



IFLA Art Libraries Section Newsletter

INTERNATIONAL FEDERATION OF LIBRARY ASSOCIATIONS AND INSTITUTIONS

No 59, 2006

Contents

Editorial

Editorial	1
Call for Papers	2
Brief History and Cooperative Scheme of Art Museum Libraries in Japan Today	3
International Art Libraries Networking	7
Collecting of Rare Materials at St. Petersburg Library	9
National Reports	11
Australia 11	
Canada 12	
Germany 13	
Russia 13	
Spain 15	
United Kingdom 16	
United States 17	
New Publications	18
ALS Standing Committee	20

Another busy year is lying ahead of us. In 2007 the Art Libraries Section will participate in the Durban Conference in August with an Open Session and Workshop. The call for papers is published in this issue and we hope to attract good papers.

In this issue there are many interesting articles. We can learn about Japanese art libraries and their cooperative partnership, about the Virtual Catalogue for Art History and its current developments, and about rare materials at St. Petersburg Library.

Through national reports we are able to learn about various activities and projects library associations and single countries are dealing with.

Soon it will also be time for nominating candidates for the ALS Standing Committee.

We hope that our Section members will consider possible candidates and use the opportunity to submit nominations.

Thank you for all the contributions to this Newsletter!

EILA RÄMÖ
Editor

Call for Papers

IFLA Art Libraries Section Newsletter

ISSN 0261-152X (print)
ISSN 1817-633X (online)

EDITOR
Eila Rämö
University of Art and Design.
Library
Hämeentie 135 C
00560 Helsinki
Finland
E-mail: eramo@uiah.fi

LAYOUT
Jani Pulkka

PRINTED BY
Multiprint, Helsinki, Finland

ILLUSTRATIONS
IFLA and the authors.

The Newsletter is produced and distributed with the generous support of the Getty Research Library.

The Newsletter is available also in electronic form on IFLANET at <http://www.ifla.org/VII/s30/index.htm#Newsletter>

NEXT ISSUE
Copy deadline is 30th April 2007.

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.

The programme of the Art Libraries Section is planned under the general theme of the World Library and Information Congress: 73rd IFLA General Conference and Council to be held 19–23 August 2007, in Durban, South Africa.

“Libraries for the future: Progress, Development and Partnerships.”

The Art Libraries Section is pleased to announce its intention to hold a 2-hour session and a workshop during the conference. The themes of the Open session and the Workshop are co-ordinated with the president's theme of Partnerships and also the general IFLA theme.

THEME FOR THE OPEN SESSION:

“Developing and documenting contemporary indigenous and minority culture”

THEME FOR THE WORKSHOP:

“Art library outreach”

- * working with other institutions to increase the relevance of libraries in the modern world
- * including partnerships and outreach to indigenous communities

We suggest to focus on the role of the art libraries and their partners in documenting and preserving threatened cultures.

These themes reflect the philosophical and practical sides of the same issue.

It is also hoped to arrange a visit/s to libraries

With these topics the Art Libraries Section could further fit with the IFLA interest in indigenous cultures and their rich heritage, whose loss is often caused in part by technology, and can

be preserved into the future with the help of technology.

You are invited to take part by submitting a paper for presentation. Alternatively we welcome recommendations of speakers who are well qualified to address any aspect of the topic.

The Proposal for a paper should include the following details:

- * Author's name
- * Institution (with address, telephone, facsimile and e-mail)
- * Biographical sketch
- * Title of paper
- * Original language version (Chinese, English, French, German, Russian, Spanish)
- * Technical support required (e.g. computer projection, overhead projection, slide projection)

DEADLINES:

Proposals for papers are due to **20th of January 2007**. Please include the title and an abstract of the proposed paper between 100 and 200 words.

Notification of acceptance of your paper will be given by **20th of February 2007**. The full paper must be completed and sent to the Chair of the Art Libraries Section by **1st of April 2007**.

Papers should be no more than 8 pages on A4 paper, double spaced.

PLEASE SEND YOUR PROPOSAL TO:

OLGA SINITSYNA, Chair
IFLA Art Libraries Section
All-Russia State Library for
Foreign Literature
Nikoloyamskaya St.,1
109189, Moscow, Russia
Tel: +7 495 915 3621
Fax: +7 495 915 3637
E-mail: olgas@libfl.ru

Brief History and Cooperative Scheme of Art Museum Libraries in Japan Today: Centering on 'exhibition catalogs' – art librarians' most valuable materials¹⁾

TAKESHI MIZUTANI
Chief, Planning Office for
Art Informatics
Independent Administrative
Institution National Museum
of Art Librarian, Art Library
The National Museum of
Modern Art, Tokyo

RESUME

Art libraries of The National Museum of Modern Art, Tokyo [MOMAT], The National Museum of Western Art [NMWA], Museum of Contemporary Art, Tokyo [MOT] and Yokohama Museum of Art [YMA] form the Art Libraries' Consortium [ALC] in the hope of promoting partnership between art libraries in Japan. The Art Library of The National Art Center, Tokyo [NACT] will also be joining ALC upon its opening in late January 2007. Author describes a brief history of Japanese art libraries and their cooperative partnership today, while emphasizing the necessity of resource sharing among art libraries and librarians. ALC has been playing a key role in introducing standardized guidelines for art exhibition publications, and centralizing information in its cross retrieval OPAC (virtual union catalog, URL: <http://alc.opac.jp>), a joint initiative which started in March 2004 to share collections and services across art museum libraries.

ABBREVIATIONS:

ACL: Art Catalog Library of the Japan Association for Cultural Exchange (ACE Japan).
ALC: Art Libraries' Consortium
JAC: Japan Art Catalog Project
JADS: Japan Art Documentation Society
MOMAT: The National Museum of Modern Art, Tokyo

MOT: Museum of Contemporary Art, Tokyo
NACT: The National Art Center, Tokyo
TMMP: Tokyo Metropolitan Museum of Photography
NMWA: Museum of Western Art, Tokyo
YMA: Yokohama Museum of Art

1. About the National Art Center, Tokyo

The National Art Center, Tokyo [NACT] (URL: <http://www.nact.jp>), Japan's fifth national art institution, will open to the public on January 21, 2007, in Roppongi, an area of Tokyo that has been redeveloping as an artistic and cultural district. (See Fig.1)

NACT is the first national art institution without a permanent collection, and has three pillars of functions: Exhibiting, Education/Outreach Programming, and Information Services.

In regard to exhibiting, NACT has a total of 14,000 square meters of floor space for exhibitions, the largest scale in Japan. It will focus on serving as a venue for different types of art exhibitions such as annual exhibitions of private artist associations with a

national membership base, co-organized exhibitions with major media companies and/or other art institutions, and special exhibitions planned by NACT's own curatorial staff.

All formerly state-run museums in Japan were semi-privatized in 2001. Nine national museums are now organized under the wings of two administrative institutions:

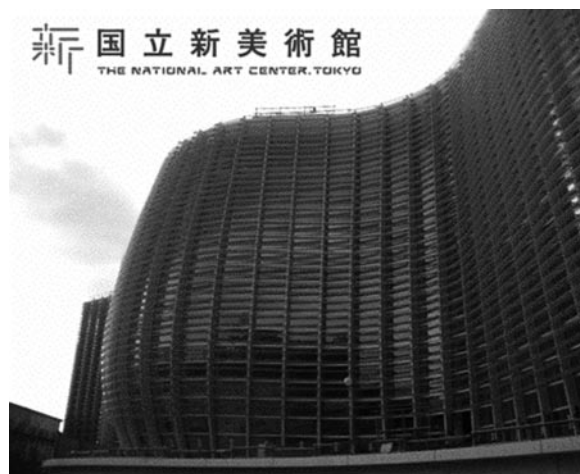
INDEPENDENT ADMINISTRATIVE INSTITUTION NATIONAL MUSEUM OF ART

- * The National Museum of Modern Art Tokyo [MOMAT]
- * The National Museum of Modern Art, Kyoto
- * The National Museum of Western Art [NMWA]
- * The National Museum of Art, Osaka.
- * The National Art Center, Tokyo [NACT]

INDEPENDENT ADMINISTRATIVE INSTITUTION NATIONAL MUSEUM

- * Tokyo National Museum
- * Kyoto National Museum
- * Nara National Museum
- * Kyushu National Museum

FIG. 1 The logo and the exterior of The National Art Center, Tokyo Distinctive design characterized by its undulating glass façade, which lets off a clear, steady glow like a paper lantern in the evening, is the work of renowned architect Kisho Kurokawa. The logo on the upper left, a stylized take on the character "shin", which means "new" and is part of the NACT's Japanese name, was designed by Kashiwa Sato, a graphic designer on the rise.



Since NACT is a national art facility without a permanent collection, its function of centrally collecting and disseminating art-related information assumes high importance. Especially, securing a comprehensive collection of exhibition publications is crucial to the NACT Art Library.

The fundamental problem of building a comprehensive collection of Japanese exhibition catalogs is deeply related to the Japanese copy-right law, which defines an exhibition catalog as a booklet for the purpose of introducing/interpreting the pieces on display to the visitors of the show. That is to say, exhibition catalogs basically cannot be sold outside the exhibition venue, and therefore they are privately printed for limited distribution. As a result, the great majority of Japanese exhibition publications falls into the category of “gray literature” and poses serious difficulties in its identity and acquisition. The National Diet Library is supposed to collect copies of all publications published in Japan, but their collection policy does not help resolving the situation, either.

Such being the case, the challenges involved with the exhibition catalogs cannot be missed out when describing the history of Japanese art libraries. The member institutions of the Art Libraries’ Consortium [ALC] have already made a great deal of effort in centralizing exhibition catalog records and make them accessible to the public. As of November 2006, the member institutions of ALC are MOMAT, NMWA, Museum of Contemporary Art, Tokyo [MOT], and Yokohama Museum of Art [YMA]. The major objective of ALC’s cross retrieval OPAC is to provide the general public with bibliographic descriptions and location information of resources held by art museum

libraries, especially those of exhibition catalogs. The NACT Art Library, which is planning to join ALC upon its opening in January 2007, is expected to contribute its share of the responsibility by supplementing the ALC catalog with the cataloging records of its post-WWII exhibition catalog collection.

When NACT was still a preparatory office, I wrote a short essay about museum, exhibition, catalog and their relationship, placing my hopes on the new art library to be set up. In the essay I published in the “Setsuritsu Junbishitsu News (News Letter of The Office of Planning and Development, The National Art Center, Tokyo)”, I assimilated the new library to a “Dream Fort²⁾”.

Works of art are now being carried gently and safely with the greatest care, just as people come and go. / From a museum to another, from a home to a museum, going through roads, airway, crossing mountains and the ocean. Then, exhibition gets started. And when it comes to an end, works of art quietly return to their peaceful home. / Isn't it amazing? Exhibition is a scene of illusion, where works of art are gathered and took apart in a passing time. A dreamlike remembrance of it gets printed on people's memory and survives in exhibition catalog. / We are going to set up an art library, the highlight of which would be a collection of exhibition catalogs. / The National Art Center, Tokyo does not have a permanent collection, but it will be a venue for numerous exhibitions. And pleasant remembrance of each show is to be documented in accompanying catalog. / ... / It is my hope that the Art Library of The National Art Center, Tokyo will become a “dream fort”: A

fascinating fort of exhibition catalogs that brings fantasy of art exhibitions to mind.³⁾

2. A Prehistory of ALC and JADS

2006 is the 20th anniversary of IFLA General Conference in Tokyo, that took place in August 1986. As a matter of fact, IFLA Tokyo⁴⁾ is closely related to the course of development for Japanese art libraries. As we all know, IFLA has sections according to different subjects under the Division of Special Libraries, and the meeting of the Section of Art Libraries was held in the 1986 IFLA Tokyo. National networking organization for art library professionals typical of ARLIS/UK & Ireland and ARLIS/NA were already active 20 years ago, and IFLA’s Section of Art Libraries worked in closer cooperation with each country’s art library society. In those days, Japanese art libraries had no similar organization that helps linking art librarians in need with communication and cooperation with colleagues in the field. Itsuo Okubo, who was with the Musashino Art University Museum & Library at that time, took great pains to prepare the Section of Art Libraries meeting for IFLA Tokyo, and with this experience as a start, the Japanese version of ARLIS, Japan Art Documentation Society [JADS] was founded in 1989.

3. ALC Members

ALC is organized by several art museum libraries today. The first art museum library in Japan opened its door to the public in 1976 at the Tokyo Metropolitan Museum of Art [TMMA]⁵⁾. A brief history of ALC member institutions is available as Chart 1 below. The ALC union catalog searches the holdings of 6

libraries affiliated with 4 different museums. (MOMAT has a total of 3 libraries: Art Library in the main Art Museum building at Takebashi, Library at The Craft Gallery located at the Kitanomaru Park, and the Library of the National Film Center in Kyobashi.) A table that briefly summarizes the holdings of member libraries (as of March 2005) is available as Chart 2, and it is quite obvious that the exhibition catalogs form the core of these institutions' holdings.

The ALC's four participating institutions have different library systems and policies toward information to be made public in OPAC, and technical issues lay heavily upon us when building the ALC, cross retrieval OPAC. As the best solution available back in 2004, the Consortium members share the cost for maintaining a server hosted by an application service provider.

ALC is soon extending its alliance with two additional institutions. The Library of the Tokyo Metropolitan Museum of Photography [TMMP] is scheduled join ALC this fall, and MOMAT is sharing its library management system with the NACT Art Library which is in preparation for its opening in January, 2007. Therefore, the structure of ALC will be transfigured as shown in Fig.2.

4. JAC – International cooperation over Japanese exhibition catalogs

Next, I would like to allow some space for explaining an arrow pointing from the Ace Japan's Art Catalog Library to the NACT Art Library in Fig. 2.

In 1995, an unusual exhibition of modern Japanese painting, unprecedented for its scale and circumspect research, titled "Nihonga: transcending the past: Japanese-style painting,

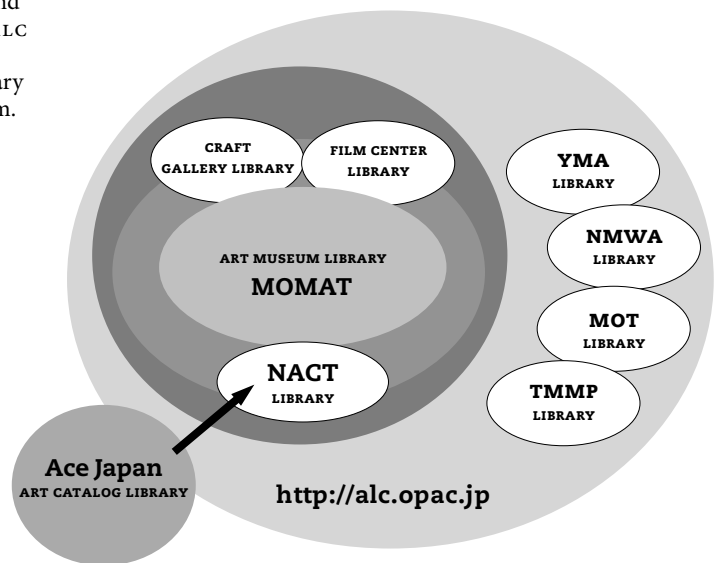
CHART 1. HISTORY OF ALC MEMBER INSTITUTIONS

1952	The National Museum of Modern Art opened	1999	Web OPAC of YMA started
1969	The National Museum of Modern Art, Tokyo [MOMAT] opened	2002.1	Art Library of MOMAT opened
1976	Art Library of Tokyo Metropolitan Museum of Art [TMMA] opened <i>The first art library accessible to the public in Japan</i>	2002.3	Research Library of The National Museum of Western Art [NMWA] opened
1989	Art Library of Yokohama Museum of Art [YMA] opened	2003.1	Web OPAC of MOMAT started
1995	Art Library of Museum of Contemporary Art, Tokyo [MOT] opened <i>TMMA Art Library's collection was transferred to MOT</i>	2003.9	Web OPAC of MOT started
		2004.3	ALC [MOMAT, MOT, YMA] started
		2005.3	NMWA joined ALC
		2006.10	Tokyo Metropolitan Museum of Photography [TMMP] joins ALC
		2007.1	The National Art Center, Tokyo [NACT] will open and join ALC

CHART 2. COLLECTIONS OF ALC MEMBERS

	MOMAT	MOT	YMA	NMWA	Total
Books (Japanese)	40,389	30,811	21,872	3,701	96,773 vols.
Books (Foreign)	11,349	4,528	11,120	19,004	46,001 vols.
Exh. Catalogs (Japanese)	40,877	40,171	30,710	1,650	113,408 vols.
Exh. Catalogs (Foreign)	23,096	5,303	17,287	6,359	52,045 vols.
Periodicals (Japanese)	2,884	3,430	727	787	7,828 titles
Periodicals (Foreign)	761	335	513	694	2,303 titles
					2005/3/15

FIG. 2 Expansion and transfiguration of ALC
* MOMAT & NACT share the same library management system.



1868–1968” opened at The Saint Louis Art Museum. During the course of research, Ellen P. Conant, the Curator of the show, was confronted with enormous difficulties in accessing information on the studies of modern and contemporary Japanese art, especially the inadequate accessibility to Japanese exhibition catalogs. Her untiring lobbying efforts resulted the Japan Art Catalog [JAC] Project, and the Art Catalog Library [ACL], which was the first library in Japan that specialized in the collection of exhibition catalogs.

The original idea of the JAC Project was to request Japanese museums that they voluntarily donate 2 copies each of their exhibition catalogs: One copy was to be sent off to a depository library in the U.S., and the other was to be made available in Japan at ACL, operated by the Japan Association for Cultural Exchange (ACE Japan), a non-profit organization under the jurisdiction of the Ministry of Foreign Affairs. It was unfortunate that ACL had to close down in 2004 as a result of space and staff shortage, but the entire undertaking is now taken over by the NACT. The former ACL collection will again be accessible to the public at the NACT Art library starting January.

As to the use of JAC Project catalogs in the U.S., one of the depository libraries, the Freer Gallery of Art and Arthur M. Sackler Gallery Library of the Smithsonian Institution makes bibliographic records of donated catalogs available through the RLG Union Catalog (a.k.a. RLIN), and they have been in use on-site and through the interlibrary loan. In other words, Japanese exhibition catalogs promote understanding of Japanese culture by crossing the ocean.

5. Who is responsible for managing resources in art museums?

Under a headline reading, “The heaven on earth for exhibition? Japan sweeps the first 3 places in international attendance figures”, The Yomiuri Shimbun of April 20, 2006 reported that the special exhibition of “Hokusai” held at the Tokyo National Museum in 2005 attracted over 9,000 visitors a day, followed by “National Treasures of the Toshodaiji Temple” (Tokyo National Museum) and “19th-century Masterpieces from the Louvre” (Yokohama Museum of Art). On the other hand, there are museums, to no small extent, that are operating at a loss, and financial difficulties are causing their closing down.

Administrative reform in Japan that started during the Koizumi administration has exerted a strong impact on social structure including educational and cultural institutions, and museums are also struggling through a period of transition. Privatization was introduced to public organizations, and state-run museums are now under the administration of independent agencies called the “Independent Administrative Institution”, a new type of public corporation that is designed to reduce governmental expenditure. The government circles are currently considering the implementation of “Market Testing” (competitive tendering between the public and private sector) for museums, as well as unification of national museums and research institutes of cultural properties.

The experiment of ALC that allies art museum libraries is closely related to the above-mentioned political

trends. Below is a summary of what I have pointed out in an article about the change in job and difficulties in securing staff at art museum libraries, published in 1999.⁶⁾

1. Increasing demand for work efficiency.
2. The application of the unit-cost principle to the retrospective conversion project.
3. The lack of infrastructure that supports effective cataloging of exhibition catalog, which are supposed to be the highlight of an art museum library collection.⁷⁾

Namely:

- * No cataloging utility provides comprehensive records of exhibition catalogs.
- * Uniform cataloging practices do not exist: Inconsistent duplicate records scatter everywhere.

6. Is there hope of survival for art museum libraries?

As to the staffing situation of ALC member institutions, the reality is that these libraries are run on the strength of contract part-time employees. Full-time staff is hardly assigned to the library in comparison to other departments within the museum. Under such circumstances, apart from the day-to-day operation, libraries are expected from their supervising administrative agencies to come up with a novel idea every fiscal year since the semi-privatization took effect. The original intention of founding ALC was to better serve museum visitors and researchers who seek art-related information. At the same time, there has always been a sense of impending crisis that libraries cannot withstand in times of economic hardship unless steady efforts to appeal their existence both

International Art Libraries Networking

within and outside of the museums are made.

It has been 20 years since IFLA Tokyo, and 30 years since the first art library accessible to the public opened at TMMA in 1976. Japanese art museum libraries have kept thriving up to the present time, but the functions of art museums themselves should open up further in order to continue developing in the future. Whether it be privatization or Market Testing, the environment surrounding art museum libraries keeps changing with the tide. The essential thing for us is to maintain a positive attitude and the strength to flexibly adjust to any future requirement.

NOTES

- 1) This is an article that first appeared in Japanese in *the Bulletin of the Japan Special Libraries Association*, no.219, Sept. 2006, p.73–77. The text had been revised by the author for this *Newsletter*, and was translated into English by Mariko Shiratori, Research Associate, the NACT Art Library.
- 2) 'Dream Fort' is the original title of the novel by Nobuhiko Kobayashi, Shinchosha, Inc, 1983.
- 3) Original text appeared in *News Letter of The Office of Planning and Development, The National Art Center, Tokyo*, no.2, 2005.5, [p. 5].
- 4) Mizutani. Report on Section of Art libraries of IFLA Conference in Sydney: Thinking on future Japanese ARLIS. *The Library Journal of JLA*, vol. 82, no. 12, 1988.12, p.817–819.
- 5) Tamiko Nozaki. The art library: the first quarter century. *Bijutsu Forum* 21. vol. 3, Daigo Shobo, 2000.11, p. 76–79.
- 6) Nishimura & Mizutani. Generation and/or distribution of bibliographic information on exhibition catalogs in Japan. *Proceedings of the 2nd Forum on Art Documentation*. Japan Art Documentation Society, 2000.3, p.28–36.

- 7) In order to better facilitate the solution of this problem, a cooperative retrospective conversion project of exhibition catalogs held by Tokyo National University of Fine Arts and Music, Joshibi University of Art and Design, and MOMAT has started in fiscal year 2006. It is quite significant that these institutions established guidelines and coding manuals for cataloging exhibition publications, and that the cataloged records are made available to the public via NACSIS-CAT (URL: <http://webcat.nii.ac.jp/>), the union catalog of the National Institute of Informatics. http://www.nii.ac.jp/CAT-ILL/contents/news_cat_exhb_start.html

REFERENCES

- 1) Mizutani. Cross retrieval OPAC of art Libraries in Japan by ALC (Art Libraries' Consortium): its starting over and future tasks. *Bulletin of Japan Art Documentation Society*, no.12, 2005.3, p.27–34.
- 2) Mizutani. Future possibilities of museum libraries: based on human and information networks. *The Library Journal of JLA*, vol.98, no.7, 2004.7, p.438–441.

RÜDIGER HOYER
Zentralinstitut für Kunstgeschichte,
Germany

New target systems for the Virtual Catalogue for Art History

The Virtual Catalogue for Art History (www.ubka.uni-karlsruhe.de/kvk/vkk/ or www.artlibraries.net) has just been enriched by two new target systems of utmost importance: the Library of the Getty Research Institute, Los Angeles, and the National Art Library, Victoria & Albert Museum, London.

The Virtual Catalogue for Art History is an specialized meta catalogue allowing the integrated retrieval of records for books, periodicals, articles, sales catalogues, special collections (e.g. photographs, videos, archival collections including drawings, manuscripts) as well as of records for electronic resources as websites and online publications.

This meta catalogue is based on a network of distinguished international art libraries and on the technology of the well known KVK (Karlsruher Virtueller Katalog) developed by the University Library of Karlsruhe, Germany. Consequently, the catalogue is hosted by and administered in collaboration with the colleagues from Karlsruhe, who have to provide an appropriate structural CGI description for each target.

Other outstanding target systems having joined this artlibraries network in 2006 are the the Art Library of the Gulbenkian Foundation, Lisbon, and the British Architectural Library, Royal Institute of British Architects (RIBA), London. The connection of the library of the Institut national d'histoire de l'art (INHA), Paris, is being prepared.

In all, the target systems give currently access to almost 6 million (!) records from 47 libraries in France, Germany, Italy, Netherlands, Portugal, Switzerland, United Kingdom and USA. The circle of participants shall be extended especially to institutions in Scandinavia, in the Eastern European countries and in the other Southern European countries.

artlibraries.net, as the catalogue will probably be called from 2007 on, is also accessible through and recommended by the subject gateway arthistoricum.net (*www.arthistoricum.net*). Within this project, the virtual catalogue has been enriched by two additional systems: ART-Guide, a web directory developed by Heidelberg University Library together with Saxon State and University Library Dresden, and the Swets Online Content articles database OLC-SSG Art, also feeded by these two libraries.

The Virtual Catalogue fort Art History was launched in 1999 with funding from the Deutsche Forschungsgemeinschaft (German Research Foundation, DFG) within its art libraries programme. Since then, the VKK has been expanding, first on a national German, now on a European and international scale, with the aim of reaching a high degree of thematic completeness and coverage of all publication types as well as of special materials. The interface is multilingual (English, French, German, Italian). Target systems may be research institutes, educational institutions, museums and exhibition centres, pertinent holdings of general research libraries, as well as specialized union catalogues, online bibliographies, and other relevant web databases. One very important structural principle of the VKK is the complementary

character of the holdings traced in the individual databases

Regular meetings of the general assembly of the target systems and additional meetings of its international committee sustain the fulfilment of the aims and provide platforms for inspiring professional communication and co-operation. All decisions concerning software, web design, retrieval options (insofar as these are not covered by the general development of the VKK), additional services, and especially the integration of new target systems are taken jointly by the participants. The second general meeting has just taken place in Berlin on September 29, 2006, hosted by the Kunstbibliothek. It was opened with a keynote by Klaus-Dieter Lehmann, President of the Stiftung Preussischer Kulturbesitz on integrated "Digital access to European cultural heritage" and comprised, among others, a very interesting paper by Michael Mönnich (University Library of Karlsruhe) on the current state and the future of the VKK technology. One results of this meeting was the decision to strive for a co-ordinated strategy for handling online resources including digitization activities and to organise a special meeting on this topic. Furthermore, a complete redesign of the virtual catalogue's multilingual interface is in preparation. On this occasion the "VKK" will finally be rechristened as artlibraries.net (*www.artlibraries.net*), a name much more suited to communicate the project's international scope and purpose, which owes much to members of the IFLA Art Libraries Section and to the ALS's willingness to make the project known: We have been able to go a rather long way since the project has

been for the first time presented to an international audience at the IFLA Conference 2002 in Glasgow.

The members of the committee will be glad to provide further informations to institutions interested in this network:

RÜDIGER HOYER, Zentralinstitut für Kunstgeschichte, München, Email: *r.hoyer@zikg.lrz-muenchen.de*

GEERT-JAN KOOT, Rijksmuseum Amsterdam, Email: *g.koot@rijksmuseum.nl*

ISABELLE LE MASNE DE CHERMONT, Direction des Musées de France, Service des bibliothèques, des archives et de la documentation générale, Paris, Email: *isabelle.le-masne-de-chermont@culture.gouv.fr*

IRENA MURRAY, British Architectural Library, Royal Institute of British Architects, London, Email: *irena.murray@inst.riba.org*

MICHAEL ROCKE, Biblioteca Berenson, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Firenze, Email: *mrocke@itatti.it*

JAN SIMANE, Kunsthistorisches Institut in Florenz (Max-Planck-Institut), Email: *simane@khi.fi.it*

This meta catalogue is a gateway to the participating institutions' web catalogues. It in no way replaces these websites, with their genuine individual features and services. On the contrary, it renders them more visible and certainly improves the participants' online user statistics. Please recommend this tool to your readership by establishing a link from your website.

Collecting of the rare materials at St. Petersburg Library: history and present”

JULIA PRESTENSKAJA
St. Petersburg Theatrical Library

The St. Petersburg Theatrical Library is the oldest theatre library in Russia. This year it celebrates its 250th anniversary. From the very beginning, the history of the library has been closely connected to the foundation and development of the Russian stage. Officially, the Saint Petersburg Theatrical Library was founded on August 30, 1756. This was the date, when Empress Elizabeth signed a special decree, founding the Russian professional theatre. During the first years of its existence, the library moved around with the Russian theatre company to many different locations. Only in 1832 did the library find a permanent location for next 50 years – the Alexandrinsky Theatre, – which was built especially for the Russian Theatre by the prominent Italian architect Carlo Rossi.

In 1889, began a new period in the history of the library. If before the library was only a repertoire library, from this year it gained a new status – Central Library of Imperial Theatres. The Central Administration of Imperial Theatres gave an order that three halls fitted with built-in two-tiered oak bookcases on one of the most beautiful streets in St. Petersburg – Teatralnaja street (now Zodchego Rossi) to be renovated especially for the library, which has been situated at the same address since that time. At this location, the repertoire libraries of Russian, French, and German Court Theatre Companies were combined, which now form the core of the library’s historical collections. The stock of the library increased also due to gifts and purchases of private collections.



The most valuable acquisition for the library was Prince A. Lobanov-Rostovsky’s (1788–1866) collection of French plays of XVI–XVIII centuries. Prince Lobanov-Rostovsky was one of the richest men at that time and an enthusiastic collector. He collected all the materials concerned with the Scottish Queen Mary Stuart for which friends gave him the nickname “Queen Mary’s fourth husband.” His book collection includes works by authors from the time of the French Renaissance; first editions of Cornielle, Racine, and Moliere, and plays from the days of the French Revolution (1789–1799). One of the rarities of the collection is the manuscript of the play “Albert I or Adeline” by French dramatist Le Blane. This manuscript, in a Moroccan cover, was presented by the author to French Queen Marie-Antoinette.

The October Revolution of 1917 in Petrograd changed the life of whole country, but the Theatrical Library did not cease operating. Only its status and work style were changed. From that time the library was not any longer a restricted departmental organization as it used to be; now it

opened its doors to anyone who had interest in theatre.

The present image of the library was created in many respects by its Director Alexander Polyakov (1882–1923). In 1918 A. Polyakov managed to receive for the Theatrical library the collection of the former Imperial censors. This is a unique collection of manuscripts and printed plays in all languages of Russian Empire from 1864 to 1917. The censored copies of plays are particularly valuable: there are many manuscript texts, including those written or authorized by the playwright, text for variations and dramatizations. The censored copies frequently are unique source, allowing to find out the time of creation of a play, they also gave the materials for stage history. Now this stock is, like other historical collection, a the part of rare books and manuscripts department.

Alexander Polyakov also called students of the University to search left by owners flats and private residences (the owners who hadn’t taken the new political regime were left or sent from the country) and to inform to library about book collections. This activity was also one of the ways for collecting funds of the Theatrical library.

During 1920–1930, difficult years for Russia, the library worked and saved its funds, in spite of the absence of wood for heating, permanent leaks and broken windows. Librarians were given special food cards; everything was distributed among the workers, including stockings. The collection of funds for Theatrical library remained the main task in this difficult period. The funds of the library continued to increase by receiving the private collections, presented to the library by actors, producers, theatre researchers.



The most significant gift of that time was the library of Nikolay Khodotov, an actor at the Alexandrinsky theatre. He was the favorite of Petersburg youth at the beginning of XX century. His best roles were Raskolnikov in "Crime and punishment" and Prince Myshkin in "The Idiot", both dramatizations of F. Dostoyevsky. In 1921 N. Khodotov presented more than 4 000 volumes to the library. These included works of fiction, theatre, history, philosophy and religion. This greatly expanded the subject profile of the collection.

Books from private collections represent the special interest for theatre researchers and historians of book art with ex-libris and autographs. For example, the collection of Maria Savina, the prominent actress at the

Alexandrinsky theatre, contains books with the autographs of Ivan Turgenev (Savina's best roles were in his plays), "Hamlet" in a translation of K. R. (Great Prince Konstantin Romanov) and other well-known Russian writers.

In 1927, owing to the great efforts of Director Jurij Nelidov, the library acquired the theatrical collection of the Palei Palace library in Tsarskoe Selo. These books are easily recognizable by the ex-libris of the Great Prince Pavel Alexandrovich - the uncle of last Russian Emperor Nikolay II. This collection of plays of XVIII - first half of the XIXth centuries includes some bibliographical rarities, such as one of the few surviving copies of the first edition of Ya. Knyazhnin's tragedy "Vadim Novgorodsky". This entire edition was burned in 1793 by the order of the Senate. The "Collection of Palei Palace" and repertoire library of Russian Theatre Company compose the almost complete repertoire of the Russian stage of more than 150 years.

In 1930 the library received the private theatrical library of the prompter and playwright K. Larin, which consists mainly of editions of plays from the XIX to beginnings of XX centuries, which were used as working copies in theatres.

We may say, that up to this time, collecting of the historical part of the library fund has been finished. All the above-mentioned book collections are at the present time parts of "The rare books, manuscripts and the archival and iconographic materials department" and form fixed system of collections. At present time the collections fill up just by the rare absent at library editions. But historical collections aren't only a museum (like every rare book

department). They are not only saved and restored, but they are actively used in research and exhibition work.

Several words I need to say about two important and actively completed parts of department - the archive's section and section of iconographic materials.

The Theatrical Library's Director A. Polyakov first began to collect all kinds of memoirs and other original documents. In 1919 he addressed actors of the theatre, opera and ballet and requested that they present hand-written materials - letters, notes and memoirs to the Library. This appeal was supported by many prominent theatre persons, so the library purchased valuable materials of leading actors of Alexandrinsky theatre.

The most valuable acquisition in the 1960s became the archive of Michael Fokine the well-known ballet-dancer and master. It was presented to the library by his son Vitaly Fokine after a long correspondence with the director of Theatrical library. This archive includes letters (for example, the letters of Sergey Diaghilev - the famous organizer and inspirer of "Les saisons Russes"), posters, programs, a lot of various photos (scenes from ballets and private family photos) and explications of ballets. The Fokine's book "Against the Stream" (published in 1962) was compiled using these materials. In 1990s some modern choreographer have used the materials from this archive for the restoration M. Fokine's ballets.

Among the most interesting archival purchases of the last years is the manuscript of 1917 by Petersburg architect Leontij Benois (brother of well-known artist Alexander Benois, one of the most important persons

National Reports

of Russian culture). It's the theatrical memories about Italian and Russian opera of the second half of XIX century in St. Petersburg. The library has purchased some interesting documents from the collection of bibliophile Moses Lesman. The library purchased letters of K. Stanislavski, American letters of legendary ballerina Olga Spessivtseva, materials of well-known ballerina Tamara Karsavina. These materials include the letter of S. Diaghilev (1908) with the proposal to participate in Russian ballet performances in Paris and conditions of contract.

The section of iconographic materials holds a special place among the library's departments. The historical part of this collection consists of the Mounting library of Imperial Theatres. It contains rich illustrative material on the history of stage and everyday costume, interior, furniture, every day life.

A priceless part of this collection is about 27 000 original sketches of costumes and scenery for plays, opera and ballet of the end XVI – beginnings XXI. This collection includes sketches by P. Gonzago, A. Roller, I. Vsevolozsky, A. Benois, L. Bakst, B. Anisfeld and others.

Sketches kept at the library, contain valuable information about performance. Many designs contain notes about material and color of costume, surname of actors playing the part and variants costume details, on some sketches even attached samples of materials remained. With receive of these sketches and the collection of manuscripts and other archival materials, the Theatrical library became, in actuality, the library with museum stocks.

The systematic work on the acquisition of archives of Petersburg's theatre persons and sketches of stage designers was begun in 1990s. At that time the library organized the rare books department and created a special expert commission on purchasing.

When acquiring of archives and sketches it's important not only know the perspective – what and when it is necessary to buy, but to work constantly with the owners. Often it is necessary to persuade owners to sell documents to library and convince them of good storage conditions. Sometimes a whole lifetime could pass before the library was able to acquire the materials. For example, the library purchased the archive of the actor of Michael Chekhov troupe after 30 years from the first mention about.

The collection of the Theatrical library continues to grow with the acquisition of new materials. As a part of its collection, they also become a part of Petersburg culture and their publication and exhibition they become sources of new discovery.

Australia

LINDA GROOM
National Library of Australia

Grants program

In 2005 ARLIS/ANZ initiated an Online Resources Grant program. Taking advantage of accumulated funds, ARLIS/ANZ sought proposals from members for projects that would create online resources of benefit to the membership at large. In December 2005 the two successful applications were announced:

- * Research Library of Art Gallery of New South Wales: A\$8000 for the preservation and digitisation of the Research Library's newspaper clippings for 1905 to 1921. This project will see the content of these clippings made accessible through the Internet.
- * Auckland Art Gallery Research Library. NZ\$4,400 for a project to scan the Gallery's exhibition catalogues from the 1950s and 1960s. This project will make a number of important art essays available online including writings by Colin McCahon.

The Auckland Art Gallery Research Library's project was completed in June 2006 and the results can be seen at <http://www.aucklandartgallery.govt.nz/research/digitalresources/default.asp>

The success of the grants will be evaluated with a view to running a further grants program, possibly in 2007.

Biennial conference

ARLIS/ANZ's biennial conference was held in Canberra, 21–23 September. Themes included online resources and the management of arts ephemera.

Other sessions focused on the role of volunteers in arts libraries and on recruiting and retaining the Y generation into arts librarianship. ARLIS/ANZ was also rather pleased with itself for attracting a speaker from Google Australia to the conference.

International visitor support

As a result of contacts made when the ARLIS/ANZ president attended the ARLIS/NA Conference in Banff in May, arrangements have been put in place to assist ARLIS members in Australia and North America include visits to arts libraries when visiting each other's countries.

ARLIS/NA members who are planning to travel to any part of Australia or New Zealand are welcome to contact the ARLIS/ANZ President, who will suggest arts libraries that might suit the member's interests and itinerary, and provide contact details. Any ARLIS/ANZ members who are planning a North American visit will be welcome to contact the Chair of the ARLIS/NA International Relations Committee, who will likewise provide suggestions and contacts.

The contact details of the office holders in these positions are available through the ARLIS/NA and ARLIS/ANZ websites:

- * <http://www.arlisna.org/organization/committees.html> and
- * <http://arlisanz.anu.edu.au/aboutusexec.htm>

This scheme was announced in early July. It will be interesting to see if anyone actually uses it.

Chapter activities

The chapters have run very active programs for local members with library tours, exhibition tours and social events.

Awards

A travel award was presented to Domenica Chincarini, Monash University, to attend the September 2006 Conference. A distinguished service award will be announced at the Conference.

Canada

JO NORDLEY BEGLO
National Gallery of Canada

Canada hosts ARLIS/NA

Canadian art librarians hosted the 34th annual ARLIS/NA conference, held 5–9 May 2006, in the spectacular mountain setting at Banff, Alberta. Marilyn Nasserden, University of Calgary, is the new President of ARLIS/Canada and Canadian representative to the ARLIS/NA Board. ARLIS/Canada news is posted at www.arliscanada.ca, with links to Chapter websites (ARLIS/MOQ, ARLIS/NW, ARLIS/Ontario).

History of Art Libraries in Canada

The History of Art Libraries in Canada / Histoire des bibliothèques d'art au Canada is a new web resource, available at www.arliscanada.ca/hal. Essays contributed by art librarians across the country present histories of Canadian art libraries and collections; the progress of art librarians' professional associations in Canada; research on book illustration and artists' books; biographies of Canadian pioneers in art librarianship; and a chronology of art library development in Canada. Texts are accompanied by endnotes, bibliographies and illustrations. The website is a national project of ARLIS/Canada, sponsored by the National Gallery of Canada Library and Archives, with additional project funding from ARLIS/NA.

History of the Book in Canada

The History of the Book in Canada / Histoire du livre et de l'imprimé au Canada (http://www.hbic.utoronto.ca/home_en.htm) (<http://acsweb2.ucis.dal.ca/hbicdb>) is an ambitious research project encompassing national and regional conferences, the creation of a website of electronic resources (<http://www.dal.ca/hbic-hlic>) and the publication of three volumes, in French and English, on print culture in Canada from the beginnings to 1980. Volumes one and two have appeared (University

of Toronto Press and Les Presses de l'Université de Montréal, 2004–); volume 3 (forthcoming, January 2007) includes essays by Canadian art librarians Randall Speller, Art Gallery of Ontario, and Jo Nordley Beglo, National Gallery of Canada.

Melva J. Dwyer Award

The Canadian Centre for Architecture, Montreal, and Douglas & McIntyre publishers were joint recipients of the 2006 Melva J. Dwyer Award in recognition of the exhibition catalogue *The 60s: Montreal Thinks Big / Les années 60 : Montréal voit grand*. Established in 1985 in honour of a distinguished Canadian art librarian, the Award recognizes an outstanding reference or research tool relating to Canadian art and architecture.

National Gallery of Canada Library

Murray Waddington, Chief Librarian at the National Gallery of Canada since 1991, retired in October 2006. He served as a member of the IFLA Section of Art Libraries from 1994 to 1997.

The *Index to National Gallery of Canada Exhibition Catalogues and Checklists 1880–1930* (forthcoming 2007) will be number 7 in the Library and Archives Occasional Papers series. Edited by Philip Dombowsky, the published *Index* will complement the digitization of 114 published catalogues and typescript checklists. Digital versions of each document, as well as of existing installation photographs of the exhibitions, are now accessible through links from the records in the Library and Archives online catalogue at <http://bibcat.gallery.ca>. Chronological lists of National Gallery of Canada exhibitions, 1880–2000, are posted in English at http://www.gallery.ca/english/default_2100.htm with an option to select full text in French. Exhibitions of the affiliated Canadian Museum of Contemporary Photography, 1985–2005, are posted in English at <http://cmcp.gallery.ca/english/exhibitions/listex.jsp> with an option to select French.

The Canadian Memory Fund has awarded the National Gallery of Canada a major grant for the project, *Canadian Painting in the Thirties / La peinture canadienne des années trente*. The Library and Archives is a key participant, contributing a substantial amount of documentation material, which eventually will be brought to the Web. This project fulfills the Fund's objective to provide free access, in both official languages, to key Canadian cultural collections held by federal institutions.

Germany

RÜDIGER HOYER

Zentralinstitut für Kunstgeschichte

The German art libraries association AKMB (Arbeitsgemeinschaft der Kunst- und Museumsbibliotheken) has continued its conferences and continuing education seminars, organized with the help of Evelin Morgenstern's Initiative Fortbildung für wissenschaftliche Spezialbibliotheken (www.initiativefortbildung.de). The complete programs and many papers of all the AKMB conferences are also accessible on the AKMB website www.akmb.de. Many of the lectures are published in the AKMB-news, published three times yearly until 2005, two times yearly from 2006 on. Some articles are accessible online (<http://archiv.ub.uni-heidelberg.de/artdok/portal/akmb/>).

On November 10/11, 2005, the Saxon State and University Library at Dresden has hosted an AKMB conference on the management of photographic collections in libraries and archives. The program comprised of course presentations of the Deutsche Fotothek (<http://fotothek.slub-dresden.de>), which is a department of this library

The University Library of Heidelberg has organized two one-day AKMB workshops (February 23, March 2, 2006) on art historical databases and web resources.

The AKMB session during the annual German library congress (March 21 to 24, 2006) has comprised lectures

by Claudia Lux, president-elect of IFLA, and by Elisabeth Häger-Weigel, library director of the Staatliche Kunstsammlungen Dresden.

At another session of the German library congress 2006, the brand new portal www.arthistoricum.net, already announced in last year's report, was presented to the public. arthistoricum.net is being realised by the Zentralinstitut fuer Kunstgeschichte in Munich and the University Library of Heidelberg, with funding of the Deutsche Forschungsgemeinschaft (DFG) and with important partners. It is an art historical subject gateway giving seamless access to printed and electronic resources together with value-added services. It serves also as a platform for publication and digitization (especially primary sources) as well as for E-learning and thus as a co-operative apparatus for art historical research. For bibliographic needs, arthistoricum.net offers among others: a web directory, a database for articles in online periodicals, new acquisitions list from international art libraries, and last but not least an additional access to the already well known 'Virtual Catalogue for Art History (VKK)' (see below). A French interface for arthistoricum.net has been inaugurated in May 2006 during a presentation in Paris. An English interface has just been implemented. Detailed informations on arthistoricum.net and its future program will appear in Art Libraries Journal vol. 32 (2007), no.1. arthistoricum.net is open for international co-operation.

For the development of the international Virtual Catalogue for Art History (VKK) (http://www.ubka.uni-karlsruhe.de/kvk/vkk/vk_kunst_engl.html), see the separate article in this issue of the IFLA ALS newsletter. Thanks to funding from the DFG within the arthistoricum.net project, this meta-catalogue has been enriched, among others, by a web directory called ART-Guide, developed by Heidelberg University Library together with Saxon State

and University Library Dresden, and by the Swets Online Content articles database OLC-SSG Art, also feeded by these two libraries.

Ongoing conversion projects are enhancing the bibliographic value of this search engine and of the individual online catalogues: Thus, the library of the Kunsthistorisches Institut in Florence has almost finished the conversion of its old card catalogue. The library of the Zentralinstitut fuer Kunstgeschichte will finish the conversion of its card catalogue for articles from periodicals and collective writings until January 2007 (almost 400,000 records). As already announced, the library of the Zentralinstitut fuer Kunstgeschichte in Munich has converted its handwritten registers of sales catalogues with the help of the Institut national d'histoire de l'art (INHA), Paris, which has authorised the Zentralinstitut to reuse its database of ca. 165,000 records (Bibliothèque Doucet and Bibliothèque centrale des musées nationaux).

Since January 2006, the Union Catalogue Florence-Munich-Rome (www.kubikat.org) offers digitized title pages and tables of contents for many of the new acquisitions.

This is only a selection of activities. One of the most decisive current debates, not only among art libraries, concerns of course the co-operative indexing of all kinds of online publications. This is certainly a field where only intense international co-operation is able to produce convincing results.

Russia

ADA KOLGANOVA

Russian State Art Library

The association of arts libraries in Russia differs from the professional associations of other countries by the fact that the Arts library Section of the Russian library Association is a corporate community. Therefore its activity embraces both the points of the Section plan and the joint projects

of separate libraries within the limits of the whole Russian Association.

The potentialities of our libraries are different too. We combine independent libraries. Equally with them art departments of the universal libraries are very active in their work. Museum libraries present a separate direction.

The main type of the Section activity became professional meetings of a different scale and various aims. These are conferences, seminars, round tables and discussions. We try our best to organize those events not only in central cities and our capital. The Section members readily go to other towns and are active in joining the conferences that were organized by other organizations.

The participation of specialists of libraries of different levels in the Seminar organized by the Moscow Kremlin Museum research library and All-Russian State library of foreign literature was especially productive. The subject of the discussion was "Museum libraries in the contemporary society".

Subjects and places of the Section work at the conferences, seminars and round tables are the following:

- * The interregional seminar "Art libraries in the plans of cultural development of the region", Yaroslavl, September 15–16 (Art library Section of the RLA, Yaroslavl regional universal research library).
- * The interregional research practical seminar "Art media objects in libraries", Vologda, October 27–28 (Arts library Section of the RLA, Vologda regional universal research library).
- * The research practical seminar "Problems of art literature subject cataloguing", January 26, 2006 (Arts library Section of the RLA, RSAL).
- * The interregional research practical seminar "The prospects of forming the Union catalogue of Moscow art libraries", February 15, 2006 (The Arts library Section of the RLA, State museum of fine arts, All-Russian

museum of decorative applied arts, Russian State Art library).

- * The interregional research practical seminar "The picture post-card as a memorial item of cultural heritage. Problems of their conservation, subject entry and use in libraries and museums".

The Section meeting was held during the 11th Conference of the RLA in Ekaterinburg in May 15–20, 2006, in the Urals State University, at the faculty of science of culture and art criticism in the hall of the Center of modern art.

Among the participants there were representatives of Saratov universal research library, the State historical library, Ekaterinburg universal research library, Mari-El national library, the Russian State library, the Urals State University research library, Tjumen State youth library, Museum library "Books of the blockade city", the Russian State art library.

The Russian State art library presented methods of servicing readers of creative professions that were supported by the meeting participants. The report "The library and Master: the Creative alliance" demonstrated the effectiveness of the activity of librarians as co-authors when creating works of art and culture and publishing book items. In their reports participants from Ekaterinburg presented the library as a culture center and creative laboratory. They considered a lot of problems: from the creation of original expositions to the network strategy of servicing students-art historians.

Together with the Section of library history the following organizational decision was taken: to set up a permanent subject intersectional Round table "The museum-library and museum in the library". S.Kolosova, the head of the library "Books in the blockade city" and the chairman of the initiative group, was entrusted to organize the work of the permanent committee of the Round table.

In May the 8th exhibition "Librarians' amateur arts" was opened in "the Blue Hall" of the Russian State art library. Every year Russian librarians originally and vividly celebrate "the Day of Russian libraries".

This time 53 authors from different towns of our country exposed 240 works. Among 26 libraries-participants of the exhibition there were large libraries.

The participation in the International Crimean Conferences is very useful for art libraries and complex departments of art literature (as special subdivisions-libraries).

In June the 13th conference was held, in which we took part within the limits of our own association, apart from other sections. The meeting of Section 4 "Libraries and museums in common space of information and culture" activated museum libraries.

The representatives of different libraries both of Russia and foreign countries were particularly interested in a special event held within the frame of the Section. It was a guest seminar in the outstanding museum – A.Chekhov House-Museum in Yalta. The subject of the seminar was presented in keen and polemic form, namely "The correlation between paid services and free services for art readers in special libraries".

The program of the main Meeting in Sudak included the subjects indicating a great progress of the libraries of the types considered.

- * Information image as a base of developing site content of cultural institutions
- * Bibliographical work in the art library structure
- * Realization of inter-institutional projects in the Latvian University: integration of informational resources and creation of cultural values
- * M.Voloshin house-museum council of trustees: from the idea to great results
- * Traditional and innovative techniques in art libraries

- * Publishing activity in blockade Leningrad
- * M. Voloshin house-museum main tasks for adopting informational techniques
- * “Gatchina”, the state museum-reservation, in the worldwide informational space
- * Site of the Central Exhibition Hall “Manege” in Internet (virtual exhibitions)
- * Books and video-editions of the State museum-reservation “Oranienbaum”
- * A provincial nobleman’s personal library

The Section Council prepared the translation into Russian and publication of the new version of “The IFLA Art Libraries Section booklet”.

Spain

MARIA CONCEPCIÓN HUIDOBRO SALAS, Biblioteca Nacional
ALICIA GARCÍA MEDINA, Instituto del Patrimonio Histórico Español

Spanish Libraries with Relevant Collections of Art Books

General Libraries

The general libraries with an important amount of Art Books are:

BIBLIOTECA NACIONAL. MADRID

www.bne.es

The General Deposit of the National Library conserves a great quantity of Art Books both old and modern and contemporary books. It receives Legal Deposit of Spain from 1958 and is difficult to specify the number of volumes of Art it conserves. It has also a specialized Library in the Department of Prints and Drawings.

LIBRARIES OF AUTONOMOUS COMMUNITIES

From the eighties a Central Library was created in each Community of Spain. It receives the L.D. of all the books printed in each Community and has important works about Historical Patrimony, local artists,

exhibitions catalogues, etc. Many of them are State Public Libraries converted into Community Libraries, so they conserve important old books. They are seventeen of them. www.exlibris.usal.es

Because of they receive the L.D., Communities with a great number of published books, like Madrid and Cataluña, have a quite important amount of Art Books.

- * **Biblioteca Regional de la Comunidad de Madrid. Joaquín Leguina.** www.madrid.org/bpcm
- * **Biblioteca Nacional de Catalunya** www.bcn.es

STATE PUBLIC LIBRARIES

State Public Libraries depend on Ministry of Culture which coordinate them and are ruled by the Autonomous Communities. There is one Library in each province and two more in the capitals of the A.C. They are fifty two and they receive the L.D. of each province. Some of them were created in the eighteen and the nineteen century so they conserve important old art books. Also they have relevant books about Historical Patrimony and local art. In some places they play the role of Autonomous Community Library. They conserve a great amount of volumes, many times over 100.000 books, as well as leaflets, audiovisuals, etc. Its access is free.

These Libraries can be consulted through the **Directorio de Bibliotecas Públicas del Estado**, that give us a good description of the different Libraries, with the number of volumes, special features, etc. There is also a Collective Catalogue of the books of all Libraries that can be consulted through the **Directorio**. www.mcu.es/jsp/

In addition, the REBECA Data Base of the Ministry of Culture, which has bibliographic records of a good number of Public Libraries in MARC Format, allows discharge records, because it is a system of shared cataloguing.

Specialized Libraries

BIBLIOTECA NACIONAL. BIBLIOTECA DEL SERVICIO DE DIBUJOS Y GRABADOS. www.bne.es

It is the most important Art Library of Spain with more than 6.000 old books with original prints and photographs and near 60.000 Art Books from the nineteen to the twenty one century. It is specialized in architecture, sculpture, drawings, prints and photographs.

LIBRARIES OF CONSEJO SUPERIOR DE INVESTIGACIONES CIENTÍFICAS (CSIC) www.csic.es

The C.S.I.C. is constituted of Centres and Institutes specialized in different matters and so they have specialized Libraries to study these matters.

The Libraries that conserve more Art Books are:

- * **Biblioteca Central del CSIC** www.csic.es/cbic/bibliotecas/BC
- * **Biblioteca General de Humanidades** www.csic.es/cbic/bibliotecas

It depends of the Centro de Estudios Históricos and has a relevant amount of Art Books.

- * **CINDOC. Centro de Información y Documentación Científica.** www.cindoc.csic.es

Documentation Centre in Humanities, journal articles, etc.

Access to these Libraries is permitted only to investigators. Collective Catalogue of all the books in the CSIC Libraries can be consulted in the Net: www.csic.es/cbic/red

INSTITUTES

Specialized Centres of the Ministry of Culture with Libraries dedicated to help to search on the matters they work.

We can stand out the art collections of:

- * **Instituto del Patrimonio Histórico** (Conservation and Restoration) Madrid www.mcu.es/jsp/
- * **Instituto de Cooperación Iberoamericana** (Iberoamerican Art) Madrid www.aeci.es

UNIVERSITY LIBRARIES

University Libraries are specialized Libraries which conserve collections of Art Books in their Libraries of Humanities, Faculties of Art History, Fine Arts, Philosophy and Letters, Geography and History, etc. and in the Schools of Architecture.

The Libraries that conserve more Art Books are:

- * Madrid: **Universidad Complutense**. Biblioteca de Geografía e Historia, Facultad de Bellas Artes www.ucm.es/BUCM/, **Universidad Politécnica**. Escuela Superior de Arquitectura www.upm.es
- * **Universidad Autónoma**. Biblioteca del Departamento de Historia y Teoría del Arte www.uam.es
- * Barcelona: **Universidad de Barcelona**. Biblioteca de Humanidades www.bib.us.es
- * Valencia: **Universidad de Valencia**. Biblioteca de Humanidades Joan Reglá www.uv./infobib
- * Sevilla: **Universidad de Sevilla**. Facultad de Bellas Artes www.bib.us.es
- * Zaragoza: **Universidad de Zaragoza**. Biblioteca María Moliner www.unizar.es
- * Valladolid: **Universidad de Valladolid**. Facultad de Filosofía y Letras www.uva.es
- * Salamanca: **Universidad de Salamanca**. Facultad de Geografía e Historia www.sabus.usal.es
- * País Vasco: **Universidad del País Vasco**. Campus de Álava www.vcehu.es

Access is only permitted to professors, university students and investigators

The Collective Catalogue of all these Libraries can be consulted on REBIUN: University Libraries Net www.rebiun.crue.org

ROYAL ACADEMY LIBRARIES

The Royal Academies with more relevant Art collections are:

- * **Real Academia de la Historia**. Madrid www.rha.es

- * **Real Academia de Bellas Artes de San Fernando**. Madrid www.rabaf.insde.es

- * **Real Academia Catalana de Bellas Artes de San Jordi**. Barcelona www.rabaf.es

- * **Real Academia de San Carlos**. Valencia. www.realacademiasancarlos.com

- * **Real Academia Santa Isabel de Hungría**. Sevilla www.insacan.org
- Access is only permitted to academics and investigators.
- Most of the CSIC, University and Academic Libraries are included in the net IRIS, Spanish Net of I+D www.rediris.es

ARCHITECT COLLEGE LIBRARIES

These Libraries conserve important collections of books and journals about Architecture and Urbanism and belong, with some University and Institute Libraries to the Asociación de Bibliotecarios y Bibliotecas de Arquitectura, Construcción y Urbanismo: ABBA www.biotechica.upc.es

MUSEUM LIBRARIES

These libraries have important book collections and include different materials such as books, documents, engraving, photographs, and maps. Here are some examples:

- * **Museo Nacional Centro de Arte Reina Sofía** (Contemporary Art) <http://www.mcu.es/bases/spa/brso/BRSO.html>
- * **Museo Arqueológico Nacional** (Archaeology) <http://www.mcu.es/bases/spa/hiscbma/>
- * **Centro de Documentación de la Filmoteca Española** (Films) http://www.mcu.es/jsp/plantillaAncho_wai.jsp?id=70&are a=cine&contenido=/cine/film/serv/serv_biblioteca/formulario.jsp
- * **Museo Casa de Cervantes** (Miguel de Cervantes Saavedra House) <http://museocasacervantes.mcu.es/jsp/plantilla.jsp?id=52>
- * **Museo del Traje. Centro de Investigación del Patrimonio Etnológico** (Fashion and ethno-

logical objects) <http://museodeltraje.mcu.es/archivos/absys.htm>

- * **Fundación Lázaro Galdiano** (Private Spanish Art Collector) <http://www.flg.es/catalogo.asp>

SPANISH CONTEMPORARY ART:

- * <http://www.artemadrid.com/>
- * <http://www.hispanarte.com/>

Conclusion

We could say that Spanish Libraries are quite rich about Art books and the access to their catalogues via Internet is good. It could be interesting to improve the coordination between Libraries so it could allow sharing resources, especially in the acquisition of foreign books. It could be interesting to create a net of Libraries with the most relevant Art collections.

United Kingdom

DOUGLAS DODDS
ARLIS/UK & Ireland
Victoria and Albert Museum

The ARLIS/UK & Ireland Annual Conference was held in Newcastle from 19–21 July, and the theme was entitled *The Baltic and beyond*. The conference began with a discussion about international aspects of art librarianship, with Olga Sinitsyna, the current Chair of the IFLA Art Section, among the panel members. Other participants included Elizabeth O'Keefe for ARLIS/NA, Sue Price for ARLIS/UK & Ireland, Margaret Schild for AKMB, and Michiel Nijhoff for OKNB /ARLIS Netherlands. Speakers raised a number of interesting points about the need for collaboration and networking, including the desirability of reverting to the practice of holding an art libraries conference in Europe when the IFLA location makes it unlikely that many European art librarians would be able to participate. Other topics covered at the conference included digital image repositories, the art book trade, cultural diversity and widening participation. For a fuller report, see the *ARLIS newssheet*.

As ever, the Society continues to organise other visits, talks and study days throughout the year. In particular, ARLIS/UK & Ireland hosted a visit from Finnish and Flemish art librarians in May, and OKBV (ARLIS Flanders) has invited British colleagues to a study tour in September. Next year's ARLIS/UK conference will be held at the University of Gloucestershire in Cheltenham, whilst the following year's event will be held in Liverpool to coincide with the city's year as European Capital of Culture 2008. For more details about ARLIS events, see the Society's website at: www.arlis.org.uk

ARLIS/UK & Ireland also maintains an active publications programme. The latest example is *Artists' books: a cataloguers' manual* (2006), compiled by Maria White, Patrick Perratt and Liz Lawes. This contains a useful summary of issues relating to artists' books, and is also an indispensable guide for cataloguing them. The latest issue of the *Art Libraries Journal* (vol. 31 no. 3 2006) includes various articles on aspects of digitisation, including Ronald Milne on the Bodleian Library's involvement in the Google project, Michel Melot on French responses, plus Ken Hamma on cultural heritage organisations' attitudes to intellectual property rights. The Society also continues to maintain the arlis.net service (www.arlis.net), which includes an online directory of art libraries throughout the UK and Ireland, plus an associated union list of art and design serials. The arlis.net website homepage was recently highlighted in a publication by Intute (www.discover.ac.uk), which was formerly known as the Resource Discovery Network and now incorporates Artifact (www.artifact.ac.uk). Entitled *Best of the web: Arts & Humanities*, a PDF version of the document is available at www.discover.ac.uk/supportdocs/visual_arts.pdf.

The Society has introduced some changes to its constitution in the past year or so, with the result that there is

now an additional post of Chair-Elect. The first holder is Vanessa Crane, from the University College for the Creative Arts, who is due to take over from the current Chair, Sue Price, in Spring 2007. Sue also retires from her post at the Courtauld Institute shortly. Beth Houghton, a former member of the IFLA Art Section, retired from the Tate at the end of March.

United States

JEANETTE CLOUGH
Getty Research Library

Art Libraries Society of North America

www.arlisna.org

New ventures and continuing initiatives include three projects: the Assessment Task Force online survey, a task force to look at educational efforts throughout ARLIS/NA, and a task force to look at ARLIS's needs for a membership database and web services.

ARLIS/NA completed its strategic plan for 2006–2009, listing four main goals:

- * To increase the effectiveness and support the professional growth of art librarians and visual resources professionals.
- * To foster the creation and dissemination of information, resources and standard in the field of art information and art librarianship.
- * To be an advocate for the membership, the profession, and ARLIS/NA.
- * To strengthen and increase the effectiveness of ARLIS/NA's activities and operations.

PAPER PUBLICATIONS:

Art Documentation (biannual journal)

DIGITAL PUBLICATIONS:

- * *Digital Image Database Standards Checklist: Technical, Functional, Content, & Access Recommendations* – January 2006. The checklist (DIDSC) may be used as a guide to determine whether a particular

electronic image product is appropriate for a library, campus, museum, or other institution. It is designed to evaluate image databases that are content repositories with asset management and presentation functionalities. The DIDSC itself may be modified, expanded, or augmented to accommodate local needs; institutions are encouraged to tailor this document to suit individual application.

- * ARLIS/NA *Core Competencies for Art Information Professionals* – November 2005.

This document identifies the fundamental knowledge, behaviors, and skills currently necessary for most professional positions within the art information field. It is intended to be a flexible document that can be revised as the field evolves and changes.

CONFERENCES:

- * The 34th Annual ARLIS/NA Conference was held in Banff, Canada, May 5–9, 2006.
- * The 3rd joint ARLIS/NA-VRA summer Educational Institute for Visual Resources and Image Management was held in Portland, Oregon, June 11–16, 2006

UPCOMING CONFERENCES, 2007:

- * February 14–17, 2007: 95th Annual College Art Association (CAA) conference in New York, New York. www.collegeart.org
- * April 26–May 1, 2007: ARLIS/NA 35th Annual Conference, "At the Crossroads: Inside, Outside, Past, Present, Future" in Atlanta, Georgia.
- * June 24–June 30, 2007: ARLIS/NA-VRA Summer Educational Institute for Visual Resources and Image Management, Indiana University, Bloomington, Indiana. <http://www.vraweb.org/seiweb/index.html>

American Library Association, Arts Section

<http://www.ala.org/ala/acrl/aboutacrl/acrlsections/arts/arts.htm>

The Arts Section of ALA represents librarians and specialists working in

or interested in the fields of visual and performing arts. The Section provides an umbrella organization for the promotion of library service in the arts through discussion of current issues, the exchange of information, and the carrying out of suitable projects.

ONLINE PUBLICATIONS:

- * *Collections and Services for Animation Students*
- * *Subject Guide to Films and Videos on Race and Ethnicity*
- * *Websites of Interest to Dance Librarians*

CONFERENCES:

- * 2006 Annual Conference was held in New Orleans, Louisiana, June 22–28, 2006.
- * 2007 Annual Conference, Washington, DC: June 21–27, 2007.

Special Libraries Association, Museums, Arts & Humanities Division

<http://www.sla.org/division/dmah/>
The Museums, Arts & Humanities Division encompasses librarians and information specialists from all types of museums (including, but not limited to, general, art, science, and history museums); from historical societies, institutions, and other organizations having special departments or special collections devoted to the arts, architecture and humanities, and from both public and private organizations having libraries or subject collections devoted to the creative arts and/or other branches of the humanities. The division also provides a forum for librarians and information specialists with an interest in all aspects of the publishing process for both print and nonprint materials.

CONFERENCES:

- * 2006 Annual Conference was held in Baltimore, Maryland, June 11–14, 2006.
- * 2007 Annual Conference, Denver, Colorado, June 3–6, 2007.

New Publications

Art Libraries Journal

GILLIAN VARLEY, *Editor*

Art libraries journal vol. 31 nos. 3 and 4 2006 are the most recent issues of ARLIS/UK & Ireland's international journal, aimed at the international art library community and at all who are interested in the documentation of the visual arts.

Art libraries journal vol.31 no.3 2006 looks at some current issues in digitisation, as well as some solutions to those issues, beginning with a Viewpoint by Michel Melot describing the reaction in France to the Google World Digital Library. The English and American world sees this project quite differently from the French, as can be seen in the article that follows, by Bodley's Acting Librarian Ronald Milne, outlining co-operative mass digitisation from Oxford's point of view, in the context of other earlier work carried out there since 1993. He is certain that this latest development upholds Bodley's vision of facilitating access to all.

Kenneth Hamma's article questions the rationale behind the continued assertion of intellectual property rights by non-profit cultural heritage collections over images of creative works that are themselves in the public domain. Then Mike Pringle discusses the outcomes of *the Digital Picture*, a survey conducted in 2005 by AHDS Visual Arts that looked at access to digital images in UK higher education and research. Margaret Graham and Christopher Bailey write about *Compare and contrast*, their research project investigating the use of digital images by art historians; and this is followed by an article from Caroline McBride on the very

positive response to digital by curators in the Auckland Art Gallery in New Zealand.

Finally this *Art libraries journal* looks at two well-known resources for digital images: the James Madison University's MDID, in an article by Christina Updike and Allison Rosen, and ARTstor, in an update to Max Marmor's article (in *Art libraries journal* 27 no.3 (2002): 26–29), written by Barbara Rockenbach.

Reviews in this issue are of the Public Catalogue Foundation's *Oil paintings in public ownership* (reviewer Doug Dodds); the new edition of Mel Byars *Design encyclopedia* and Jonathan Woodham's *Dictionary of modern design* (both reviewed by Gaye Smith); and *Strategies for transitioning to the age of digital media*, by Sarah Cheverton and Christina Updike (reviewed by Gregory Most, Chief of the Library Image Collections at the National Gallery of Art in Washington).

Finally come the *Guidelines for contributors*, ready for anyone who is inspired to contribute an article to the *Art libraries journal*, though the Editor would like to be contacted first by anyone wishing to take up their pen!

Art libraries journal vol.31 no.4 2006 focuses on ephemera, that valuable research resource in the art library, as Liz Lawes and Vicky Webb explain in their introductory Viewpoint.

Martin Andrews (Department of Typography & Graphic Communication University of Reading) introduces the theme, with a brief introduction to the history and definition of printed ephemera, entitled *The stuff of everyday life*, and this is followed by two other papers from contributors to the recent ARLIS/UK & Ireland Visual Archives Committee's day course on ephemera: *Managing and cataloguing ephemera collections*, by Stephen Lowther (Wellcome Library for the History and Understanding of Medicine) and *What should I do with paper ephemera?* by Liz Yamada (Acting Principal

Conservator at London Metropolitan Archives). Frédéric Casiot describes the amazing collection of ephemera at the Bibliothèque Forney in Paris, and Beth Houghton adds a lively account of the strange life and after-life of the private-view card. These articles are all illustrated with examples of ephemera.

Finally Jacqueline Cooke outlines some of the collaborative initiatives and projects under way to identify and locate ephemera files.

Martin Antonetti, Curator of the Mortimer Rare Book Room at Smith College, Northampton, reviews two British Library publications on bookbindings, Stuart Bennett's *Trade bookbinding in the British Isles, 1660–1800*, and David Pearson's *English bookbinding styles, 1450–1800*, and the final review is from Jennifer Krivickas from Yale, on Kenneth E. Burchett's *A bibliographical history of the study and use of color from Aristotle to Kandinsky*, published by the Edwin Mellen Press.

And as usual in no.4 each year, this issue concludes with the index to the year.

The *Art libraries journal* is available worldwide with membership of ARLIS/UK & Ireland, costing £45 p.a. for individuals (within the UK and Ireland only) and, for institutions, £70/\$140 (surface mail) or £83/\$166 (airmail). Non-members outside the UK and Ireland can subscribe to the *Art libraries journal* for £60/\$120 (surface mail) or £70/\$140 (airmail). Single copies are also available for purchase.

All enquiries should be sent to the ARLIS/UK & Ireland Administrator, Courtauld Institute of Art, Somerset House, The Strand, London WC2R 0RN, UK (tel: +44 (0)20 7848 2703; fax: +44 (0)20 7848 2887; email arlis@courtauld.ac.uk)

UNIVERSITY OF ART AND
DESIGN HELSINKI

Publications of the University of Art and Design Helsinki

www.uiah.fi/publications
books@uiah.fi



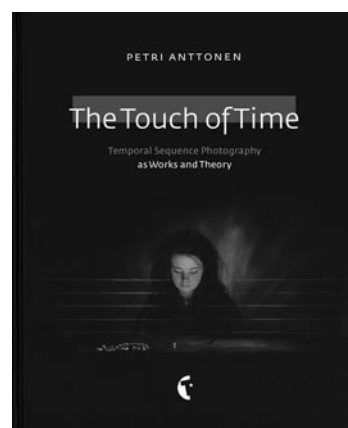
Design Probes

Tuuli Mattelmäki

ISBN 951-558-211-3

30 €

- This dissertation examines the innovative user-centred design approach called probes. Probes are explorative, design oriented and based on self-documenting. They aim at revealing users' personal perspectives to enrich design and support empathy.



The Touch of Time

Temporal Sequence Photography as
Works and Theory

Petri Anttonen

ISBN 951-558-201-6

44 €

- A photograph is understood to be the relation between exposure and aperture, but what happens when these conventions are mixed? Petri Anttonen views the basic properties of photography in a completely new light. *The Touch of Time* is an artistic work, but also an art-oriented study on photography and its underlying theoretical definitions.

ALS Standing Committee

Chair

* Olga Sinitsyna
All-Russia State Library for Foreign Literature
1 Nikolojamskaja Street
109 189 Moscow
Russian Federation
olgas@libfl.ru

Secretary and Information Officer

* Eila Rämö
University of Art and Design Library
Hämeentie 135 C
00560 Helsinki
Finland
eramo@uia.fi

Treasurer

* JOHN MERITON
Victoria and Albert Museum
Cromwell Road
London SW7 2RL
United Kingdom
j.meriton@vam.ac.uk

Committee Members

* KERSTIN ASSARSSON-RIZZI
National Heritage Board
Box 5405
SE-11484 Stockholm
Sweden
kerstin.assarsson-rizzi@raa.se

* JEANETTE M. CLOUGH
Getty Research Institute Library/
Research Library
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688
United States
JClough@getty.edu

* DOUGLAS DODDS
Victoria and Albert Museum
Cromwell Road
London SW7 2RL
United Kingdom
d.dodds@vam.ac.uk

* MARTIN FLYNN
Victoria and Albert Museum
Cromwell Road
London SW7 2RL
United Kingdom
m.flynn@vam.ac.uk

* ANASTASIYA GAY
St Petersburg State Theatre Library
Zodchy Rossy Street 2
191023 St. Petersburg
Russian Federation

* VÉRONIQUE GONCERUT ESTEBE
Bibliothèque d'Art et d'Archéologie de Genève
5 promenade du Pin
1204 GENEVA
Switzerland
veronique.goncerut-esteb@baa.ville-ge.ch

* RÜDIGER HOYER
Zentralinstitut für Kunstgeschichte
Meiserstr. 10
D-80333 München
Germany
R.Hoyer@zikg.lrz-muenchen.de

* MARIA CONCEPCIÓN HUIDOBRO SALAS
Biblioteca Nacional
Paseo de Recoletos 20
28071 Madrid
Spain
concepcion.huidobro@bne.es

* ISABELLE LE MASNE DE CHERMONT
Service des bibliothèques, des archives
et de la documentation générale
6, rue des Pyramides
75091 Paris Cedex 01
France
isabelle.le-masne-de-chermont@culture.gouv.fr

* ANA CRISTINA MARTINS BARATA
Gulbenkian Foundation
Av. de Berna 45 A
1067-001 Lisboa
Portugal
abarata@gulbenkian.pt

* MARTHA MCPHAIL
San Diego State University Library
5500 Campanile Drive
San Diego, CA 92182-8050
United States
mmcphail@mail.sdsu.edu

* ALICIA GARCIA MEDINA
Instituto Patrimonio Histórico Español
Calle el Greco No 4, Edificio Circular
28040 Madrid
Spain
alicia.garcia@dgbar.mcu.es

* VÉRONIQUE MEUNIER
Bibliothèque Nationale de France
Quai François Mauriac
75706 Paris Cedex 13
France
veronique.meunier@bnf.fr

* JO NORDLEY BEGLO
National gallery of Canada Library
380 Sussex Drive PO Box 427, Station A
Ottawa, ON K1N 9N4
Canada
Jbeglo@Gallery.ca

* KEN SOEHNER
The Metropolitan Museum of Art,
Thomas J. Watson Library
New York, NY 10028
United States
ken.soehner@metmuseum.org

* INNA VAGANOVA
Russian State Art Library
B. Dmitrovka, 8/1
107031 Moscow
Russian Federation
vaganova@liart.ru

Corresponding Members

* ELSA BARBARENA
Universidad Nacional Autónoma
de Mexico
Aptdo Postal 70-244.
Mexico D.F. 04510
Mexico

* VERONICA LAVIN ISAX
Vista Alegre no.52
Apto D, c/o Parraga y Poey
Vibora CP 10500
La Habana
Cuba

* J.M. TRUMAN BAKER
South African National Gallery
PO Box 61
Cape Town 8000
South Africa