

**SPECIAL OFFER**

***ART & DESIGN DOCUMENTATION IN THE UNITED KINGDOM & IRELAND  
A DIRECTORY OF RESOURCES***

Compiled and edited by Gillian Varley, Head of Public Services, National Art Library,  
Victoria & Albert Museum

This Directory is a unique resource for the documentation and information services covering the subject areas encompassed in art, architecture and design. Containing almost 400 entries, information includes size of library/areas of specialisation, opening hours, loan and reference facilities, conditions of access for external users, and telephone, fax and email numbers.

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SECTION OF

Newsletter No. 41 (1997, No. 2)

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# ART LIBRARIES SPECIAL LIBRARIES DIVISION

International Federation of Library Associations and Institutions • Fédération Internationale des Associations de Bibliothécaires et des Bibliothèques  
Internationaler Verband der bibliothekarischen Vereine und Institutionen • Federación Internacional de Asociaciones de Bibliotecarios y Bibliotecas  
Международная Федерация Библиотечных Ассоциаций и Учреждений

Chair: Jeannette Dixon, Hirsch Library, Museum of Fine Arts, P.O.Box 6826, Houston, Texas 77265, USA  
Secretary and Editor: Geert-Jan Koot, Library Rijksmuseum, P.O.Box 74888, 1070 DN Amsterdam, The Netherlands

## Amsterdam 1998 Announcement and Call for Papers!

IFLA's 64th general conference will take place in Amsterdam from 16 - 21 August 1998. The overall conference theme will be: *On crossroads of information and culture.*

The Art Libraries Section is pleased to announce that it will hold a one-day Workshop and an Open Session during the conference.

The **Workshop** will centre on the theme: *Art libraries at crossroads.* The topic could be approached from a number of angles:

- Art libraries as signposts on the crossroads of information
- The identity of the art librarian in the information age: curator of books versus information specialist
- The virtual art library: visionary or reality?
- Cooperative efforts in structuring art information
- State of the art and future developments in art librarianship and art documentation

The Art Libraries Section **Open Session** will be *Bridging cultures.*

- Dutch art libraries abroad (e.g. Florence, Paris, Rome)
- Sources for the study of Dutch art abroad (e.g. Belgium, Eastern Europe, South-Africa, Southeast Asia, USA)
- Cross-cultural influences (e.g. Japan-Netherlands)

You are invited to take part in these meetings by delivering a paper or by recommending speakers to lecture on either of the two themes. The **Proposal** for a paper at either of these Art Libraries Meetings in Amsterdam should include the following information:

- Author's name
- Institutional affiliation
- Address (professional)
- Telephone no., fax no.
- Email address (professional)
- Address (personal)
- Telephone no., fax no.
- Brief biographical information
- Title of the paper
- Original language version:
  - English/French/German/Russian/ Spanish
- Translated version/s: \*
  - English/French/German/Russian/ Spanish
- Audiovisual or other equipment required

The Proposal plus a brief description of the paper's contents (200 words) must be sent at latest by **31 January 1998**. If a proposal is selected, the final paper, which should be between 8 and 10 A4 pages, will be required by 1 April 1998. The proposal to be sent to:

Jeannette Dixon  
Chair IFLA Section of Art Libraries  
c/o Hirsch Library, Museum of Fine Arts  
Houston  
P.O. Box 6826  
Houston, Texas 77265  
USA  
Tel: +12 713 639 7326  
Fax: +12 713 639 7399  
Email: hirsch@mfah.org

### Conference hotel

Whilst normal practice is 'first come, first served' the conference organisers recommend that you should mark your conference registration form at the first line at the **Name preferred hotel** entry with: 'Art Librarian'. At the second line please mark the name of hotel you prefer. We made reservations in three different hotels in different price categories in the vicinity of the Rijksmuseum.

- Golden Tulip Barbizon Centre  
360 - 390 Dutch guilders
- Museum Hotel 160 - 230 Dutch guilders (only 15 rooms available)
- Holland Hotel 130 - 170 Dutch guilders (only 15 rooms available)

The conference organisers recommend that if we wish to stay together we should register as soon as possible because the rooms cannot be held specially.

**Detailed information and registration forms for the conference can be obtained from**

Congres secretariat Congrex Holland  
P.O. Box 302  
1000 AH Amsterdam  
The Netherlands  
Fax: +31 20 50 40 225  
Email: ifla@congrex.nl  
Information about the IFLA Amsterdam conference can be found on the general IFLA net website at: <http://www.nlc-bnc.ca/ifla/>

\* As it is not possible to provide translations of lectures centrally, prospective contributors will be required to provide a translation into at least one other IFLA language if at all possible.

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## IFLA, Amsterdam 1998

### Preliminary Programme

#### Friday, 14 August

Morning  
Professional Board  
Afternoon  
Coordinating Boards, Divisions

#### Saturday, 15 August

All day  
Standing Committees  
Afternoon  
Caucuses  
Evening  
IFLA Officers Reception (invitation only)

#### Sunday, 16 August

All day  
Introduction for IFLA newcomers  
Open Forums  
UNESCO Open Forum  
Discussion Groups  
Evening  
Exhibition Opening and Welcome Reception

#### Monday, 17 August

All day  
Exhibition open  
Morning  
Contributed Papers session  
Division Open Forum  
Section and Round Table Programme sessions  
Afternoon  
Opening session followed by Plenary session

Evening  
Opening party

#### Tuesday, 18 August

All day  
Exhibition open  
Section and Round Table Programme sessions  
Midday  
Guest lectures  
Poster sessions  
Evening  
Cultural evening

#### Wednesday, 19 August

All day  
Exhibition open [closure at the end of the day]  
Section and Round Table Programme sessions  
Study tours/library visits (1/2 day)  
Midday  
Guest lectures  
Poster sessions

#### Thursday, 20 August

All day  
Workshops and seminars  
Study tours/library visits  
Standing Committees  
Evening  
Library receptions

#### Friday, 21 August

Morning  
Section and Round Table programme sessions  
Standing Committees, Coordinating Boards  
Afternoon  
Closing session

#### Saturday, 22 August

All day  
Tour day

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## IFLA Section of Art Libraries Annual Report September 1996 - August 1997

### Scope

The Section endeavours to represent libraries and organizations concerned with all formats of textual and visual documentation for the visual arts, including fine arts, applied arts, design and architecture. The Section strives to improve access to information about these subjects for users of independent research libraries, museum libraries, art libraries attached to educational institutions, and art departments within national, college, university and public libraries, government departments and agencies and libraries in cultural centres.

### Membership

Membership reached 93 during the year

### Officers

#### Chairman

Jan van der Wateren  
Chief Librarian, National Art Library  
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#### Information co-ordinator

Jan van der Wateren (As above)

## Membership of the Committee 1997-1999

1997 being an IFLA election year the Standing Committee was reconstituted as follows.

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#### **Corresponding Members, Observers, Special Advisers**

The Standing Committee agreed to appoint the following as corresponding members.

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Librarian, South African National Gallery  
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The SC confirmed the reappointment of the following Corresponding Member, Observer and Special Adviser.

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(Corresponding member)  
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#### **Meetings**

The annual Standing Committee meeting was held on Saturday 30 August 1997 at the Danish Museum of Decorative Art, Copenhagen. 34 people attended. The following officers were elected for the period 1997-1999.

#### **Chairman**

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#### **Treasurer**

Catherine Heesterbeek-Bert (As above)

#### **Information Co-ordinator**

Geert-Jan Koot (As above)

The meeting discussed planning for forthcoming conferences in Amsterdam 1998, Bangkok 1999, Jerusalem 2000 and Boston 2001. The Standing Committee (SC) agreed that greater use should be made of the annual conference to exchange information formally about developments in different regions of the world. The incoming Executive officers



*The incoming Chair Jeannette Dixon,  
Museum of Fine Arts Houston, Texas*

would address this issue and schedule such a session as part of the proceedings during the Amsterdam conference 1998. The SC further concluded that the format of a whole day SC meeting was very successful indeed compared to the two separate meetings traditionally allocated for SC meetings during the annual conference. Since the SC meeting was dependent on space made available by the central conference organising committee this was an issue which would need to be resolved in conjunction with IFLA Headquarters. When a location separate from the main conference venue was available, as in Copenhagen, there would be no space problem.

After reviewing the status of the Section's projects, the major item discussed at the meeting was the Medium-Term Programme 1997-2001. The Standing Committee debated and finalised the MTP and agreed goals for 1998-1999. The MTP follows below.

#### **Medium Term Programme 1998-2001**

##### **Scope**

The Section endeavours to represent libraries and organizations concerned with all formats of textual and visual documentation for the visual arts, including fine arts, applied arts, design and architecture. The Section strives to improve access to information about these subjects for users of independent research libraries, museum libraries, art libraries attached to educational institutions, art departments within national, college, university and public libraries, government departments and agencies, libraries in cultural centres and other collections of

art information. The Section is also concerned with the creation, study and enjoyment of the visual arts through these libraries and with the encouragement of activities of national and regional societies of art librarians and visual resources curators. It provides an international forum for the free exchange of information and materials on art, the continuing education of art librarians and furthers the aims of the core IFLA programmes.

#### Goals for 1998-2001

- 1 To share information and expertise on art libraries' collections, publications, databases, networks, union lists and activities.
- 2 To extend the reach of the Section's effectiveness as an international forum of information for art and visual librarians by means of publications, conferences and personal contacts.
- 3 To provide information about the work of the Section to those concerned with the documentation of art and so to promote membership in the Section in order to increase effectiveness.

#### Action plan 1998-1999

**Goal 1:** To share information and expertise on art libraries' collections, publications, databases, networks, union lists and activities.

- 1.1. Produce at least two Newsletters per year in a timely fashion to elicit the largest number of early registrations for the annual conference.
- 1.2. To organise a minimum of one Workshop and one Open Session for IFLA general conferences focussed on the general conference theme but applied to the specific realities of visual art librarianship (Amsterdam 1998, Bangkok 1999).
- 1.3. To investigate the possibility of a third meeting during the annual conference for the exchange of information from different countries (by Amsterdam 1998).

**Goal 2:** To extend the reach of the Section's effectiveness as an international forum of information for art and visual librarians by means of publications, conferences and personal contacts.

- 2.1. To publish the papers given at the IFLA conferences Amsterdam 1998 and Bangkok 1999 as speedily as possible in *INSPEL* and the *Art Libraries Journal* as agreed with both

journals (within nine months of each conference). (See also 3.1.)

- 2.2. Investigate the possibility of making links between the entries for individual libraries in the electronic Directory and their Websites where they exist. Investigate making a link to national online directories which contain more information than that contained in the electronic Directory (preliminary report to Amsterdam 1998, if feasible initiated by Bangkok 1999).
- 2.3. Investigate the possibility of creating an online database containing biographical information on artists born after 1950. Begin by conducting a survey of existing sources of biographical information on artists born after 1950. Find out scope, size and format (for example card file of Danish designers; database of Japanese architects born after 1950). Preliminary report to Amsterdam 1998.
- 2.4. Investigate the feasibility of creating a bibliography of thesauri used in art librarianship in as many languages as possible (by Amsterdam 1998). If feasible devise a questionnaire and mail to individual countries (by Bangkok 1999). Key-in data (by Jerusalem 2000).

**Goal 3:** To provide information about the work of the Section to those concerned with the documentation of art and so to promote membership in the Section in order to increase effectiveness.

- 3.1. To expand the Section of Art Libraries' presence on the Website. publish Newsletters on Website simultaneously with hardcopy publications (1998 and 1999). Publish conference papers on the Web-

site as soon as possible after receipt. Appoint Working Group to look into what further information can be mounted on Web so that a proposal can be discussed at the Amsterdam 1998 conference.

- Mount descriptive brochure on Website in all official IFLA languages. (See 3.2)
- 3.2. Revise and expand the descriptive Brochure in all official IFLA languages (by August 1998) ready for distribution at the Amsterdam conference. Secure funding for design, printing and mailing of Brochure to all libraries present on electronic Directory (by March 1999). Distribute Brochure to Chairs of all Art Libraries Societies. Distribute brochure to a wide audience in the art publishing world, e.g. art journals.

#### Projects

*International Directory of Art Libraries*  
The Editor, Thomas Hill, engaged the support of 53 Regional Co-ordinators covering most of the world. This dedicated team provided the Editor with a complete update of facts and he was able to produce camera-ready copy for K.G. Saur to publish the *Directory* in time for the Copenhagen conference. ARLIS/NA deserves our gratitude for undertaking the development of the *Directory* in electronic form, and especially Thomas Hill, staunchly supported by Vas-sar College, for single-mindedly pursuing the objective. Future tasks will include not only keeping the data up-to-date but also gathering

After the Standing Committee meeting



information on some countries for which no data is as yet available - North and South Korea, Georgia, the former Soviet states of Central Asia, Burma, Viet-Nam, Albania, Macedonia, Iraq, Iran and Cambodia.

Project leader: Thomas Hill, Vassar College Box 512, Poughkeepsie, NY 12601, USA, Telephone: (1) 914 437 5791, Fax: (1) 914 437 5864, Email: Thhill@vassar.edu

*The Multilingual Glossary for art librarians*  
The SC discussed the desirability of making the Glossary available online and the new Executive officers were asked to pursue this with IFLA HQ. Portuguese and Japanese versions of the Glossary were presented during the SC meeting. It was agreed that given the problems associated with Japanese characters the Japanese could mount the Glossary on their closed museums network. A Russian version of the Glossary was planned to be available by December 1997.

#### Publications

During the year under review the Section published the following:

- Promotional brochure
- Section of Art Libraries Newsletter. Edited by Hiroyuki Hatano, Japan. (No.39, 1996, No.2; No.40, 1997, No.1). Also available electronically at <http://www.nlc-bnc.ca/ifla/VII/s30/pubs.htm>
- Hill, Thomas (comp.). *International Directory of Art Libraries*. (KG Saur, 1997). 251 pages. ISBN 3-598-21807-9. Also available electronically at <http://aaln.org/ifla-idal/>

**Beijing conference, 25 - 31 August 1996**  
Papers presented at the Beijing conference Section of Art Libraries Workshop and Open Session were published as follows.

- van der Wateren, Jan. Editorial. *Art Libraries Journal*, vol.22, no. 1, 1997.
- Busch, Joseph A. and Giral, Angela. Subsidising end-user access to research databases. *Art Libraries Journal*, vol.22.no.1, 1997. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/62-busj.htm>
- Chin, Cecilia H. and DeAngelis, Ildiko P. Paying for services: experiences at the Smithsonian Institute. *Art Libraries Journal*, vol.22.no.1, 1997. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/62-chic.htm>

- Docampo, Javier. Imágenes digitales y Valoración de costes: La Experiencia Española. *Art Libraries Journal*, vol.22.no.1, 1997. Also published in English as Cost Evaluation of Digital Images: the Spanish Experience. *INSPEL*, no.31 (1997) 2. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/62-docj.htm>
- Latimer, Karen. Free to fee: the current account from an academic library. *Art Libraries Journal*, vol.22.no.1, 1997. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/62-latk.htm>
- Shujuan, Dai. Towards the 21st century: the development of the Reference Library of the Chinese Academy of Arts. *Art Libraries Journal*, vol.22, no.1, 1997. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/62-shud.htm>
- Sinitsyna, Olga. Paid services at the Library for Foreign Literature. *Art Libraries Journal*, vol.22.no.1, 1997. Also published as Paid Services at The Library for Foreign Literature: New Objectives, Experience, Perspectives. *INSPEL*, no.31 (1997) 2. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/papers96.htm>
- Walravens, Hartmut. Copper-engraving in China. *Art Libraries Journal*, vol.22.no.1, 1997. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/62-walh2.htm>
- Wood Lamont, Sally and Robu, Iona. Self-financing Services in Libraries: a Method of Increasing Limited Library Budgets in Post-communist Romania? *INSPEL*, no.31 (1997) 2. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/62-woos.htm>
- Zheng, Haiyao. The provision and use of information on Chinese art in London libraries. *Art Libraries Journal*, vol.22.no.1, 1997. Also available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla62/papers96.htm>

#### Conference programme, Copenhagen, 30 August - 6 September 1997

##### Pre-Conference Workshop

A pre-conference Workshop was held in conjunction with ARLIS/Norden on Saturday 30 August at The Danish Museum of Decorative Art addressing the theme *Art libraries as centres of culture and information*

The Workshop was attended by 120 to the Workshop people. There was no simulta-

neous interpretation but facilitators were available for French and Spanish during discussions. The following papers were presented.

##### 1. Introduction

Jan van der Wateren, Chairman, IFLA Section of Art Libraries, National Art Library, Victoria and Albert Museum, London, England.

##### 2. Internet and copyright regarding pictorial art - seen in an international perspective

Margrethe Tøttrup, Danish National Library Authority, Copenhagen, Denmark. Available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla63/63totm.htm>  
ABSTRACT: Pictures travel all over the world via the Internet, and you never know which route they will take, because messages sent via the Internet always choose the route, which is open and not the shortest one. International conventions try to compose a set of rules which are acceptable world-wide, but traditions differ from country to country. The international society must endeavour to harmonize the rules, because the world needs to respect the artist and his work.

##### 3. The Research Libraries Group and access to art information

Katharine Martinez, Research Libraries Group, California, USA  
ABSTRACT: not available.

##### 4. Le rôle des bibliothèques d'art dans la formation et l'information des jeunes artistes.

*Le traitement de l'actualité*  
Jean-Paul Oddos, Musée national d'art moderne, Centre Georges Pompidou, Paris, France. Available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla63/63oddj.htm>  
ABSTRACT: Le public des bibliothèques d'art est très largement un public étudiant et cela oriente fortement la politique documentaire de celles-ci. Sans renier ce rôle, ces bibliothèques devraient se soucier davantage des lieux qu'elles devraient entretenir avec les artistes en activité. Ceci passe par une offre documentaire adaptée et des services, notamment autour de l'actualité de la vie artistique internationale. Ceci demande des compétences particulières.

##### 5. Art in the art library: small faces of 'Library Products'

Kyoko Tomatsu, Library Point Co, Tokyo, Japan. Available electronically at



<http://www.nlc-bnc.ca/ifla/IV/ifla63/63tomk.htm>

**ABSTRACT:** The author of this paper describes ways to create a library environment which will be especially suited to users who are knowledgeable about and affected by art and design. In a library which specialises in art, 'Library Products' can be used effectively, in a stimulating way, to complement the furnishings and equipment, and to create an ambience which will enhance its customers' enjoyment and the effectiveness of their studies.

'Library Products' for use in the art library are discussed from the point of view of an art librarian, rather than that of an architect or designer. Their role and importance are investigated, and are illustrated by examples of the materials the products are made from, their colour and shape, and the way they are used in art libraries in Japan and other countries, notably in Scandinavia.

#### 6. Redressing past cultural biases and imbalances

Josephine Andersen, South African National Gallery, Cape Town, South Africa. Available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla63/63andj.htm>

**ABSTRACT:** The focus is on how an art library can help to redress past inequities. Legislation in South Africa now provides for the inclusion of arts and culture and adult literacy in the education system and it is within the capabilities of art libraries to promote the government initiative by distributing their resources widely. The arts are always concerned with expression and communication which takes place in many forms. The 'reading' of texts such as in mass media and visual art works forms part of the study of all literature and develops skills in all kinds of literacy. Language and visual literacy can be linked together in adult basic education and training as with the project in the South African National Gallery Library.

#### 7. Memory of the world: preservation and access

Abdelaziz Abid, UNESCO, Paris, France. Available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla63/63abia.htm>

**ABSTRACT:** The paper outlines the main features of 'Memory of the World', a UNESCO Programme to safeguard endangered documentary heritage, democratize access to it, increase awareness of its significance and distribute, on a large scale, products derived from it. Criteria to list



Angela Giral and Jean Paul Oddos

documentary heritage on the 'Memory of the World' Register and to select projects are set out, together with a brief account of the Programme's technical, legal and financial framework.

A number of pilot projects are briefly described. They consist mainly in digitization programmes and a CD-ROM series featuring a selection of manuscripts from the National Library in Prague, the Radzivil Chronicle in Saint Petersburg, medieval manuscripts concerning the symbolic figure Saint Sophia, patron saint of the capital of Bulgaria, a collection of Yemenite manuscripts including the Koranic fragments at Sana'a, a preservation project of astronomical manuscripts of Kandilli Observatory in Istanbul, a selection of manuscripts from the Egyptian National Library and another selection from Vilnius University Library reflecting in turn medieval Arab and European scientific advancement, a few thousand photographs from the nineteenth century illustrating the history of some ten countries in Latin America and the Caribbean, an inventory of nineteenth century Latin American newspapers and their state of preservation and an ambitious project called 'Memory of Russia'.

#### Open Session

An Open Session was held on Monday 1 September 1997 at the Bella Centre on the theme *Studying Scandinavian art and design at home and abroad*.

There were 100+ attenders. There was no simultaneous interpretation but facilitators were available for French and Spanish during discussion. The following papers were presented.

##### 1. Promoting Scandinavian design history

Mirjam Gelfer-Jørgensen, The National Library for Art and Design, Danish Museum for Decorative Art, Copenhagen, Denmark. Available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla63/63gelm.htm>

**ABSTRACT:** Compared to the international interest in the phenomenon 'Scandinavian Design', it is surprising to find that the interest in studying Scandinavian decorative art and design on a scholarly level is not at all widespread in the Scandinavian countries. In order to further research in this field an effective means is to give scholars the possibility to publish in order that they get a response, first directly with an editor and translator, and further with colleagues. This made me start publishing *Scandinavian Journal of Design History* 7 years ago. It is published in English, once a year, and contains scholarly articles by Scandinavians on all topics, Scandinavian as well as non-Scandinavian. Another important instrument is documentation of the widespread field covered by the designation 'decorative art and design'. In Denmark this responsibility has for 100 years been placed at the Library of the Danish Museum of Decorative Art; the development within the last 10-15 years of design as well as design history has caused us to re-evaluate the criteria for information retrieval, both as to books and printed matter as to drafts and drawings.

The problem of a proper terminology for this relatively new field is also dealt with – in Danish, but also in other Scandinavian languages – seeing that we cannot take over the English vocabulary without first making sure that the content of the two words are identical. These considerations are more important now, seeing that we are all able to search via the Internet.

2. *Bibliografía sobre arte y artistas de los países Nórdicos a través de las monografías y catálogos de exposiciones en España*

Alicia García Medina, Instituto Patri-mónio Histórico Español, Madrid, Spain. Available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla63/63meda.htm>

ABSTRACT: The aim of this paper is to compile a bibliography of Nordic art and artists published in Spain as monographs and exhibition catalogues from the 1980s until now.

It concentrates on the need for exhaustive bibliographic treatment, especially when converting library catalogues into a database providing concise and accurate information in line with the requirements of the changing information world.

3. *The National Museum of Photography at The Royal Library, Copenhagen*

Ingrid Fischer Jonge, The Royal Library, Copenhagen, Denmark. Available electronically at <http://www.nlc-bnc.ca/ifla/IV/ifla63/63fisi.htm>

ABSTRACT: not available.

#### Relationships with other bodies

- The International Council on Archives had requested IFLA to assist in their Committee on Literature and Art Archives (ICA/CLA) in the preparation of a world Directory of art and literature archives. The Standing Committee had nominated Jan van der Wateren during the Havana conference to undertake this task. During the past year the Secretary General of the ICA has appointed Jan van der Wateren for a four-year period on this Committee as from 1996. The Committee met in Beijing shortly after the conclusion of the IFLA general conference but it was not possible for Jan van der Wateren to attend. During the forthcoming year he will be attending the Committee during their annual deliberations, this year in Prague where the theme will specifically be the logistics of publishing the Directory.
- During the year informal contacts with the major art library societies across the world were continued, keeping them up-to-date with the work of the Section of Art Libraries.

Jan van der Wateren  
Chairman, IFLA Section of Art Libraries  
September 1997

## Report of the Pre-Conference Workshop Art libraries as centres of culture and information Copenhagen, 30 August 1997 in conjunction with ARLIS/Norden

### Morning Session

The IFLA Section of Art Libraries all-day Pre-Conference Workshop was held on Saturday 30 August at the Danske Kunstinstitut (Danish Museum of Decorative Art). Organised jointly by the Section in liaison with ARLIS/Norden it immediately followed the ARLIS/Norden annual conference at the same venue, allowing many of those who had attended the latter to stay on for the workshop and swelling the numbers to an impressive 120.

In gratitude to the hosts and for the immense amount of work which the Danish organisers had put into the arrangements, Jan van der Wateren opened the proceedings with a vote of thanks to all involved and, in particular to Anja Lollesgaard and Mirjam Gelfer-Jørgensen of the Museum Library.

Mirjam Gelfer-Jørgensen (who, besides being the chief librarian is also editor of the annual *Scandinavian Journal of Design History*) provided a brief history of the Museum and of its Library. Established in 1896 to collect documentation about and examples of applied art, and originally sited in the Tivoli castle, it was transferred to the present building, the former Frederiks Hospital (1756), refurbished for the museum's use by architect Kaare Klumt in the 1920s. It is the main national library of decorative arts, design and the traditional arts of Asia. The service comprises a library, a prints and drawings collection, the official Danish poster collection and, most recently, design archives which include a wide range of documentation and materials for research. There was an opportunity to visit the Library and prints and drawings and poster collections later in the day.

The first part of the workshop was chaired by Angela Giral. First Margrethe Tottrup, of the Danish National Library Authority in Copenhagen, spoke on *Internet and copyright regarding pictorial art - seen in an international perspective*. This had been the subject of a research project at the

Danish Royal Library School and would be documented in her dissertation. The speaker provided a historical account of copyright legislation as it had developed to meet the needs of the pre-electronic world, and a selective geographical survey of how certain countries were currently dealing with copyright issues and facing up to (or in some cases ignoring) the complexities arising from the advent of global communications and the internet. She pointed to the differences in approach to the protection of intellectual property which often arise from differing traditions and the status of the artist in particular societies. The nature of internet communications has, in any case, made it impossible to enforce much of the existing legislation. The speaker drew attention to the World Intellectual Property Organization (WIPO), a special agency under the United Nations, which she felt was relatively little known but was doing extremely useful work in raising awareness of the issues and encouraging responsible behaviour and the introduction of legislation in various parts of the world. In the ensuing discussion the question of the extent to which WIPO was interested in (and was capable of) implementation rather than merely establishing legislation was raised, as was the suggestion that the way forward might be through licensing agreements rather than the law (because legislation took too long to enact and was impossible to enforce). Some delegates, particularly those from the US, expressed the view that licensing tended to conflict with the concept and practice of 'fair dealing'. It was generally recognised that the current situation was extremely complex and the future solution of the problem of reconciling protection of creators' rights with the need to access knowledge and promote scientific and cultural development was far from assured.

The second speaker, Kathy Martinez of the Research Libraries Group (RLG), was unable to attend the Workshop, but the full text of her paper was available and the key passages were spoken to by Jeannette Dixon of The Houston Museum of Fine Arts. The *Research Libraries Group and access to art information* provided an overview of the history, mission and structure of the RLG and, within that, the particular concerns and achievements of the Art&Architecture Group (originally established 1979) which, based on an extremely dedicated

and energetic membership of North American art librarians has developed a wide-ranging group of initiatives which are of potential benefit to the international art library and research communities. RLG now has 157 members in Europe, North America and Australia, including many of the major art research libraries. Core RLG on-line services such as the RLIN bibliographic database (82 million records), Citadel (citations and document delivery) and Marcadia (retrospective conversion), are enhanced for the art librarian by services such as SCIPIO (union database of auction catalogues) and the Art Serials Preservation Project. The recent partnership between the RLG and the Getty Information Institute has brought together this body of work with the enormous range of art documentation work carried out by Getty: standards and authority control work such as the Art and Architecture Thesaurus, the Union List of Artists' Names; bibliographic and research resources such as the Bibliography of the History of Art and the Provenance Index. This new partnership has set itself a number of new and ambitious goals which develop its work beyond the library and information sector into the museum world and will attempt to bridge the gap between the domains of secondary and primary materials in the field of art research. The REACH project (Record Export for Art and Cultural Heritage) aims to export existing machine-readable data from heterogeneous museum collection systems and test the feasibility of designing a common interface for access to sit alongside RLG's other resources. The solid achievements of the Art & Architecture Group of RLG and the Getty Information Institute to date provide a sound basis for confidence in these exciting new objectives. Kathy's paper contains a wealth of detail about the numerous projects underway or planned and I commend it to anyone wanting a good overview of the current state of progress.

Next, Jean Paul Oddos, of the Documentation du Musée national d'art moderne/Centre de création industrielle, Centre Georges Pompidou, Paris, delivered his paper entitled: *Le rôle des bibliothèques d'art dans la formation et l'information des jeunes artistes: le traitement de l'actualité*. Commencing with a description of his own library within the Pompidou, the speaker then went on to develop a proposal for a broadening of the rather

narrow concept of the museum research library into a service which would both provide contemporary artists with the wide-ranging types of information they need and would also provide access to their work in a less selective way than that offered by the filter of museum and gallery exhibition. Libraries also have a unique and specific role to play in collecting and preserving the traces and records of ephemeral or fugitive manifestations of contemporary art (such as performance and time-based events). Saying that it would indeed be paradoxical (is, in fact paradoxical) that the art library which concentrates on the contemporary provides everything except a place where artists are encountered, Jean Paul Oddos put forward a proposal to change this situation.

The difficulties of combining the need for access to a fairly universal library collection able to satisfy the creative artist's most arcane request, with an inviting and unimposing service and an in-depth, highly specialised collection of documentation of the latest artistic output are easy to imagine (although it could be said that the average art school library has a stab at it!). However, once art students have left education they no longer necessarily have access to such collections, and the Centre Georges Pompidou offers perhaps a unique situation in which the creation of such an environment could be tested. The collocation of the massive (and massively successful) Bibliothèque publique d'information (BPI) and the highly specialised Documentation of the Museum, in the context of the current closure and refurbishment of the Pompidou Centre offers the opportunity to rethink the respective roles of the two services, to bring them closer together and to create a new, bridging service which may well serve a new, and currently invisible group - the artists themselves. We shall watch the development of this proposal with interest.

Beth Houghton  
ARLIS/UK&Ireland  
Library and Archive, Tate Gallery, London

#### Afternoon Session

Jean Adelman (recently retired head of the University of Pennsylvania Museum Library) chaired the afternoon session, introducing first Kyoko Tomatsu whose paper *Art in the art library: small faces of*

'library products' was written in cooperation with Masaharu Taneichi (Art Catalog Library/Japan Association for Cultural exchange, Tokyo). Ms. Tomatsu's experience in libraries ranging from that of the National Diet to that of the Musashino Art Library led her to the foundation of her own consulting firm, the Library Point Co. (Tokyo) in and from which she carries out her strongly-felt ideas for the 'attractive' art library. In such a library one finds not only a center of culture and information, but a center of inspiration.

Ms. Tomatsu emphasized the importance for the art library to go beyond the generally accepted elements of architecture and environmental conditions, design and furnishings, even quality and size of collections and high standards of public service. In addition, what she terms 'library products' (and what many of us may think of as equipment and accessories) should be selected with the greatest of care. Slides illustrated a number of these: bookends, pamphlet files, book stands, bookmarks, paper weights, stationary. No item is too small or insignificant (pen stands, magnets) to require attention in its choice, so that it will contribute to the ambience of the particular library. Pictures and their frames, posters and their holders, plants and flowers, seasonal decorations for both Western and Japanese festivals, all must add to the satisfying art library encounter. If the proper product cannot be found readymade, the art librarian should create it. And when that advance of our era, the library shop, comes to Japan, its stock T-shirts and book bags will also have a role to play. Further slides showed art libraries, chiefly in museums from different parts of Japan (Tokyo, Nara, Yokohama, Nagoya) and ranging in size from a corner of a lobby to a corridor to full-scale facility with room for lounge furniture and exhibition cases. The Art Catalog Library (Tokyo) was covered more fully as an example in which all the many components mentioned above (along with signage, security installations and scroll cases) complement one another. They add not only to the enjoyment of the user, but also the effectiveness of the studies undertaken and even to artistic creation.

It was the second speaker of the afternoon, Josephine Andersen (South African National Gallery, Cape Town) who voiced what many in the audience were probably

thinking when she remarked (was it somewhat wistfully?) that even the libraries with which Ms. Tomatsu found fault seemed remarkably attractive to her and what a luxury it would be to have the time to search for and select, perhaps even invent, all such library products.

Her own paper, *Redressing past cultural biases and imbalances in South Africa: a contribution by the Library of the South African National Gallery*, obviously treated art libraries as centers of culture and information on a different level -- and for some of us it was along the order of a continuation, the next installment of what it is hard to believe was presented to us as long ago as three years, when IFLA met in 1994 in Havana.\*

South Africa's Government of National Unity has passed legislation in many areas as a foundation for rebuilding a country torn apart and crippled by forty years of apartheid rule, following years of colonial repression. In no area are the challenges greater than in education, with 15,000,000 illiterate out of a population of 42,000,000. This is one of the legacies of the past neglect not only of cultural or arts-related education, but of the most basic forms. The scale of this condition is such that in spite of the familiar alphabet soup of legislative acts, committees, ministries, task forces, working groups, etc., improvement in literacy in the black population can be accomplished only through the participation of individuals and institutions outside the actual, formal educational system.

The new standards, the new curriculum (in which Arts and Culture is recognized as one of eight learning areas), and the longer period of compulsory education all focus on the younger segment of the population, while the degree of adult illiteracy has a crushing effect on millions in their personal lives and on national development as a whole.

Museums since the 1990's were moving away from the Eurocentrism deeply entrenched in their collections and policies, incorporating traditional African art in art museums rather than in ethnographic art museums. Collecting contemporary South African, especially the work of black artists, has made great strides. Libraries, including ones like that of the South African National Gallery (SANG), joined in this change, and they are the agencies most strongly involved in out-

reach programs, as well as 'inreach', so to speak, opening quarters usually cramped and inadequate even for staff to the public.

Ms. Andersen has now entered a new stage in her profession as she combines art and librarianship with advancing the highly important cause of adult literacy. Having obtained the credential or qualification needed to instruct in the Adult Basic Education and Training program (ABET), she uses an approach based on the Language Experience Method of Brazilian educator Paolo Freire, which advocates dialogue between student and teacher. The student chooses an art object, a painting for example, as a subject for discussion. The aim is the development of vocabulary to serve as a foundation for reading and writing. As she presented examples we were introduced to Bertie Krueger, 23 years of age, who always avoids images in which there is any violence. Like one at the Gallery entrance, a sculpture by Kevin Brand showing 19 black boys fleeing the police. And to Winston, a 50-year-old Gallery employee, who wants to obtain a driver's license, and who found in the painting 'The Butcher Boys' (a work shown at the Venice Biennale) something to trigger a remembrance of his parents when they were angry: three figures, half-human, half-animal, glower out at the viewer from the bench on which they sit.

Further images showed art that can arouse thoughts and feelings strong enough to motivate learners to the effort to express and communicate: European works ('Flowers in a Glass' by Jan Brueghel, a still life by Floris van Dijck); South African works ('Town by the Sea' by Jackson Nkumanda, 'Hair Do' by George Pemba). Among the most effective were similar themes treated by cultures far apart in time and space, like the contrasts between weddings: 'The Village Bride' by Jean-Baptiste Greuze or 'Peasant Wedding Feast' by Pieter Brueghel versus the intriguingly titled 'On 8th to 9th December Married Mr. T and Evelyn Motswai' by Tommy Motswai. It would seem that there is a great advantage in this method of teaching with works of art over the use of simplified texts that so often prove a barrier to progress for the adult illiterate. It was clear that Ms. Andersen finds satisfaction and fulfillment in these activities (and thinks members of the audience

would, too), even though the drain on stamina and energy sometimes results in a state that could be summed up as 'the librarian is down.'

In the absence of the final speaker of the afternoon, Jan van der Wateren made the enlightened decision to refer us to the paper as printed, diverting the time to fresh air in the garden, further exploration of the Museum collections, or exposure to the temptations of the Museum shop.

We were thus spared the effort of expanding our horizons to global proportions, after the 'small faces...' and one-on-one literacy sessions of the previous speakers. Abdelaziz Abid (Information and Informatics Division, UNESCO) sent in his paper *Memory of the world - preserving our documentary heritage*, a comprehensive survey of this vast and impressive project, launched in 1992. The aims of the program are to ensure the preservation of documentary materials (extending to any medium, including oral tradition) from the great range of threats to their existence, natural and man-made; and to make this heritage accessible to as many as possible.

Obviously selecting candidates from the mass of possibilities requires rigorous criteria. The governing body, the International Advisory Committee for the 'Memory of the World Programme', specifies seven basic criteria for inclusion in a 'Memory of the World' Register, modeled after the World Heritage List, a compendium that will be a significant document in itself. In response to the distribution of nomination forms to all UNESCO member states there have been proposals by thirty-three nations of elements they feel meet the standards for the List (and for consideration as actual projects in the future). These criteria of world significance are: influence on the history of the world; setting in a time or place of special importance; association with a person or people who have made an outstanding contribution to world history or culture; a major theme of world history or culture; outstanding form or style; cultural and social or spiritual value transcending national or regional boundaries. In addition qualities of integrity and rarity may be taken into account.

Raising the consciousness of nations and regions of their documentary heritage as a foundation for identifying materials of varying degrees of importance is another objective of the Programme. Encouragement along these lines has resulted in the establishment of 'Memory of the World' National Committees in twenty-six countries to date. There have been meetings on national and regional levels, (Southeast Asia, Eastern Europe), as well as the first international conference held in Oslo in June of 1996.

Pilot projects include seven involving chiefly the digitization of manuscripts, along with others covering Latin American photograph collections, Latin American newspapers, postcards from sixteen countries of the Economic Community of West African States, to give idea of current activities. Some thirty other projects are under consideration, many of them involving audio-visual collections.

If nothing else, it is hoped this summary gives an idea of the scope and complexity of 'Memory of the World'. Along with the proliferation of committees and conferences, sub-groups for preservation standards, technology, intellectual rights - and, yes, for fund-raising and marketing of 'Memory products' - have been developed.

Finally, in cooperation with a number of professional bodies (including IFLA and ICA) three databases are being created:

- 1 Inventory of library collections and archives which have suffered irreparable damage since 1900
- 2 World list of endangered library and archives to date
- 3 Inventory of ongoing operations to protect documentary heritage.

UNESCO has published both the first and third of these (CII-96/WS/i and CII-96/WS7) in basic form, but all three databases will be updated regularly.

After the presentation of the papers, Mirjam Gelfer-Jørgensen, director of the library of the Museum of Decorative Arts, expressed the pleasure she felt, after the constraints of recent years, in being able to mount not just one, but two exhibitions of materials from the Museum's Library of Art and Design. She linked the first to the present-day in the currently produced work of 'Claus Achton Friis - a Danish Graphic Designer', though it might be noted that the eighty-year-old

artist is carrying on a long-established national tradition of making alphabets. Ulla Houkjaer (also from the Museum Library and one of the expert guides on the Wednesday city tours) introduced us to her exhibition, 'The Grotesque Ornament', which displayed examples that traced the developments, changes, variations, new interpretations over a period of almost two thousand years. To end the day, we were welcomed to the reception opening of the exhibitions with a concert of sixteenth-century music performed by an ensemble of lute, recorder and soprano.

\* The Museum Art Library as a bridge between artist and Society was published in *Art Libraries Journal*, volume 20, number 2, 1995, pp. 9-10. Ms. Andersen served as one of the guest editors of the ALJ special issue: 'Art Libraries and Art Librarianship in South Africa,' volume 20, number 4, 1995. It contained in addition to articles on the topic, a valuable detailed checklist of more than 60 art information resources in South African libraries.

The texts of these papers, to a varying extent, are available on the IFLA web-site: <http://www.nlc-bnc.ca/ifla/>

Mary Ashe  
San Francisco, California, USA



Mirjam Gelfer-Jørgensen, National Library for Art and Design Copenhagen

## Report of the Open Session Studying Scandinavian Art and Design at Home and Abroad Copenhagen, 1 September 1997

This excellent session was well attended and enthusiastically received by both members of the Section of Art Libraries and other conference delegates.

The paper *Promoting Scandinavian Design History*, presented by Mirjam Gelfer-Jørgensen, National Library of Art and Design, Danish Museum of Decorative Art, Copenhagen, traced the history of the promotion in Scandinavia of the discipline of design history, the first step in which was the establishment in 1982 of the Nordic Forum for Design History (Nordisk Forum for Formgivningshistorie), followed in 1991 by the inauguration of the independent *Scandinavian Journal of Design History*. The *Journal* has proved an important catalyst for encouraging dialogue and an invaluable vehicle for disseminating internationally the work of historians of Nordic design.

Ms. Gelfer-Jørgensen was a founder of the Nordic Forum for Design History and is the editor of the *Scandinavian Journal of Design History*. This contribution is complimented by her work at the National Library of Art and Design at the Danish Museum of Decorative Art. The mandate of the Library is to promote Danish design and design history; to this end it collects a wide range of published, ephemeral and archival materials, documenting in breadth the activities and contribution of contemporary Danish design. Ms. Gelfer-Jørgensen spoke as well of the need for the development and adoption of standardized terminology in this relatively young discipline, at both the national and international levels, in order to clarify concepts and facilitate communication.

The project described in *Bibliografía sobre arte y artistas de los países Nórdicos a través de las monografías y catálogos de exposiciones en España*, presented by Alicia García Medina, Instituto Patrimonio Histórico Español, Madrid, reflects the liberalisation and broadening of cultural interests in Spain since the 1980s, as well as a significant growth in the Spanish national bibliography during this same period. Drawing from the resources of the Instituto des Patrimonio Histórico Español, the *Bibliografía Española, Libros españoles en*

venta, the Consejo Superior de Investigaciones Científicas and the Museo Nacional Centro de Arte Reina Sofía, the project has produced artist-level content analysis for all current trade publications (with the exception of journal articles, which are captured by the *Bibliography of the History of Art*), exhibition and collection catalogues published in Spain (including translations) which deal with Nordic art and architecture. This exhaustive approach provides access beyond that found in other library catalogues or published indexes. The text of this paper (published along with the other two papers given at this Section of Art Libraries Open Session, in IFLA 1997 conference Booklet 2, *Division of Special Libraries*) includes a bibliography of recent Spanish publications on Nordic art, titles which were the basis of this indexing project. (A CD-ROM of work accomplished to date can be requested from Ms. García Medina.)

Ingrid Fischer Jonge, Royal Library, Copenhagen, described the inauguration and collection of the National Museum of Photography, an institution which is being created from the photograph holdings of the Department of Maps, Prints and Photographs of the Royal Library. This initiative reflects the importance of the Royal Library's collection of photographs, begun in 1945, and a recognition of the need in Denmark for a venue devoted to the history of the art of photography.

The photograph collection of 11 million images of the Royal Library has been viewed much as a national picture archive, arranged thematically with little emphasis on the creator. The daunting (but potentially rewarding!) task at hand is to extract from this picture archive those photographs which will make up the core collection of the National Museum of Photography, an exercise which, it is estimated, will establish a collection of approximately 50,000 prints for the new institution.

The collection spans the full history of the medium, from Henry Fox Talbot's *The Pencil of Nature*, to the work of contemporary Danish and foreign photographers. Work has begun on the digitization of the images in order to provide knowledge of and access to the collection via the World Wide Web. The National Museum of Pho-

tography is scheduled to open in the autumn of 1999.

The texts of these papers, to a varying extent, are available on the IFLA web-site: <http://www.nlc-bnc.ca/ifla/>

Murray Waddington  
National Gallery of Canada, Ottawa, Ontario

## Call for topics for National Reports on Art Librarianship

At the Standing Committee Meeting, Copenhagen 4 September 1997, a proposal was put forward for receiving reports from individual regions at future conferences.

- 1 For the Amsterdam Conference a session on National Reports will be held. You are invited to take part in this meeting by delivering a brief lecture (max. five minutes) on developments in art librarianship in your region. More than one report from one country may be allowed.
- 2 The next issue of the Section of Art Libraries Newsletter will be devoted to National Reports. You are invited to write a report on regional developments in art librarianship or related activities you would like to share with art librarians all over the world.

The proposal for a lecture and/or written reports for the Newsletter must be sent at latest by 1 March 1998 to:

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The list is moderated by Mary Molinaro, Associate Director of Libraries for Electronic Resources, University of Kentucky, 216 A King South, Lexington, KY 40506-0039; [molinaro@pop.uky.edu](mailto:molinaro@pop.uky.edu)

Jeannette Dixon  
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JADS affiliates: IFLA, ARLIS/UK & Ireland, ARLIS/NA

Founded in : 1989

Purpose/goals: The purpose of JADS is to contribute to the development of art documentation among librarians, curators, art historians and all the persons concerned.

Region covered: Japan  
Number of individual members: 364  
(Annual fee: 4,000 Yen) (As of August 1997)  
Number of supporting members: 31  
(Institutional; Annual fee: 30,000 Yen)  
Structure of association: President, Secretary General, Board of Secretaries consisting of 13 members, 5 Committees (Editorial Committee of the Bulletin, Editorial Committee of the Newsletter, Survey Committee, International Relations Committee, Membership Committee), Clearinghouse on Art Documentation, 2 Working Groups (Art Reference Services WG, Visual Resources WG), 1 Regional Chapter in Kansai District

Principal publications:  
Periodicals: *Newsletter of Japan Art Documentation Society*, No.1 (1989.4)- Quarterly, (in Japanese) ISSN 0915-7956, *The Bulletin of Japan Art Documentation Society*, No.1 (1992.3)- Annual, (in Japanese with brief English abstracts) ISSN 0917-9739, *JADS Information*, Preliminary Issue (1991.3), No.1 (1996.3)- Annual, (in English) ISSN 1342-0356  
Monographs: Survey Committee of JADS. comp. *Directory of Art Documents and Visual Resources in Japan*, 1995. 145 p., (in Japanese) ISBN 4-9900326-0-8, *Proceedings of the First Forum on Art Documentation: Art Information and Library Services*, 1995. 188 p., (in Japanese with brief English abstracts) ISBN 4-9900326-1-6  
Activities: General conference (Annual), Meetings for paper presentation, Lectures, Observation tours, Researches, International Forum (almost every five years: First Forum in 1994)

Hiroyuki Hatano  
National Museum of Western Art Tokyo, Japan

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## International Directory of Art Libraries, second edition

The publication of the second edition of IFLA's *International Directory of Art Libraries* is a testament to the excellent health of the formal and informal association between people interested in the documentation of art and its history. The Directory has been compiled to serve as a finding aid to 2,781 art, architecture, and archeology libraries and library departments, as well as to their professional personnel, throughout the world. The

printed edition of the Directory has been produced as an alternative to the electronic edition, available through the IFLA Section of Art Libraries' Worldwide Web site since January 1996 at <http://iberia.vassar.edu/ifla-idal>, for librarians and art researchers who do not have convenient access to the electronic edition.

*International Directory of Art Libraries / Répertoire Internationale de Bibliothèques d'Art / Internationales Adressbuch der Kunstbibliotheken / Directorio Internationale de Bibliotecas de Arte*

Compiled and ed. by Thomas Hill  
(IFLA Publications 82) München : K.G. Saur, 1997  
XIV, 251 pp. Hardback, ISBN 3-598-21807-9  
DM 98.00 (for IFLA members DM 73.00)

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## Call for Papers Round Table on Audiovisual and Multimedia Workshop

The Round Table on Audiovisual and Multimedia will hold a half-day workshop during the IFLA Amsterdam Conference (16-21 August) on 'Looking for digital images'. This workshop will emphasize on the access, and compare structure of image banks and retrieval systems.

Please contact:  
Pierre-Yves Duchemin  
Bibliothèque nationale de France  
Direction des collections spécialisées –  
Informatique et numérisation  
58, rue de Richelieu  
75084 PARIS CEDEX 02  
France  
Tel: (+33 1) 47 03 83 55  
Fax: (+33 1) 42 96 84 47  
Email: pierre-yves.duchemin@bnf.fr

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## ARLIS/NA Annual Conference

The annual conference of the Art Libraries Society of North American (ARLIS/NA) will be held in Philadelphia, Pennsylvania from March 5 - 12, 1998. For further information, call ARLIS Headquarters at (919) 787-5181 in Raleigh, North Carolina, or check the ARLIS Website at: <http://www.afalib.ufliib.ufl.edu/arlis>

If you are in need of travel assistance,

look at the travel awards description on the ARLIS/NA Website to see if you may qualify. Several of the awards are specifically aimed at promoting travel to ARLIS/NA from outside the U.S.A.

Jeannette Dixon  
The Museum of Fine Arts Houston, Texas

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## 1 Hour VHS Video Available! Highlights of IFLA Art Libraries Section in Cuba August 1994

Featuring scenes of the conference and views of Havana with comments by:  
Beth Houghton, Tate Gallery, London  
Stephen Bloom, Institute of the Arts, Philadelphia  
Clayton Kirking, Phoenix Art Museum  
Jim Findlay, Wolfsonian Foundation, Miami  
Maria Prates, Gulbenkian Foundation, Portugal  
Zenaida Terry, Palacio de Bellas Artes, Havana  
Hatano Hiroyuki, Tokyo  
Catherine Schmidt, Centre Pompidou, Paris  
Ida Kolganova, Russian State Arts Library, Moscow  
Sylvia Harris, University of Wales School of Architecture  
Margaret Shaw, National Gallery of Australia  
Cecilia Puerto, San Diego State University  
Jose Manuel Varela, Palacio de Bellas Artes, Havana  
Jean Adleman, University of Pennsylvania  
Deirdre Stam, Syracuse University  
Amy Piccard, Musée de la Ville de Paris  
Jeannette Dixon, Museum of Fine Arts, Houston  
Angela Giral, Avery Library, New York  
Jan van der Wateren, Victoria & Albert, London  
(Institutional affiliations given at time of taping)

To order send \$25.00 to William Howze, P.O. Box 131122, Houston TX 77219  
Please specify format: NTSC/PAL/SECAM

## Biographical information on artists born after 1950

At the IFLA Section of Art Libraries Standing Committee meeting in Copenhagen on 4 September the following proposal was put forward for addition to the Section's Medium Term Programme (1997-2001):

### **That the Section create a directory of sources for biographical information on artists born after 1950.**

The original proposal, made by Ana Paula Gordo (of the Fundacao Calouste Gulbenkian, Lisbon), was to identify databases of such biographical information but the meeting felt that actual databases were probably relatively rare and that extremely useful resources for this type of information often exist in the materials themselves within collections which specialise in contemporary art - within exhibition catalogues or collections of ephemera. Since this type of material is most effectively collected 'locally' the best collections of material and information on the youngest contemporary artists of particular nationalities were most likely to be found within their own country. It was therefore agreed in principle that it would be an important and worthwhile task to identify the most important resources for this often difficult-to-locate information and to provide a directory of them, ranging from the conventional specialist library collection to databases constructed for this purpose. However, it was also decided to begin with a feasibility study to be carried out during the twelve months up to the next IFLA Conference in Amsterdam. Beth Houghton (of the Tate Gallery, London) agreed to coordinate this, in collaboration with Ana Paula Gordo.

It is proposed to carry out a limited survey in order to:

- 1 establish boundaries and definitions for the project
- 2 identify and quantify the range and types of resource we should include
- 3 establish the type of information which it would be useful to record about each resource
- 4 recommend a methodology and output(s)
- 5 estimate costs for a project proposal

The limited survey will be carried out by using the network provided by the IFLA Section Standing Committee and by approaching those countries where there is a national art libraries organisation which provides a focus.

However, we would very much like to hear from any readers of the *Newsletter* who have a particular interest in this area of documentation and/or work in a library or other information service with a particular concentration on artists born after 1950.

Please contact either:

Beth Houghton, Tate Gallery, Library and Archive, Millbank, London, SW1P 4RG, UK, e-mail: beth.houghton@tate.org.uk or

Ana Paulo Gordo, Fundacao Calouste Gulbenkian, Biblioteca Geral de Arte, Av. Berna, 1093 Lisboa Codex, Portugal, e-mail: apg@Gulbenkian.pt

## LA cinquieme reunion nationale des Bibliothèques d'Art a Paris

Pour fêter son trentième anniversaire, la Sous-Section des Bibliothèques d'Art de l'Association des Bibliothécaires français a organisé à Paris les 19, 20 et 21 septembre 1997, 3 journées de formation ayant pour thème 'L'avenir du passé: Les nouvelles technologies'. Les très nombreux participants, venus de tous les coins de France et même d'Espagne, de Suisse, d'Angleterre et de Belgique, ont été reçus dans le prestigieux Hémicycle d'honneur de l'École Nationale Supérieure des Beaux-Arts.

Après l'introduction par Nicole Picot, présidente de la Sous-Section, Catherine Lupovici, responsable des normes afnoriso pour bibliothèques de la Société Jouve, a fait un exposé très intéressant sur les applications en bibliothèque du nouveau support DVD (Digital Versatile Disc). Le DVD, disque numérique à usage varié comportant 5 formats sur un seul support, est appelé à remplacer à l'avenir tous les autres CD et à transformer les bibliothèques en bibliothèques vraiment électroniques.

Marie-Claude Thompson, du Département des Estampes et de la Photographie à la Bibliothèque nationale de France, a ensuite fait un exposé sur la norme de catalogage (numérisation) de l'image fixe. Cette norme reposant sur l'ISBD permet

différents niveaux de catalogage (images uniques, portfolios, collections de cartes postales, par exemple).

Jean-Paul Oddos, directeur de la Documentation au MNAM-CCI, est ensuite venu présenter et démontrer son tout nouveau catalogue sur Internet. Grâce aux liens hypertextes entre les différentes notices, ce catalogue offre la possibilité de recherches multicritères par mots des différentes zones sans jamais perdre la recherche initiale. La consultation de ce catalogue (<http://mnam-doc.cnac-gp.fr/musee/doc-generale/>) nécessite un navigateur supportant les frames.

Après un très bon déjeuner servi à l'ENSBA, Catherine Donnellier a présenté le MICROMUSEE, qui est la banque d'images des collections de l'ENSBA où 200.000 oeuvres (estampes, dessins, photographies, archives) ont été numérisées selon un système WINDOW interactif. Daniel Renoult, directeur des systèmes d'information de la Bibliothèque nationale de France,

a ensuite fait un exposé sur les projets et les réalisations du futur système d'information de la Bibliothèque nationale consultable sur internet ([WWW.bnf.fr](http://www.bnf.fr)).

Après la lecture de Pierre Piccotti, responsable de la gestion automatisée des recherches bibliographiques et documentaires de l'Istituto Universitario di Architettura di Venezia (<http://iuavint.iuav.univ.it>), Odile Blanc a fait une présentation-démonstration de la très intéressante banque d'images du Musée des tissus à Lyon.

Le dernier orateur de la journée fut Michel Laclotte. Il a longuement parlé du grand projet de l'Institut national d'Histoire de l'Art qui vise à regrouper en une fédération juxtaposée tous les centres de recherche en histoire de l'art, toutes les bibliothèques et iconothèques d'art, tout en laissant à chacune de ces unités de recherche leur autonomie.

Une brillante réception au Musée Matisse de Camondo est venue clôturer cette première journée. La matinée du samedi a été consacrée à trois tables rondes particulièrement animées et intéressantes. Ont été abordés successivement les problèmes des bibliothèques de musées, ceux des bibliothèques d'écoles d'architecture et des écoles d'art et finalement ceux des bibliothèques d'art du XXe siècle. L'impact sur les lecteurs de la fermeture temporaire de certaines bibliothèques, e. a. celle du Musée des Arts Décoratifs, et celle du



MNAM a longuement été discuté. Ces tables rondes ont démontré la très grande collégialité et l'esprit de coopération qui anime les bibliothécaires d'art français. Après un buffet champêtre exquis, servi dans les jardins ensoleillés de l'Institut français d'Architecture, les participants ont été divisés en petits groupes pour la visite guidée de la bibliothèque d'art parisienne de leur choix. Ma visite au Département des Estampes et de la Photographie de la Bibliothèque nationale m'a révélé des trésors insoupçonnés. Pour finir en beauté, la journée de dimanche s'est déroulée à Versailles.

Catherine Heesterbeek-Bert  
Musées Royaux des Beaux-Arts de Belgique,  
Bruxelles



At the Royal Danish Academy of Fine Arts, Charlottenburg Palace

## Inspel

*Inspel*, the official organ of the IFLA Division of Special Libraries, of which the Section of Art Libraries is a member, published three of the papers presented at the 62nd IFLA Conference in Beijing, 25-31 August 1996 in the Workshop of the Art Section: 'Pay or profit: fee or free'.

- Javier Docampo, *Cost evaluation of digital images: the Spanish experience*, p. 81-87
- Olga V. Sinitsyna, *Paid services at the Library for Foreign Literature: new objects, experience, perspectives*, p. 88-94
- Sally Wood Lamont and Iona Robu, *Self-financing services in libraries: a method of increasing limited library budgets in post-communist Romania?* p. 95-102

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