

## Mot des co-présidents

En tant que membres d'ARLIS/MOQ nous avons décidé d'accepter un rôle plus important durant l'année 2004. Nous sommes quelque peu dépassées par l'histoire et l'implication des membres qui ont travaillé très fort afin de faire d'ARLIS/MOQ l'organisation que nous connaissons. Nous apportons de nouvelles énergies, des idées et le désir de rendre cette année agréable pour nous tous.

Les buts que nous nous sommes fixés sont :

- Intéresser et amener de nouveaux bibliothécaires du milieu des arts
- Encourager les membres qui ont contribué à ARLIS/MOQ depuis sa formation, à continuer à partager leur expertise et leur savoir.
- Faire la promotion de la profession de bibliothécaire du milieu des arts à l'ensemble de notre région.

Pour atteindre ces buts nous espérons établir des programmes d'internats et de formation en présentant l'Association aux bibliothèques locales, aux écoles de bibliothéconomie et aux collèges qui offrent une technique de documentation, de même qu'aux étudiants en histoire de l'art. Lors de nos deux rencontres annuelles, nous souhaitons mettre en place des activités intellectuelles intéressantes pour accroître la participation. Nous aimerions également vous inviter à différentes rencontres amicales ouvertes à la famille et aux amis.

Nous espérons qu'il vous sera possible de vous libérer de vos horaires chargés afin d'aider ARLIS/MOQ à continuer à grandir. Nous croyons que notre association est importante pour l'avenir des institutions qui soutiennent la créativité et les arts.

## Message from the Co-Presidents

As members of ARLIS/MOQ, we have decided to accept a larger role in our organization for the year 2004. We admire the dedication of the people who have established ARLIS/MOQ and worked so hard to make it the excellent organization that it is. Following in their footsteps we're now on the scene with renewed energy, new ideas, and a desire to make this a great year for ARLIS/MOQ. Our goals this year are as follows: to bring new art librarians into the organization through outreach, to inspire members who have supported ARLIS/MOQ since its inception so that they continue contributing their expertise and knowledge, and to promote our profession as librarians.

We hope to establish internships for library and art history students so that we can achieve these goals. The internships will be publicized through presentations at local educational institutions.

We plan to increase our membership by presenting interesting and challenging agendas for our two annual meetings thereby increasing attendance.

We would also like to invite you all to attend several events during the year that would bring us together for fun and relaxation. Friends and family are also welcome to attend these events.

We hope that you will take time from your busy schedules to help ARLIS/MOQ grow and continue to make a contribution to institutions that support the arts in Montreal, Ottawa, and Quebec City.

**ARLIS**  
Association des  
bibliothécaires d'art  
Art Libraries  
Society  
**MOQ**  
Montréal Ottawa  
Québec

## Dans ce numéro / In this issue

<i>Mot des co-présidents / Message from Co-Presidents</i>	1
<i>Message de la rédactrice en chef / Message from the Editor</i>	2
<i>Corridart</i>	4
<i>Le prophilographe et la reconstitution de poteries anciennes</i>	5
<i>S.L.A.S.G. Student Visit to the N.G.C. Library and Archives</i>	6
<i>Art Déco Montréal</i>	7
<i>Imag(in)ing Shakespeare: Three Centuries of Representations</i>	9
<i>Discovering Toys at the Canadian Centre for Architecture</i>	10
<i>Des nouvelles de notre section / Chapter News</i>	12
<i>Calendrier / Calendar</i>	12

## Message de la rédactrice en chef

Mon nom est Catherine Carlyle et c'est le premier bulletin que je publie en tant que rédactrice en chef. Je suis inscrite au programme de maîtrise en bibliothéconomie et sciences de l'information à l'Université de Western Ontario. Je termine présentement un travail coopératif de huit mois au service de développement des collections à la Bibliothèque du Musée des beaux-arts du Canada. Avant de retourner à l'université, je travaillais dans cette même bibliothèque comme assistante à la conservation des livres rares et des collections spéciales et j'ai aussi complété un projet d'indexation des catalogues d'exposition d'art canadien du XIX<sup>e</sup> siècle. En mai prochain, je reprendrai les études à plein temps et je me propose de terminer ma maîtrise à la fin de 2004.

Pour l'avenir, je souhaite mettre à profit mon expérience en histoire de l'art et mon diplôme en sciences de l'information pour apporter une contribution significative à notre domaine. Jusqu'à maintenant mon implication au sein d'ARLIS/MOQ a été une expérience très enrichissante. J'anticipe avec plaisir les contributions pertinentes que nos membres apporteront à l'édition d'automne de MOQ/DOC.

Je souhaite remercier Denise Loiselle, Frances Smith et Peter Trepanier de la bibliothèque du Musée des beaux-arts du Canada pour leur aide à la rédaction de ce numéro.

Je voudrais également remercier Françoise Roux pour sa collaboration à la traduction française et à la mise en page.

Catherine Carlyle

## Message from the Editor

My name is Catherine Carlyle and this is my first newsletter for ARLIS/MOQ. I am enrolled in the M.L.I.S. program at the University of Western Ontario, currently completing an eight-month work co-op in the Collections Development Department at the National Gallery of Canada, Library and Archives. Before returning to university I worked in the Library as a Preservation Assistant in Rare Books and Special Collections, and also completed a project indexing nineteenth-century Canadian art exhibition catalogues. I am grateful to the Library staff for these enriching professional opportunities. In May of this year I will return to full-time studies and plan to complete my degree by the end of 2004.

In the future I plan to draw upon my experience in art history and my degree in Library Science to make a contribution to our profession. Thus far my involvement in ARLIS/MOQ has been a rewarding experience. I look forward to our members' timely contributions for the fall issue of MOQ-DOC.

I should like to thank Denise Loiselle, Frances Smith, and Peter Trepanier of the National Gallery of Canada for their editorial help on this issue.

I am grateful to Françoise Roux for her help with French translation and editing.

Catherine Carlyle

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Cette publication est distribuée sans frais aux membres d'ARLIS/MOQ. Pour obtenir plus d'information concernant l'adhésion à ARLIS/MOQ ou l'abonnement à MOQ/DOC veuillez consulter : <<http://library.concordia.ca/arlismoq/>>.

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## Corridart: An Act of Censorship

The demolition of the *Corridart: dans la rue Sherbrooke* exhibition, created for the Montreal Summer Olympics of 1976, is a shocking example of censorship in Canadian art. This exhibition, an interpretation of the contemporary urban landscape had been envisioned as an outdoor "corridor of art." It was organized by the architect/artist Melvin Charney and was intended to extend eight kilometres along Sherbrooke Street, ending at the Olympic Stadium. The project included work by 21 artists, with other activities by performers, actors, musicians, and poets. *Corridart* was intended to be in place for the full month of the Olympic Games. However, municipal workers for the City of Montreal demolished it on the night of July 13, three days before the Olympics opened.

The story of the demolition of *Corridart* is perhaps better known than the exhibition itself. The works invoked the ideals of international conceptual and installation art, with its emphasis on aesthetic freedom and the primacy of experimentation. The public's reaction to *Corridart* was diverse. Some people worried that Pierre Ayot's *Cross on Mount Royal*, a simulation on the McGill University campus, was in fact the real thing and complained on radio talk shows. When Guy Montpetit's *Sculpture en série* was threatened with destruction, a protective barricade was made by the nuns from the convent where the work was installed.

However, the mayor of Montreal, Jean Drapeau, ordered the demolition of *Corridart* before the installation was even completed. The mayor's office complained that *Corridart* had contravened municipal bylaws that governed the public domain. Ironically, the demolition

began with the removal of much of the same scaffolding that the same city workers had installed earlier. A city spokesman cited *Corridart* as "ugly and obscene," and Mayor Drapeau referred to it as "a hoax and a fraud." *Corridart* was demolished because real estate developers took issue with the exhibition's critical stance on the destruction of historic buildings.

Melvin Charney's *Memoire de la rue* was the only work that openly criticized the wide-scale destruction of urban architecture that took place at the time. In fact, art critics generally stated that *Corridart* was an important new visualization of contemporary urban culture. The Montreal Olympic Committee and the Quebec Ministry of Cultural Affairs supported the artists in asking Mayor Drapeau to reinstall the show, but little action was taken. In reaction to the city's act of censorship, a dozen artists launched a legal suit against the city of Montreal that was settled out of court 12 years later, in 1988. The artists received only a fraction of their original claim.

Nevertheless, an abundance of *Corridart* documentation is now at the Concordia University Archives, thanks to the determination of its director, Nancy Marrelli. In 1996 Kim Gauvin, an art history graduate student, discovered *Corridart* documentation at risk of disposal in the city's courthouse. Marrelli intervened with a request to have the material deposited at Concordia. With the artists' agreement, the court sanctioned the move. It is interesting to note that although Marrelli was legally bound to consult the surviving artists and their lawyers, the courthouse could discard the documentation without anyone's permission.

In 2001, to mark *Corridart's* twenty-fifth anniversary, Nancy Marrelli and I produced an exhibition with an illustrated bilingual catalogue for the Leonard and

Bina Ellen Art Gallery at Concordia. In connection with the show, many more documents entered the archives' holdings. The large panels for Bob and Kevin McKenna's *Rues-miroirs* installation were also rescued – from a barn in Quebec's Eastern Townships rather than from the courthouse. The story of *Corridart: dans la rue Sherbrooke* will not disappear as easily as Mayor Drapeau had hoped.

A description of the *Corridart* fonds can be found at the Concordia University Archives private fonds and collections website: <<http://archives3.concordia.ca/Privatfond/P119.html>>.

Sandra Paikowsky  
Professor, Art History Department  
Concordia University

#### References:

Gauvin, Kim. "*Corridart Revisited – Excavating the Ruins.*" M.A. Thesis, Concordia University, 1996.

Paikowsky, Sandra, with Nancy Marrelli. *Corridart Revisited/25 ans plus tard*. Montreal: Leonard and Bina Ellen Art Gallery, Concordia University, 2001.

#### Le prophilographe et la reconstitution de poteries anciennes

Le prophilographe, un outil informatique déjà utilisé par les architectes et les dessinateurs, permet maintenant d'accélérer le processus de reconstitution de poteries anciennes à partir d'un simple tessou. Un pointeur mesure le contour de la pièce et transmet les données à un ordinateur qui recrée une image tridimensionnelle de l'objet. L'avantage de cette technique est sans contredit, sa précision et son objectivité.

On peut se demander quelle importance ont les poteries pour les archéologues. Elles renferment entre autres des informations non négligeables sur la vie quotidienne et sur les rapports commerciaux entre les communautés. Aussi, les morceaux de poteries mis en relation avec la stratigraphie d'un site archéologique, permettent de dater les divers niveaux d'occupation de l'endroit.

Récemment, l'utilisation du prophilographe a permis de valider une hypothèse voulant qu'il y ait eu d'importants échanges commerciaux entre le port phénicien de Tyr et la ville de Hazor, située au nord de la mer de Galilée. Un des indices sur lequel les archéologues se basaient était les jarres torpilles. Un chercheur de Hazor prétendait que ce type de jarres découvertes à Tyr provenait de Hazor, alors qu'un archéologue de Tyr avançait l'hypothèse contraire. Grâce au prophilographe, on a pu démontrer que les jarres trouvées dans les deux endroits avaient été fabriquées dans chaque endroit respectif : les jarres torpilles de Tyr avaient été modelées à Tyr et celles de Hazor, à Hazor.

Il est à souhaiter que ce nouvel outil ouvre la porte à la création d'une base de données regroupant différents modèles de poteries anciennes. Les archéologues pourraient y puiser une multitude de renseignements, comparer leurs découvertes et, peut-être, trouver réponse à des questions complexes permettant de mieux comprendre les sociétés anciennes.

Isabelle Crépeau  
Bibliothécaire  
Centre canadien d'architecture

### McGill Special Library Association Student Group Visit to the National Gallery of Canada Library and Archives, January 16, 2004

Friday, January 16, 2004, was a cold, snowy day in Montreal, and I was therefore surprised to see so many eager McGill Library School students waiting at the bus depot when I arrived there early in the morning. After a two-and-a-half-hour ride we met with the rest of our student group and with our event coordinator and S.L.A.S.G. President, Naomi Fisher, at the National Gallery of Canada in Ottawa. Despite the inclement weather and the distance travelled, more than 20 of us gathered in the cafeteria for lunch before our tour of the Library and Archives.

When we tramped upstairs to the Library, Jonathan Franklin, Head of Collections and Database Management, greeted us. He introduced us to the Library, its history, and its guiding principles. We got a sneak peek of the Library's new exhibition at the entrance and toured the reference collection. The beautiful view of Parliament Hill through the windows of the reading room was breathtaking. Working in the Library must be a treat for librarians and researchers alike.

Jonathan then introduced us to Cyndie Campbell, who showed us the Archives and documentation files. Cyndie presented various aspects of preservation and public access, and a discussion followed.

Afterwards, it was on to Nancy Sprules in Cataloguing. Her engaging talk about the challenges and rewards of cataloguing the Library's Special Collections almost convinced these MARC-weary students to consider work as cataloguers. (Just kidding, Nancy, you were very inspiring!)

We were then joined by Anna Kindl from Acquisitions, who detailed aspects of her work. Jonathan joined us again to discuss his various roles within the Library. Catherine Carlyle, an M.L.I.S. co-op student, gave us a quick tour of the preservation room, and described the various conservation and preservation techniques for the many items that the Library collects.

Peter Trepanier then gave us a tour of the closed stacks, where we were impressed by the size and range of the collection. Peter gave a fascinating introduction to the Art Metropole Collection and the subject of artist books. Everyone appreciated his expertise and enthusiasm.

Although our visit with the staff at the Library and Archives of the National Gallery of Canada went over the allotted time, it was all too short. We were able to tour the Gallery for a short while before closing time, and we then headed en masse to a restaurant for dinner. Later in the evening we returned to Montreal by bus. Many thanks from the students to Naomi Fisher and the staff at the National Gallery of Canada, Library and Archives, for their time and effort in making this informative and rewarding visit possible.

Erin Suliak  
M.L.I.S. I, McGill School of Library and  
Information Studies

## Art Déco Montréal

Art Déco Montréal is a bilingual, nonprofit organization formed to foster awareness and appreciation of the Art Deco period (1920-1940) and to preserve the decorative, industrial, and architectural arts of that era. Founded in 2001 by a small group led by Sandra Cohen-Rose, membership now stands at about 75 professionals, practitioners, and laypersons.

Art Deco societies can be found in North America, Australia, New Zealand, and South Africa. Most have a similar mission statement, best expressed by *Art Deco New York*.

- To foster public appreciation and understanding of the artistic expression of all aspects of Art Deco.
- To draw attention to the merits and significance of the dynamic style of Art Deco architecture, design, crafts, and decoration in every way possible.
- To implement greater understanding of the aesthetic forces of Art Deco through tours, publications, exhibits, and community events.
- To prevent the needless destruction of important examples of the period, and to help protect and preserve such examples wherever possible.
- To provide advice to owners and public authorities regarding the preservation and repair of Art Deco buildings and the uses to which they can, if necessary, be adapted.
- To maintain and preserve archives, books, records, bibliography, and all materials, literature, transcripts, and documents relating to Art Deco buildings, arts, and artifacts.

See also:

<<http://www.artdeco.org/HTML/startup.html>>.

Art Déco Montréal is a member of the International Coalition of Art Deco Societies. Members enjoy celebrating the great sense of style, panache, fun, and elegance that are part of the Art Deco style, a wonderful era of fashion, song, dance, and joie de vivre. Meetings are held regularly, often in Art Deco style buildings and with an Art Deco theme.

Art Déco Montréal has held meetings at the Aldred Building (Barrott and Blackader, architects); Montreal Botanical Gardens, Central Pavilion; McGill University; Université de Montréal, Main Pavilion (Ernest Cormier Pavilion); and Ecole Vincent-d'Indy. Tours are given by Jean-Yves Bourdages, who shares his knowledge of the period. In October 2003 a group travelled to Toronto to attend the symposium at the Royal Ontario Museum that complemented *Art Deco 1910-1939*, a major exhibition that had travelled there from the Victoria and Albert Museum in London.

Art Déco Montréal is committed to protecting the city's rich architectural heritage, in particular the former Eaton's Ninth Floor Restaurant. Our aim is to have it restored to its former architectural glory so that it is functional and available for special events in the city.

In 2005 the eighth World Congress on Art Deco will be held in New York City, with a pre-conference in Washington, D.C. Art Déco Montréal is considering proposing a post-conference in Montreal, which will give us an opportunity to showcase our Art Deco gems to the world.

Sandra Cohen-Rose has written a landmark publication on Montreal buildings of this period, entitled *Northern Deco-Art Deco Architecture* (Corona, 1996). The Blackader

Lauterman Library has an extensive collection of books on all aspects of the period, including decorative arts, architecture, jewelry, and fashion. A major exhibition curated by Larissa Beringer was launched to coincide with the fall 2002 meeting of Art Déco Montréal held at McGill. The exhibition highlighted the Blackader Lauterman Collection of books and periodicals. The Rare Books and Special Collections Division, McGill University, has a collection of books with bindings of the period. Dr. Irena Murray gave a lecture and mounted an exhibition of the collection of bindings in the Rare Books Library.

In 2004 the Canadian Centre for Architecture is planning two meetings, one in the spring and the other in the fall, in connection with the exhibition entitled *Ruhlmann: Genius of Art Deco at the Montreal Museum of Fine Arts* from September 30 to December 12, 2004.

I invite you to visit the Art Déco Montréal web page and to become a member.  
<[www.artdecomontreal.com](http://www.artdecomontreal.com)>

Marilyn Berger

Head Librarian  
Blackader Lauterman Library  
McGill University



## Imag(in)ing Shakespeare: Three Centuries of Representations

McLennan-Redpath Library, McGill University, Montreal, until March 18

Spectators in the crowded playhouse and solitary readers in the library both imagine and have imaged for them Shakespeare's plays. The representations on display cover some three hundred years of the work of actors, painters, stage designers, and book illustrators – all in one way or another interpreting Shakespeare's characters. The Boydell engravings that are the centrepiece of each case are taken from the collection of historical paintings commissioned by Alderman John Boydell (1719-1804) and exhibited at the Shakespeare Gallery in Pall Mall. Originally intended as a gift for the nation, the collection, for financial reasons, became the prize in a lottery and then was sold at auction by Christie's in 1805. In the same year, two volumes of prints were published and dedicated to Their Majesties, and in 1852 a New York edition was published. It is plates from the latter that are on display.

The exhibition was arranged by Dr. Richard Virr, Curator of Manuscripts in the Rare Books and Special Collections Division, McGill University, and Jonathan Da Silva, Graduate School of Library and Information Studies, as part of his practicum. Donald Hogan was responsible for the installation of the exhibition.

Dr. Irena Murray

Chief Curator  
Rare Books and Special Collections  
McGill University

The exhibition comprises the following 11 sections:

- The Tragedy of Macbeth
- A Midsummer Night's Dream
- The Tragedy of King Richard III
- The Tragedy of Hamlet, Prince of Denmark
- The Tempest
- All is True (Henry VIII)
- The Tragedy of Othello, the Moor of Venice
- Twelfth Night, or What You Will
- Imag(in)ing the Bard
- Imag(in)ing the Canon
- Adding to the Canon

## Discovering Toys at the Canadian Centre for Architecture

The CCA is an international research centre and museum founded on the conviction that architecture is a public concern. The CCA was established in 1979 to build public awareness of the role of architecture in society, promote scholarly research in the field, and stimulate innovation in design practice.

In fulfilling the mission of its parent institution, the CCA library has amassed roughly 750 architectural toys and games dating from the early 1800s, up to and including the present day. The bulk of the collection consists of toys and games from the United States and Europe. From October 2003 to January 2004 I had the opportunity to catalogue the most recent acquisitions.

The following are a few of the highlights that passed through my hands and into bibliographic records.

*Le jeu des monuments de Paris* (Paris: Basset, between 1836 and 1854)

An example of *jeu de l'oie*, or "game of geese" as it is known in English. The first references to *jeu de l'oie* occur in Italy in the late sixteenth century. Traditionally, the game is played on a board consisting of 63 squares laid out in a spiral. Two dice are used. The object is to be the first player to reach square 63, starting from square 1. When landed upon, certain squares will cause a player either to "jump forward" to a higher-numbered square or "fall backward" to a lower-numbered square, as in the modern-day game of Snakes and Ladders.

Each *jeu de l'oie* gameboard is illustrated according to a theme. Royalty, peasants, military campaigns, animals, buildings, natural wonders, and more have all been immortalized in *les jeux de l'oie*. *Le jeu des monuments de Paris* shows 63 different buildings and monuments in Paris in the mid 1800s. Especially noteworthy is the depiction of several structures that no longer exist, including the second *Pont des Invalides*, which was replaced in 1854.

Anchor Stone Building Box No. 0 (Rudolstadt: F. Ad. Richter & Company, 1888)

In *The Education of Man* Friedrich Fröebel wrote about the importance of building blocks as simple playthings that allow children "to feel and experience, to act and represent, to think and recognise." In the 1830s he created several sets of wooden blocks that were designed to teach children the elements of geometric form and to stimulate the creative process. In the late 1870s the German artist Gustav Lilienthal and his brother Otto built upon Fröebel's idea and devised a method of creating stone blocks out of sand, chalk, and linseed oil varnish. With stone blocks (as opposed to wooden ones) truer replicas of buildings could now be made. Unfortunately for the Lilienthals, their business acumen did not match their inventiveness. Unable to sell their blocks in the way that they had hoped, they sold the rights to their manufacturing process to the German entrepreneur Friedrich Richter in 1880, who in 1882 built a factory in Rudolstadt, Germany, exclusively for the manufacture of *Anker Baukasten*.

By World War I Anchor Blocks were the most popular toy in the world, and production continued through both world wars. Unfortunately the company found itself on the communist side of the Iron Curtain following World War II, and in 1963, at the height of the Cold War, East German authorities shut down the plant.

Perhaps spurred by nostalgia or sensing a renewed demand, a group of Anchor enthusiasts came together in 1994 to produce Anchor Blocks in Rudolstadt, to the same exacting specifications as the originals. Though sales have steadily increased each year, it remains to be seen whether this new generation of Anchor Blocks will capture the public's imagination the way their predecessors did.

Anchor Stone Building Box No. 0 was one of the smallest Richter sets ever made, containing just 18 stones and selling for 50 pfenings. Like all Anchor sets, this one includes a wonderfully rendered design sheet.

Erector. No. 7 (New Haven: Mysto Manufacturing Company, 1915)

One of the most popular toys of the twentieth century was the Erector set, a building system that consisted of metal girders, gears, bolts, and nuts. (My father has a set he got in the 1940s and, at age 66, he has yet to part with it.) A.C. Gilbert, a Yale graduate and a gold medalist at the 1908 Olympic Games in London, abandoned a career in medicine to devote himself entirely to the toy business, first marketing magic sets in 1908 with his friend John Petrie under the banner Mysto Manufacturing Company. He invented Erector in 1911 after travelling along the New Haven Railroad and seeing the erection of electrical girders. Other companies made similar metal toys at the time (most notably Meccano), but Gilbert's pieces had a unique lip that allowed for the construction of much stronger girders. Erector was a big hit at the New York City Toy Fair in 1913, becoming a runaway success.

This specimen, Erector. No. 7 from 1915, was one of the last of the sets to be made by the Mysto Manufacturing Company, which changed its name to the A.C. Gilbert Company in 1916.

The firm went out of business in 1966, and the Erector name was sold to Gabriel Toys. It has changed hands a number of times since and is currently owned by the Nikko Corporation of Japan.

*The Kaleidoscope House* (Philadelphia: Bozart Toys, 2000)

The Kaleidoscope House is a 1:12 scale contemporary architectural dollhouse designed by the artist Laurie Simmons and the architect Peter Wheelwright. Its walls consist of sliding transparent panels, tinted in various colours. Furniture and accessories are designed by contemporary designers and artists. Included are a dining room set by Dakota Jackson, a sofa by Karim Rashid, a chair by Ron Arad, a coffee table by Keiser/Newman, as well as miniature art works by Carol Dunham, Peter Halley, Laurie Simmons, Mel Bochner, Cindy Sherman, and Mel Kendrick.

Bozart Toys was founded in 1996 by Lary Mangel, a former gallery director. The company seeks "to develop and produce a range of whimsical, stimulating products designed by actively exhibiting museum quality visual artists and designers."

Brian Mekis  
Cataloguer  
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Des nouvelles de notre section /  
Chapter News

Calendrier/Calendar 2004

Print Culture & City Sensation: An Exhibition!

April 15-20, 2004

Main Floor, Redpath Library Building & Rare  
Books Reading Room, Fourth Floor  
McLennan Library Building

32nd ARLIS/NA Annual Conference  
Roosevelt Hotel, New York City, N.Y.

March 20 – April 20, 2004

April 30, 2004

Presented by the Department of Art History  
and Communications Studies, McGill  
University and the Rare Books and Special  
Collections Division, McGill University  
Libraries

ARLIS/MOQ Meeting at Université de  
Montréal  
Montreal, Quebec

<<http://www.library.mcgill.ca/human/exhibits.htm>>

May 14, 2004

ARLIS/ON Meeting at Brock University  
St. Catharines, Ontario