

IFLA

Art Libraries Section

Special Libraries Division

Newsletter 52 (2003, No. 1) ISSN 0261-152X

BERLIN  
1-9 August 2003

The World Library and Information Conference

69<sup>th</sup> IFLA General Conference and Council

International Congress Centre (ICC) Berlin

*Access Point Library: Media - Information - Culture*

*Transforming media management  
Strengthening information content  
Guaranteeing human culture and values*

The World Library and Information Conference and IFLA's 69th Council and General Conference takes place this year in Berlin, the capital of Germany. The ICC Berlin is located in the district Charlottenburg, not far from the Kurfürstendamm and within a convenient and efficient public transportation system.

#### **The Art Libraries Section Programme**

The Art Libraries Section is pleased to announce its intention to organize a programme consisting of three parts:

A Cultural Welcome Programme — An Open Session — A full-day Workshop.

The Programme is arranged in co-operation with the Kunstbibliothek der Staatlichen Museen zu Berlin – Preussischer Kulturbesitz, which is generously sponsoring the Welcome Program and the Workshop.

#### **Cultural Welcome Programme**

*Saturday August 2, 2003*

15.00 – 18.00

Introductory visit to Berlin: boat trip on the river Spree  
(Contribution towards costs: €10 / person)

Evening

Art libraries' evening in a typical Berlin 'Kneipe' (pub)  
(Participants pay their own share)

*Sunday August 3, 2003*

9.00 – 13.00

A choice of three guided tours:

1. Berlin architecture of the twenties, by bus
2. The construction activities of the Foundation Prussian Cultural Heritage, the so-called Masterplan I (Museumsinsel)
3. New architecture in Berlin (e.g. new governmental architecture, Potsdamer Platz)

(Contribution towards costs: €5 / person)

15.00 – 17.00 A choice of three guided visits:

1. Alte Nationalgalerie
2. Pergamon Museum
3. 'Current temporary exhibition'

Contribution towards costs: €5 / person

### **Open Session**

*Monday August 4, 2003*

The International Congress Centre

13.45 – 15.45 Theme: **The Evolution of the Art Library from Early Collecting to Virtual Services**

**Carol Terry**, Rhode Island School of Design

*Elsa Buffington and the Early Years of the Library at the Rhode Island School of Design, 1878 – 1911*

**Sylvie LeRay & Isabelle Le Masne de Chermont**, Service des Bibliothèques, archives et de la documentation générale des musées nationaux, Paris  
*Recent Developments in Museum Libraries*

**Ruth Wallach**, Univ. of Southern California

*Public Art and the Digital Library : What's in the Collection?*

### **Workshop**

*Tuesday August 5, 2003*

Lecture room, Kunstgewerbemuseum (entrance through Kunstbibliothek, Matthäikirchplatz 6)

9.00 – 17.00

Theme: **Art Trade and the Art Library**

9.00 – 10.00

Keynote speaker: **Egidio Marzona**

*Antiquarian Art Book Catalogues : a Reference Book for Art Historians?*

10.00 – 10.30 *Coffee*

10.30 – 13.00 *Art Auction Catalogues and the Art Library*

Presentations by:-

**Catherine Brand**, Institut National d'Histoire de l'Art, Paris

*Le pôle Catalogue de ventes à la Bibliothèque de l'Institut National d'Histoire de l'Art*

**Deborah Kempe**, Frick Art Reference Library, New York

*Sold! The Unique Research Role of Auction Sale Catalogs*

**Alicia Garcia Medina**, Instituto del Patrimonio Historico Español, Madrid &

**Teresa Coso**, Museu Nacional d'Art de Catalunya, Barcelona

*Comercio de Arte y Acceso Digital a la Información en las Bibliotecas de Arte en España : un ejemplo en Madrid y Barcelona*

The presentations will be followed by 40 minute discussions in 3 groups led by the presenters, and then a brief report-back to the full workshop.

13.00 – 14.30 *Lunch*

14.30- 15.30

**Beth Houghton**, Tate Britain, London

*Art Libraries as a Source of False Provenance*

Presentation to be followed by discussion in the whole group

15.45 - 17.00

*Study visits in the Museums on the 'Kulturforum'*

## REGISTRATION

### Cultural Welcome Programme

Please register by filling in the form below and return by fax or e-mail *by July 20, 2003*.

### Open Session and Workshop

The Open Session and the Workshop are part of the IFLA General Conference. If you register for the entire Conference, there is no separate fee. If you just want to participate in the Art Libraries Programme, there is a 'Flying Visitor Registration' at @200 which provides access to any IFLA meetings and social events for a 30-hour period from 12.00 on day 1 to 18.00 on day 2. In addition to the Art Libraries Programme on Monday and Tuesday, the Flying Visitor Registration will also allow you to participate in the Opening Session at 16.00, Monday 4<sup>th</sup> August, and the Opening Party Monday evening. A one-day registration at @150 is also available. More information can be found on IFLANET at [www.ifla.org](http://www.ifla.org).

Registration for the Workshop can be made in Berlin at the Standing Committee Meeting, 2<sup>nd</sup> August, or by sending a fax or e-mail to Kerstin Assarsson-Rizzi before July 10, fax +46 8 663 35 28, e-mail [kaz@raa.se](mailto:kaz@raa.se)

## REGISTRATION FORM

**Cultural Welcome Program  
organized by the Kunstbibliothek der Staatlichen Museen zu Berlin-  
Preussischer Kulturbesitz for the IFLA Section of Art Libraries**

Under the auspices of

Prof. Dr. Bernd Evers ([b.evers@smb.spk-berlin.de](mailto:b.evers@smb.spk-berlin.de))

Dr. Joachim Brand ([j.brand@smb.spk-berlin.de](mailto:j.brand@smb.spk-berlin.de))

Ms Katrin Käding ([kb@smb.spk-berlin.de](mailto:kb@smb.spk-berlin.de))

Kunstbibliothek  
Matthäikirchplatz 6  
10785 Berlin  
Tel: +49 30 2662029  
fax: +49 30 2662958

**Please fax your registration to:** +49 (0)30 2662958

**or, send an e-mail to:** [kb@smb.spk-berlin.de](mailto:kb@smb.spk-berlin.de)

Name: \_\_\_\_\_ Institution: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_

E-mail: \_\_\_\_\_

All registered participants will get a confirmation and special information on the meeting places of their guided tours by 20<sup>th</sup> July, 2003. All commentaries on the guided tours and visits will be given in English. If there are any places unfilled, it will be possible to join a guided tour or visit at the meeting place.

Saturday August 2, 2003 from 15.00-18.00

- Yes, I would like to participate in the introductory tour of Berlin: boat trip on the river Spree

Sunday August 3, 2003 from 9.00-13.00

- Yes, I would like to participate in the guided **tour 1** by bus: Berlin architecture of the twenties
- Yes, I would like to participate in the guided **tour 2**: the construction activities of the Foundation Prussian Cultural Heritage: the so-called Masterplan I (Museuminsel)
- Yes, I would like to participate in the guided **tour 3**: New architecture in Berlin (e.g. new government architecture, Potsdamer Platz)

Sunday August 3, 2003 from 15.00-17.00

- Yes, I would like to participate in the guided **visit 1**: Alte Nationalgalerie
- Yes, I would like to participate in the guided **visit 2**: Pergamon Museum
- Yes, I would like to participate in the guided **visit 3**: [Current temporary exhibition]

Sunday August 3, 2003 evening

- Yes, I would like to participate in an *art libraries* evening in a typical Berlin pub

## **The World Library and Information Conference**

### **Programme & Registration**

The full Conference Programme is available on IFLANET and registration and hotel booking can be done through IFLANET (<http://www.ifla.org>). Alternatively forms can be obtained from, and returned to:

K.I.T. GmbH, Kurfürstendamm 71, D-10709 Berlin, Germany

Tel: +49 (0)30 246030; Fax: +49 (0)30 24603310; E-mail: ifla2003@kit.de

	1 May - 15 July 2003	On-Site
The registration fee:		
IFLA Member	€400	€450
Non-Member	€450	€500
Flying visitor (30 hours)	€200	€200
Day visitor	€150	€150

**NB - No Registrations will be accepted between 16-31 July 2003**

### **Selected highlights of the Conference**

Keynote Speech

Monday, 4 August

- Klaus Gerhard Saur, President and Managing Director of K.G. Saur Publishing during the Opening Session.

## The Plenary Speakers

Sunday, 3 August 12.45

- Rainer Kuhlen, Professor of Information Science, University of Constance:  
*Change of Paradigm in Knowledge Management - Framework for the Collaborative Knowledge Production.*

Monday, 4 August 12.45

- Adama Samassékou, Secretary-General of the Preparation Committee for the World Summit on the Information Society  
*The World Summit - a First Step Towards a Society of Commonly Shared Expertise and Knowledge.*

Tuesday, 5 August 12.45

- Jeanette Hofmann, Head of the Research Unit Internet Governance at the Social Science Research Centre Berlin (WZB) and Nexus  
*Democracy and Globalization.*

Wednesday, 6 August 12.45

- Klaus Ring, Executive Director of the Foundation Reading and formerly President of the Johann Wolfgang Goethe University, Frankfurt am Main  
*Are Internet and Print Products Interchangeable Reading Media?*

Friday, 1 August	8.00-14.30	Professional Committee / Governing Board
	15.00-18.00	Co-ordinating Board I Special Libraries (Division II)
Saturday, 2 August	8.30-11.20	Standing Committee I Art Libraries Section
	18.00-19.00	National Caucus meetings
Sunday, 3 August	10.45-12.45	Newcomers Session
	16.30-16.45	Extra Professional Committee Meeting: Election of new Chair of the Professional Committee
	16.45-18.15	Council I
	17.00-19.00	Exhibition Opening Party
Monday, 4 August	13.45-15.45	Art Libraries Open Session (see details above)
	16.00-18.00	Opening Session (followed by Opening Party at the Palais am Funkturm)
Tuesday, 5 August	8.30-18.00	Art Libraries: Off-site Workshop (see details above)
	12.00-14.00	Poster Sessions
Wednesday, 6 August	12.00-14.00	Poster Sessions
Thursday, 7 August	19.30-22.30	Cultural evening at the State Library Berlin - Prussian Cultural Heritage
Friday, 8 August	8.30-9.30	Officers Training Session
	10.15-12.15	Standing Committee II Art Libraries Section

	12.20-14.00	Co-ordinating Board II Special Libraries (Division II)
	14.15-15.55	Closing Session
	16.00-18.00	Council II
Saturday, 9 August	All Day	Governing Board Meeting

### **Conference Hotel**

The deadline for the hotel booking guarantee is 15<sup>th</sup> July 2003. However, early booking is strongly advised, especially if art librarians wish to stay together in the recommended hotel. The Art Libraries Section suggests staying at the HOTEL MEINEKE ARTE, rated \*\*\* and located in a side-street off the Kurfürstendamm. It is 3 km from the ICC Berlin and on bus route No. 219. Very reasonably priced, a single room costs @80 per night and a double room @115 (NB - there are no twin rooms available).

### **ABSTRACTS OF THE BERLIN OPEN SESSION PAPERS**

On the theme: **The Evolution of the Art Library from Early Collecting to Virtual Services**

1. *Eliza Buffington and the Early Years of the Library at the Rhode Island School of Design, 1878 - 1911*

Carol Terry

Rhode Island School of Design, 2 College Street, Providence, RI 02903

Carol Terry (terry@risd.edu) is the Director of Library Services at the Rhode Island School of Design, a position she has held since 1987. The RISD Library serves an art and design college of 2,100 students, as well as the Museum of Art. Her previous positions include Serials Librarian at the Ryerson & Burnham Libraries of The Art Institute of Chicago, and Slide Librarian at Stanford University. She has been active in ARLIS/NA since 1974, and has attended the Art Libraries Section at previous IFLA conferences.

The paper is in English. Leaflets with French and Russian translations are planned. There will be slide projection.

### **Abstract**

In the years following the 1876 Centennial Exposition in Philadelphia, there was an explosion of interest in art and design in this country and the founding of many art schools and museums, often in tandem. The Rhode Island School of Design is one of those institutions; from its Archives one can determine the growth of its library, and make assumptions about the state of art school libraries at that time.

Eliza Buffington, a graduate of Vassar with library experience, became the first librarian at the School in 1909. Between the founding of the School in 1878 and the hiring of the librarian, the library was developed under the management of the Executive Committee of the School and later under the Library Committee.

Each acquisition was carefully discussed. Records remain of these committee deliberations which give us insight into the ideas of the founding members of the school as to the publications which were needed for students and

faculty. What was the impetus for the hiring of the first librarian? What were the collections that she found after 30 years? How did she have an influence on the future direction of the library? What kind of materials were being made available to the students and faculty? How did gifts affect collection development? What are the implications for today's library that linger from those early decisions?

## *2. Recent developments in museum libraries*

Sylvie LeRay and Isabelle Le Masne de Chermont

Service des Bibliothèques, archives et de la documentation générale des musées nationaux. Direction des musées de France, Paris

Sylvie Le Ray ([sylvie.leray@culture.gouv.fr](mailto:sylvie.leray@culture.gouv.fr)), librarian, is in charge of preservation and access at the Service des Bibliothèques, archives et de la documentation générale des musées nationaux.

Isabelle le Masne de Chermont ([isabelle.le-masne-de-chermont@culture.gouv.fr](mailto:isabelle.le-masne-de-chermont@culture.gouv.fr)), is a graduate of the Ecole Nationale des Chartes. Formerly head of the public library of Troyes, she went on to work for the Bibliothèque Nationale de France where she participated in setting up the new Tolbiac premises on the left bank of the Seine. She has worked for the Cultural Department of the Louvre Museum and, in 1993 was appointed by the Direction des musées de France as the Head of the Service des bibliothèques, archives et de la documentation générale des musées nationaux.

The paper is in French and a leaflet with a full English translation will be provided. A leaflet with Russian translation is also planned. There will be data-projection and slides.

### **Abstract**

Recent developments taking place in the French museum libraries hint at a shift in their administrative status and functions. The aim of this paper is to assess whether this phenomenon can be verified both at a national and international level. Today, it is more widely recognised that libraries cost money and require well trained staff and adequate premises, factors which may or may not be taken into account in any preliminary financial or architectural programming.

Refurbishment, as well as new museum projects provide an excellent basis when it comes to analysing the physical or symbolic “donations” made to libraries in recent years. By examining some of the most recent realizations, we will try to evaluate how a change of image, working conditions and even location may be the result of architectural and interior space design work, in an attempt to marry the wishes of the museum authorities with the needs expressed by the librarians themselves.

On the one hand, increasing emphasis is put on libraries and documentation departments in the various services offered by museums to researchers, educators, as well as to a broader public, contributing directly to their influence and communication policy particularly on the Internet. The fact that more and more libraries keep their records on computer enables them to provide shared or “virtual” catalogues as well as access to local or national networks

whether specialised or not. On the other hand, museums may decide to “outsource” their libraries, thereby reducing activity and budget to a minimum or even doing away with them completely.

The boom in electronic documentation, the potential offered by shared primary resources, digital databases, and a new awareness as to documentary heritage may lead to new approaches concerning the role of museum libraries.

### *3. Public Art and the Digital Library: What's in the Collection?*

Ruth Wallach

Architecture and Fine Arts Library, Watt Hall 4B, University of Southern California, Los Angeles, CA 90089-0294

Ruth Wallach (rwallach@usc.edu) is the head of the University of Southern California's (Los Angeles, CA) Architecture and Fine Arts Library. Also, she is the bibliographer for the main library's collection in the areas of Slavic and East European literature and history. She has developed several web-based "collections," notably Public Art in Los Angeles (<http://www.usc.edu/isd/archives/la/pubart>) and Women's Literary Salons in New York in the 1970s ([http://www.usc.edu/isd/archives/womens\\_salons](http://www.usc.edu/isd/archives/womens_salons)).

The paper is in English. Leaflets with French and Russian translations are planned. There will be data projection.

#### **Abstract**

This paper will address some implications of developing a born-digital collection on public art in Los Angeles, probably the only web site of this size developed and maintained by an individual.

The project, which is ongoing, started in 1996 out of curiosity. Was there public art in Los Angeles, a city which grew exponentially in the 20th century to become one of the world's largest, and which is heavily car oriented? This project was (and still is) driven by an individual librarian, with some support from the institution. The collection of information, both visual and textual, is the largest body of Web-based information on public art in a particular city. This paper will address the following issues related to developing such a digital collection:

1. Who owns the digital and the print information?
2. Control of access
3. Usage
4. What should be archived, particularly since contemporary public art works do not adhere to notions of fixity?

#### **ABSTRACTS OF THE BERLIN WORKSHOP PRESENTATIONS**

On the theme: **Art Trade and the Art Library**

1. *Le Pôle « Catalogues de ventes » à la Bibliothèque de l'Institut National d'Histoire de l'Art*

Catherine Brand

Bibliothèque de l'Institut National d'Histoire de l'Art, Paris



Presentation in French with digital slide presentation. Leaflets with English and Russian translations are planned.

#### **Abstract**

L'INHA est un EPSCP de création récente : il est composé de 2 départements complémentaires, le Département des Etudes et de la Recherche et le Département de la Bibliothèque et de la documentation. La Bibliothèque de l'Institut résultera de la fusion de 3 bibliothèques existantes, la Bibliothèque d'Art et d'Archéologie, la Bibliothèque centrale des musées nationaux au Louvre, la collection d'imprimés de la Bibliothèque de l'Ecole Nationale Supérieure des Beaux-Arts. Elle ouvrira en 2006.

#### 2. Sold! The Unique Research Role of Auction Sale Catalogues

Deborah Kempe

Chief, Collections Management & Access, Frick Art Reference Library

Deborah Kempe has held a senior management position at the Frick Art Reference Library of the Frick Collection since 1995, where as Chief, Collections Management & Access, she oversees technical services and serves on the Library Steering Committee. Before her arrival at the Frick, she held technical service positions at Avery Architectural Library of Columbia University, New York University, New-York Historical Society, and the University of Arkansas. She has served on the board of the Art Libraries Society of North America and is currently chair of the New York Chapter of ARLIS/NA. For the past six years, she has chaired the SCIPIO Taskforce, advising the Research Libraries Group on the development and marketing of the SCIPIO database of auction sale catalogues. She is interested in collaborations beyond political borders, which are becoming increasingly possible as computer and descriptive standards evolve. She attended the RLG Art Libraries meeting in London in 1998 and was the 1997 recipient of a grant from the British Council to visit libraries in Northern Ireland.

#### **Abstract**

The Frick Art Reference Library has one of the world's richest historic collections of catalogues of art sold at auction. The paper will give an overview of this collection and how it is increasingly used by scholars to determine issues of provenance and, more widely, in studies of the economics of the art market over time, topics that resonate far beyond the field of art historical scholarship.

The second half of the paper will be devoted to the SCIPIO database, an international online union catalogue representing the holdings of some leading repositories of art sale catalogues, including the Frick's. As chair of the RLG-SCIPIO Advisory Taskforce for the past six years, I will report on significant enhancements to the database that have occurred during this time, and will issue an invitation to collections in Europe and elsewhere whose records would make SCIPIO a more authoritative and powerful tool for research.

#### 3. *Comercio de Arte y acceso digital a la información en las bibliotecas de Arte en España. Un ejemplo en Barcelona y Madrid*

Alicia Garcia Medina and Teresa Coso

Alicia Garcia Medina is Head of the Library of the Instituto Patrimonio Historico Español in Madrid. She has published in several exhibitions catalogues and other congress sessions in Spain and abroad.

Teresa Coso is the Head Librarian in the Section of Exhibition Catalogues of the Museu Nacional d'Art de Catalunya. Biblioteca General d'Història de l'Art. Comerç in Barcelona where she has worked since 1981. She has contributed several publications to conferences in Spain.

The presentation is in Spanish. Full English, French and Russian translations are planned.

### **Abstract**

El comercio de arte es uno de los aspectos más destacados para el desarrollo, evolución y difusión de la obra artística.

A partir del siglo XIX, el arte sale de sus ámbitos restringidos, la nobleza de las cortes de las monarquías europeas, y se democratiza, es decir, se hace accesible a un nuevo público lo que hace que el mercado del arte se popularice. Es a partir de la segunda mitad del siglo XIX y principios del siglo XX cuando las subastas de arte toman auge lo que favorece el comercio y a la vez la diáspora de los objetos artísticos, y también surgen las galerías comerciales que abren sus locales para exponer las obras de los artistas y vender a un mayor público.

La historia de las subastas, su evolución en España, principalmente en sus focos más activos, Barcelona y Madrid, quedó expuesta en otro trabajo anterior nuestro presentado en las VIII Jornadas de Bibliotecas de Arte de España y Portugal, celebrado en Coímbra en 1999 con el título "Información y documentación extramuros de las bibliotecas de arte: catálogos de subastas, interrelaciones y servicios.

Actualmente, con la evolución que ha sufrido el comercio en todos sus aspectos debido al uso de Internet, el comercio del arte también ha sufrido cambios. El acceso a la información se ha diversificado. Frente a los clásicos catálogos impresos surgen los catálogos digitales y la subasta virtual de Internet, galerías virtuales de artistas que muestran en sus propias páginas su obra, prescindiendo en algunas ocasiones del galerista.

Todo ello plantea nuevos retos para las bibliotecas de arte, que después de bastante tiempo centradas en la difusión se plantea otra de las funciones clásicas del trabajo bibliotecario, el de la conservación de la información.

La conservación de la información virtual referida al arte es un reto y en nuestro trabajo vamos a exponer los nuevos métodos de almacenamiento utilizados en nuestras bibliotecas para conservar la información virtual, el acceso a la misma, siempre dentro de la homogenización y sistematización más estricta para hacer posible no sólo la consulta sino también el intercambio de información.

#### *4. Art libraries as a source of false provenance.*

Beth Houghton

Head of Tate Library & Archive, Tate Britain, Millbank, London

### **Abstract**

In the mid-1990s an art forgery case was uncovered in which art libraries had been used as unwitting tools in an elaborate scam to construct false provenances for forged works of art. Working with an accomplice who produced forgeries purporting to be by well-known 20<sup>th</sup> century artists, the main instigator of the scheme painstakingly produced paper documentation (including small exhibitions catalogues) which was used to convince dealers and potential buyers of the authenticity of the forged works. Some of these forgeries were placed in London art libraries and archives in place of the originals. It is alleged that works were sold on this basis and high market prices reached. The case raises issues of the authority of documentation, the practices of provenance checking, the security of library and archive collections and the ease with which their material may be corrupted. Those involved in this case were caught, tried, found guilty and have served their sentences. They are now once more at liberty.

This case was the subject of an article by Jennifer Booth, former Archivist at Tate, in the current issue of the *Art Libraries Journal*. The paper will touch on much of the same ground, but will not be a repetition of that article. The idea will be to stimulate discussion of the issues raised by the case in the workshop.

The presentation is in English and French and Russian leaflets are planned. There will be slide projection.

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### **Berlin IFLA Express no. 1, February 2003**

The organizers of the 69th IFLA General Conference 2003 in Berlin published the first pre-conference issue of *IFLA Express* on IFLANET (<http://www.ifla.org>) in February and the second in May. Another five issues will appear each morning during the Conference starting on Sunday (with the exception of Tuesday). After the Conference closes a summarizing issue featuring highlights of the week will be published.

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### **IFLA ELECTION YEAR 2003**

**PRESIDENT ELECT** - the ballot closed 28 May 2003

The following three Candidates accepted nomination for election:

Alex Byrne, Australia

Claudia Lux, Germany

Winston Tabb, USA

**GOVERNING BOARD** - the closing date for the ballot closed 28 May 2003

16 candidates stood for ten places

## **ART LIBRARIES SECTION**

### **Membership**

The Art Libraries Section has 103 members in 33 countries.

At the end of the Berlin Conference in August 2003 the newly constituted Standing Committee will comprise the following members. They will be responsible for selecting the Section's officials for the coming two years. The current officers are indicated.

Ms Svetlana Artamonova, Russian Federation (sartam@mail.ru)

Ms Kerstin Assarsson-Rizzi, Sweden *Chair* (kaz@raa.se)

Ms Jo Beglo, Canada (jbeglo@gallery.ca)

Ms Jeanette Clough, USA (jclough@getty.edu)

A. P. Gakhar, India (apg3@usa.net)

Ms Ana Paula Gordo, Portugal (apg@gulbenkian.pt)

Rüdiger Hoyer, Germany (r.hoyer@zikg.lrz-muenchen.de)

Ms Ada Kolganova, Russian Federation (ada@artlib.ru)

Ms Sylvie Leray (sylvie.leray@culture.gouv.fr)

Ms Martha E. McPhail, USA (mmcphail@mai.sdsu.edu)

John Meriton, United Kingdom *Secretary, Information Co-ordinator & Treasurer* (j.meriton@vam.ac.uk)

Ms Véronique Meunier (veronique.meunier@bnf.fr)

Ms Eila Rämö, Finland (eila.ramo@uiah.fi)

Ms Margaret Shaw, Australia (mshaw@nga.gov.au)

Kenneth Soehner, USA (ken.soehner@metmuseum.org)

Ms Margaret Young, United Kingdom (margaret.young@edinburgh.gov.uk)

It is with regret that Ms Françoise Lemelle, France recently resigned from the Standing Committee as her current library position does not have art librarianship responsibilities.

The following were nominated and elected earlier this year: John Meriton (second term 2003-2007); Ms Sylvie Leray; Ms Martha E. McPhail; Ms Véronique Meunier; Kenneth Soehner; Ms Margaret Young (first terms 2003-2007). We look forward to working with the new members of the Committee.

The following will have completed their terms at the end of the Berlin Conference: Jeannette Dixon, USA; Javier Docampo, Spain; Véronique Goncerut Estebe, Switzerland; Geert-Jan Koot, The Netherlands; Michiel Nijhoff, The Netherlands; Deborah Shorley, United Kingdom; Nancy Stokes, USA; Marie-Claude Thompson, France. Their contribution to the success of the Section has been significant and will be missed.

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### **IFLA Art Libraries Section Mission Statement**

- as described in our current section leaflet and on IFLANET:

The Art Libraries Section The Art Libraries Section is an association of art library associations within IFLA, as well as of art libraries and individual art librarians. The Section represents libraries and organizations concerned with all forms of textual and visual documentation for the visual arts, which is seen as including fine arts, applied arts, design, and architecture.

The Section is the international forum for all concerned with art library services.

The Section aims to

- provide an international meeting place for all librarians and visual resource curators working with documentation in the visual arts, including the fine arts, applied arts, design and architecture
- promote the free exchange of information on art and art librarianship and the continuing education of art librarians
- improve access to information on art, including the development of international standards and bibliographic control

The Section has its own web page on the IFLANET: <http://www.ifla.org/VII/s30/sal.htm>

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### **GENERAL ANNOUNCEMENTS**

#### **IFLA ART LIBRARIES SECTION NEWSLETTER**

Available also in electronic form on IFLANET (<http://www.ifla.org>).

It would be most helpful if IFLA members would ensure that the publication of the Newsletter is brought to the attention of art librarians through electronic list-serves they subscribe to in their national and regional areas.

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#### **INTERNATIONAL DIRECTORY OF ART LIBRARIES**

Online - [iberia.vassar.edu/ifla-idal/](http://iberia.vassar.edu/ifla-idal/)

*Is your Library listed? Are your details correct?*

Please send all additions and corrections to:

Thomas Hill, Vassar College, Box 512, Poughkeepsie, NY 12601, USA

Tel: +1 (914) 437 5791; Fax: +1 (914) 437 5864; E-mail: [thill@vassar.edu](mailto:thill@vassar.edu)

The online database is maintained on behalf of the Section of Art Libraries by Thomas Hill at Vassar College. A major programme of updating is in progress. Please also notify Thomas Hill of suitable current regional directories which could be used as a source of up-to-date information.

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## Victoria & Albert Museum

### Word & Image Department

#### Announcement of Reading and study room closures

The Print Room at the Victoria & Albert Museum (the study room for the collections of prints, drawings, paintings and photographs in the Word & Image Department) will close for building works on Friday 22 August 2003 for about a year. During this period the Print Room will be expanded and improved, and two adjoining reading rooms will be developed to provide access to the Royal Institute of British Architects (RIBA) Drawings and Manuscripts collections.

The annual Print Room closure for stocktaking will take place as usual from 23rd August 2003. From October 2003 onwards a modified Print Room service will operate through the National Art Library. For further information, please telephone +44 (0)20 7942 2562 or 2559, or consult the V&A Website at [www.vam.ac.uk](http://www.vam.ac.uk).

The National Art Library, including the Archive Reading Room at Blythe House, will close for its annual stock take on 23rd August 2003 and will re-open on Tuesday 16<sup>th</sup> September. No telephone enquiries will be taken during this period, but written enquiries can be sent to the usual postal address. Library enquiries can also be emailed to [nal.enquiries@vam.ac.uk](mailto:nal.enquiries@vam.ac.uk) and Archive enquiries to [archive@vam.ac.uk](mailto:archive@vam.ac.uk)

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## PUBLICATION ANNOUNCEMENTS

The first issue of *Art libraries journal* in 2003 (vol.28 no.1) focuses on co-operative initiatives in Europe, including two IFLA papers presented in Glasgow last year. Javier Docampo outlines the ten-year growth of BAEP, the active but informal Spanish and Portuguese art libraries association, and Rüdiger Hoyer the new specialised search engine *Virtueller Katalog Kunstgeschichte* which, with its multilingual interface, is fast becoming a gateway to the OPACs of the most important international libraries and networks, and thus a central tool for specialized art historical research.

Christian David, Catherine Granger and Nicole Picot describe the union catalogue bringing together the holdings of the libraries of the French national museums; and in articles on *Find it in London* and *Backstage* Jean Sykes, and Claire Hudson and Stephen Holland, report respectively on these two cross-sectoral projects bringing together archives, museums and libraries

Other articles in this issue include Doug Dodds's *Viewpoint* on the theme of collaboration, co-operation and co-ordination; a report on France's *Archirès* network, which started life indexing architectural periodicals and has now grown to become a wider co-operative (a revised version of the paper by Anne Dufourg and Claire Dubos given at the French art libraries meeting in Bordeaux in 2002); a paper on co-operation among art libraries in Sweden by Sonia and Tom French (a reflection on information gathered during the 2002 ARLIS/UK & Ireland study tour of Stockholm); and a short piece on the creation of the recently-published IFLA guidelines on dyslexia (by Birgitta Irvall and Gyda Skat Nielsen).

*Art libraries journal* vol.28 no.2 2003 includes an expert view by Lesley Ellen Harris on clearing copyright before reproducing an author's work, and a miscellany of other topics:

- Guy Baxter on historical photographs as record, information source, object and resource
- Jennifer Booth writing about the security implications of the activities of 'Dr. Drewe'
- Articles on the National Trust and its libraries (by Mark Purcell) and on the illustrations collections at the Royal Botanic Gardens at Kew (by Marilyn Ward and John Flanagan)
- Sonia French on the role of the professional association in supporting the work of art libraries (based on the IFLA paper she gave in Glasgow)
- Elizabeth Lawes and Vicky Webb on ephemera collections in the UK and the USA

As usual in the second issue of the year, this *Art libraries journal* also includes a round-up of bibliographies published during the last couple of years in the art, design and architecture subject field.

## **ARLIS / UK & Ireland – News-Sheet, no. 163, May / June 2003**

News and reviews of people, projects, events and publications of interest, not only to art librarians in the British Isles but also internationally.

For further information on ARLIS / UK & Ireland publications, contact the Administrator, Sonia French, 18 College Road, Bromsgrove, Worcs, B60 2NE, United Kingdom (e-mail: [sfrench@arlis.demon.co.uk](mailto:sfrench@arlis.demon.co.uk)).

### **NEW PUBLICATION**

*Arts en bibliothèques*

sous la direction de Nicole Picot avec la collaboration de Claire Barbillon, Anne Béchard-Léauté, Laurence Camous, ... Marie Claude Thompson

Paris: Editions du Cercle de la Librairie, 2003

270 p. : ill.

### **WEBSITES & IMAGES**

A listing of art resources available on-line can be found at

<http://www.digital-librarian.com/art.html>

Links are selected and checked by a Librarian. Seemingly comprehensive but limited by being in alphabetical order only and without subject indexing.

There is also an alphabetical listing of images by site at

<http://www.digital-librarian.com/images.html>

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### **CONFERENCE ANNOUNCEMENTS**

#### **ARLIS / UK & Ireland Annual Conference 2003**

University of Sussex at Brighton

Thursday 3<sup>rd</sup> - Sunday 6<sup>th</sup> July 2003

Theme: Cross-Sectoral and Cross-Agency working; Collaboration and Partnership with our users, our Suppliers, our Colleagues in other Professions

Speakers include Eila Rämö, University of Art and Design, Helsinki

Sue Ward, Editor, *The Art Book*

Sue Howley, Re:source

Margaret Graham, Institute for Image Data Research

Workshop topics include documenting electronic resources; bidding for funds; marketing services to our users; the pitfalls of digitization projects

Study visits will take place to the Royal Pavilion; Preston Manor; Brighton Museum and Art Gallery; the Design History Research Centre and Special Library Collections at the University of Sussex.

For further information and the booking form see the ARLIS Conference website : [www.arlis.org.uk/conf/arlis2003/](http://www.arlis.org.uk/conf/arlis2003/) or contact: Sonia French, Administrator, ARLIS / UK & Ireland, 18 College Road, Bromsgrove, B60 2NE, United Kingdom (tel: +44 (0)1527 579298; e-mail: [sfrench@arlis.demon.co.uk](mailto:sfrench@arlis.demon.co.uk)).

It has been announced that next year's **ARLIS / UK & Ireland Annual Conference** will be held 15-18 July 2004 at St. Catherine's College, Oxford.

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The World Library and Information Conference : 70<sup>th</sup> IFLA General Conference and Council

Buenos Aires 2004

Contact for Division II Special Libraries



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It is hoped that she will be able to attend the Special Libraries Co-ordinating Board meetings and offer advice on preparing for Buenos Aires.

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#### **NEXT ISSUE**

**Copy Deadline** is 31 October 2003 for issue no. 53 of *IFLA Art Libraries Section Newsletter*

Contributions should be sent to the Editor:

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#### **Mailing List & Address Changes**

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.

If you are not a direct recipient of *IFLA Section of Art Libraries'* mailings or wish to add other interested individuals, groups or institutions to the address list, please address details to the Editor.

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