic term of the Aalto university starts in August 2009.

Aalto University is creating a new science and arts community by bringing together three existing universities of technology, economics and art. The combination of three universities opens up new possibilities for strong multi-disciplinary education and research. The new university's ambitious goal is to be one of the leading institutions in the world in terms of research and education in its own specialised disciplines.

AALTO UNIVERSITY'S TARGETS

A student-centred culture that encourages people to passionately learn new things will be created at Aalto University. The new university will provide high-quality research and education and create an internationally attractive environment for learning and research. Aalto University provides encouraging academic career paths that attract future players to work at this new university. A significant role will be established for Aalto University both in Finland and abroad. Networking and co-operation guarantee active dialogue on both the national and international markets.

Aalto University will focus its research on major global issues. New research environments often evolve into larger research programmes or units through themes that require a cross-disciplinary approach. Aalto University's success will be based on enhancing the quality of research and

education provided by the science community formed by HSE, TaiK and TKK.

COLLABORATIVE ENVIRONMENTS FOR COMPANIES AND COMMUNITIES

Aalto University offers its partners the possibility to co-operate closely with the university community. This co-operation yields new expertise, for example through the Lab Let platforms.

Design Factory, Media Factory and Service Factory are Aalto University's first joint projects. These so-called New Expertise Workshops are learning, teaching, research and co-operation environments in which academic teams and projects as well as companies or communities work together. The workshops support internationality, open innovation, new ways of teaching and learning as well as a cross-disciplinary approach. The workshops' research findings are seamlessly integrated into the teaching. The workshops are based on areas in which the three universities already have interdisciplinary co-operation. Design Factory concentrates on product development, Media Factory on the media and Service Factory on high-value-added services. The new university aims at further deepening the expertise of each university in addition to its joint multidisciplinary projects.

THE NAME – A TRIBUTE TO ALVAR AALTO

The name of the university symbolises change and is a tribute to Alvar Aalto, a prominent architect who is renowned for his achievements in technology, economics and art. The name portrays the new university's idea, spirit, values and ambitions.

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