

President's Message

November has arrived and we, the ARLIS/NA MOQ Executive Committee, have begun to consider our end-of-year reports and are hatching plans for the New Year. Following a wonderful spring meeting in Quebec City (read all about it on page 10), we've had a quiet summer and a busy fall. One of our main goals has been to increase awareness of the ARLIS/NA MOQ chapter and by extension, to increase our membership numbers. With this in mind, we've expanded our online presence with the creation of ARLIS/NA MOQ profiles on both Facebook and LinkedIn, through which we have already generated several new connections. We have also improved our communication with library and information studies programs in Montreal and Ottawa, sharing membership and meeting news to graduate students with an interest in art librarianship, museum collections, and archives. We plan to expand our reach further still by forming stronger connections with related associations and with conferences, such as the Congrès des milieux documentaires. Finally, I am pleased to announce that we were successful in our application for ARLIS/NA special funds. More information about this recruitment and marketing pilot project to come.

Thank you to all who contributed to this issue of *MOQDOC*. Your participation is what keeps us active and vibrant. I am pleased to see a range of articles from members across the region, both from students and professionals. In this issue, we also include a message from Sarah Sherman, the ARLIS/NA Chapters Liaison, who, along with Daniel Payne, Canadian Member-at-Large, ensures a link between ARLIS/NA MOQ and the ARLIS/NA Executive Board. I met with both Sarah and Daniel at the annual conference in April 2013, and keep in contact by email throughout the year.

I would like to encourage interested ARLIS/NA MOQ members at all stages of their careers to consider active participation at the chapter level or by volunteering with one of the ARLIS/NA Committees, Divisions, Sections, or Special Interest Groups. I began my involvement as a student member in 2006 and have been actively involved with the *MOQDOC* Editorial Committee, the Melva Dwyer Award, and the Strategic Planning Committee since 2011. This has been a most rewarding experience and I congratulate all those who will join Chapter President, Pierre B. Landry on the ARLIS/NA MOQ Executive Committee as of January 1st 2014.

My sincere thanks to the outgoing Executive Committee, Guillaume Cloutier (Treasurer), Alexandra Gregory (Membership Secretary), Meg Gray (Secretary), and of course, Pierre B. Landry (Vice-President), for a successful 2013!

Jennifer Garland

Liaison Librarian, McGill University
President, ARLIS/NA MOQ
ARLIS/NA Strategic Planning Committee

Mot de la présidente

Novembre vient d'arriver et, déjà, le comité exécutif d'ARLIS/NA MOQ prépare les rapports de fin d'année et s'affaire en vue d'une nouvelle saison. Après une formidable réunion du printemps à Québec (voir le compte-rendu en page 10), nous avons connu un été tranquille suivi d'un automne chargé. Parmi nos principaux objectifs, nous voulions accroître la visibilité de la section ARLIS/NA MOQ et, par ricochet, augmenter le volume d'adhésion. Nous avons donc accru notre présence en ligne par la création de profils Facebook et LinkedIn, lesquels nous ont apporté de nouveaux contacts. Nous avons aussi amélioré nos communications avec les programmes de bibliothéconomie et de sciences de l'information à Montréal et à Ottawa et nous avons diffusé les nouvelles relatives à notre adhésion et à nos rencontres auprès des étudiants gradués intéressés à la bibliothéconomie, la gestion des collections de musées et les archives. Nous prévoyons aller encore plus loin en raffermissant nos liens avec des associations et des événements apparentés, tel que le Congrès des milieux documentaires. Enfin, je suis heureuse d'annoncer que notre demande de projet spécial vient d'être acceptée par ARLIS/NA. À venir sous peu, les détails de ce nouveau projet de recrutement et de marketing!

Merci à tous ceux qui ont contribué à ce numéro de *MOQDOC*. C'est grâce à votre participation que nous maintenons notre dynamisme. Je suis heureuse de voir que les articles proviennent de plusieurs régions et qu'ils sont signés par des étudiants autant que des professionnels. Nous incluons dans ce numéro un message de Sarah Sherman, responsable des liaisons avec les sections d'ARLIS/NA. Avec Daniel Payne, Canadian Member-at-Large, c'est elle qui assure la liaison entre ARLIS/NA MOQ et l'exécutif d'ARLIS/NA. J'ai rencontré Sarah et Daniel au congrès annuel en avril 2013 et je, depuis, suis resté en contact avec eux par courriel.

J'aimerais encourager tous les membres d'ARLIS/NA MOQ, peu importe où ils en sont dans leur carrière, à participer activement aux activités de notre section régionale et à se joindre à l'un des comités, divisions, sections et groupes d'intérêt spécialisé d'ARLIS/NA. Je me suis personnellement impliqué à titre de membre étudiant en 2006 puis j'ai participé au comité de rédaction de *MOQDOC*, aux Prix Melva Dwyer et, depuis 2011, au comité de planification stratégique. L'expérience s'est avérée des plus enrichissantes et je félicite tous ceux qui se joindront, en janvier 2014, au comité exécutif d'ARLIS/NA MOQ aux côtés de Pierre B. Landry, notre prochain président.

Mes plus chaleureux remerciements vont aux membres sortants du comité exécutif, Guillaume Cloutier (trésorier), Alexandra Gregory (responsable des membres), Meg Gray (secrétaire) et, bien sûr, Pierre B. Landry (vice-président), pour une excellente saison 2013!

Jennifer Garland

Bibliothécaire de liaison, Université McGill
Présidente d'ARLIS/NA MOQ
Comité de planification stratégique d'ARLIS/NA

Profile: The Morrin Centre



The Morrin Centre is a not for profit English-language cultural centre in the heart of Old Quebec City. The building at 44 Chaussée des Écossais has a rich and eclectic history. Built between 1808 and 1813, it was Quebec City's first common gaol. For over 50 years, men and women having committed crimes of varying severity were imprisoned within its stone walls, a few prisoners even being hanged from a balcony above the front door. In 1868 the building was converted into a college, which was named after its founder Dr. Joseph Morrin.

Dr. Morrin was an important doctor and a former mayor of the city. Morrin College was affiliated with McGill University and offered general Arts degrees. Women were admitted in 1885. Due to the small number of students, classes were even co-ed which was very uncommon at the time. The same year, the Literary and Historical Society of Quebec settled in part of the building. Founded in 1824, they were the first

learned society in the country. Members published scholarly essays and collected historical documents, many of which compose the historical collection of today's Morrin Centre library. An important part of this collection is made up of documents on the history of Quebec. Today, the Literary and Historical Society of Quebec manages the Morrin Centre and its lending library.

The Morrin Centre aims to preserve the history of the building as well as the heritage and culture of the English-speaking community in Quebec City. A large portion of its activities is also aimed at promoting this culture and a number of education programs have been developed for school groups. The

Morrin Centre is host to numerous cultural activities throughout the year, including the ImagiNation Writer's Festival. Last year, this event hosted authors like Emma Donoghue and Charles Foran. Douglas Gibson, Alice Munro's editor and publisher, was also in attendance. The Centre also provides guided tours of the building whereby visitors discover its history through the prison cells, the College Hall, a restored chemistry laboratory and the charming Victorian library.



By providing access to over 24,000 current and historical documents, the library aids over 550 members, 200 of which are active. Approximately 60% of the users are Anglophone, while the others are Francophone or allophone seeking access to a larger collection of English-language books than what is available through the public library system. Users must become members for an annual fee in order to borrow items from the collection.

Last March, I was fortunate enough to be hired as library manager at the Morrin Centre. It just happens to be where ARLIS/NA MOQ chose to hold their Spring 2013 meeting. Unfortunately, duty called on the day of the meeting and I was unable to attend. However, I did want to share a little bit about my experience here.

As library manager, I have been faced with several challenges. One of the greatest has been managing the limited collection space and lack of storage space. A Book Committee helps with collection development and meets once a month. This committee has been a great asset in getting to know the collection and the users. Space becomes an issue especially with the recurring offers of donations by the public. As one of the only English libraries in Quebec City, many donations are offered or

dropped off but very few can be accepted due to lack of shelf and storage space. The members are also very attached to their collection and weeding has been an issue in the past. Another challenge has been ensuring a presence at the library desk, a task for which we rely heavily on volunteers. The Morrin Centre is lucky to have many devoted and loyal volunteers. However, balancing their varying schedules and finding new volunteers to ensure continued service in the library has been a challenge and a great learning experience.

Luckily, the Morrin Centre is run by a small but enthusiastic and dynamic team. As the only librarian, I do selection, cataloguing, collection and human resources management, programming, reference and more. Working within a smaller group of individuals has therefore given me the opportunity to work on a variety of tasks and gain experience in many spheres of the profession.

Please come for a visit if you are passing through Quebec City.

Jessica Kelly-Rhéaume
Library Manager
Morrin Centre

Creative Convergence

How employing the creative process in patron engagement is an important aspect of convergence in G.L.A.M. institutions

The cultural heritage and information sciences sectors, as any professional working in the field soon learns, is awash with acronyms. Allow me to make use of one more: G.L.A.M., which stands for Galleries, Libraries, Archives and Museums, is appearing with increasing frequency in the growing discussion of convergence amongst these same professional spheres. As the services provided by what were traditionally discrete entities come to mirror the processes of digitization, content-overlap and interdisciplinarity at work in academia, the G.L.A.M. acronym has become a familiar reference for discussing galleries, libraries, archives and museums as an interrelated set of institutions and learning spaces. Not simply an instance of shoptalk brevity, G.L.A.M. is also an indication of how information and cultural professionals are beginning to conceive of collections and

services in connection with like institutions: an institutional convergence.

“Institutional convergence” is a relatively recent buzzword in the literature, but has already been long encouraged from the perspective of collections management, most especially amongst proponents of the merging and standardizing of metadata schemes across museums, archives, and libraries. The work of Getty Research Institute scholar Anne Gilland-Swetland comes to mind (2000), as does that of Murtha Baca, who developed the Categories for the Description of Works of Art (CDWA) over ten years ago (2000; 2003). Strategies such as metadata mapping and improved semantic interoperability across formerly unique yet parallel management systems has also generated a great deal of enthusiasm for certain aspects of G.L.A.M. convergence among both scholars and professionals (Marty, 2006, 2007a, 2007b, 2009; Trant, 2009).

Continued on page 4

Creative Convergence, continued from page 3

While convergence is gaining ground at the back end of institutional operations, so too is it occurring at the front. Canadian institutions such as the Canadian Centre for Architecture (CCA) in Montreal or the Banff Centre in Alberta have been operating in combined library and gallery services for years, converging informational and arts-based resources within their own walls and operational paradigms (something smaller artist-run centers and other arts spaces have achieved as well). In England, convergence is being pursued at the governmental



level: following a visionary manifesto put forth by the Arts Council of England in 2010 recognizing the unity of all cultural capital, the English government has taken the step of having the Arts Council become official partners with the National Archives (Arts Council of England, 2010;2012). Aside from the obvious technical implications as to convergence (i.e. cataloguing systems and metadata), this move will undoubtedly generate a much more connected view and treatment of arts and informational services.

In the professional G.L.A.M. community, the idea of convergence is buzzing as well. This year's September/October issue of *Muse* (published by the Canadian Museum Association) was dominated by feature interviews and essays by cultural practitioners discussing "the art of education", where the breaking down of disciplinary barriers was a recurring theme in their approaches to public programming (pp. 14-25)). Within the archives world, the old connotations of records in various ill-lit basements are being replaced with ideas of archives-as-

activism, advocacy, and community education, input, and outreach (see Ham 1975; Ketelaar 2001; Flinn 2007; 2009). A similar shaking up is on the rise in the public library sphere, where interactive educational programs, community outreach, user-friendly approaches to collections organization and the actual encouragement of noise characterize the convergence of libraries with community services (the Anythink libraries of Denver, Colorado are a great example (<https://www.anythinklibraries.org>), as is the Working Together initiative undertaken by the public libraries of Vancouver, Regina, Toronto, and Halifax (www.librariesincommunities.ca). Galleries have been affected as well, not least by the surge in participatory and interactive art works in a variety of new media, turning the white cube into a space of experiential learning, and the collection into a dilemma of documentation.

Amidst all this momentum of convergence and change, it is in the context of those libraries, archives, and collections that specifically deal with art, where the implications of convergence are especially exciting, and arguably most natural. Artists have been consciously exploring and exploiting the relatedness of textual, historical and art-based collections long before the notion of convergence became a 'thing' amongst cultural professionals. Artworks that investigate the malleable parameters of collection, record, and institutional boundaries date back at least a century, from the likes of Duchamp and the Dadaists, right up to contemporary works that make these topics so central to the creative process. There are so many examples of this investigative approach that it has become a tendency in its own right (see Foster, 2004, or Speiker's 2008 *The Big Archive* for a fabulous study of archival art).

Artists have been engaging with institutional collections and records, utilizing resources and combining the processes of research and creativity in ways that public programmers are only now starting to implement explicitly in their educational and operational strategies. This is exactly why art libraries, art collections and archives are positioned to engage not only artists, but fellow G.L.A.M. professionals and the wider public in initiatives and programs that use the creative process as a tool for their connected, cross-institutional engagements.

The idea of increased community involvement in art libraries is not new. Clive Philpot and Derek Toyne were both writing passionately about this subject with respect to academic libraries in the 1980s (1985; 1987). But it is now, in the post-metanarrative, digitally connected and interdisciplinary climate of cultural and informational services where art-based libraries, records and collec-

tions have a unique opportunity for leadership. To encourage artists to engage with textual or media collections in their work is one thing, but imagine employing it as a loose model for public user engagement as well. Libraries, museums, galleries and archives would all do well to pursue programing that invites the public to engage with collections and resources in creative ways in order to create their own creative responses to programing and content, or to more directly contribute to Collection Development or even to generate exhibition content. These types of ideas and initiatives are already underway amongst museums, yet the possibilities seem equally fascinating and beneficial in library, archives, and gallery spaces. Experiential and creative learning possibilities are a natural fit for art libraries and archives that are willing to expand traditional notions of services, intended users, and expectations. It is not such a stretch to imagine that by integrating the idea of convergence into collections and programing choices, it will become possible to dovetail increased professional and technical connectivity with the promotion of these connections in the minds of patrons.

Art is already an archive of creative expression, critique, and engagement with the world around us - taken without heed of determined categories. The basic premise of convergence has been at work in the creative process all along. By adding to the creative engagement of artists with the collections and records of G.L.A.M. institutions in recent decades, we are left with a compelling demonstration of the inherent relatedness of the cultural information that each institutional type curates. If nothing else, this becomes an argument for the natural overlap between function and collection, and as an exciting example of how public use and learning amongst G.L.A.M. institutions can be modeled on the investigatory creative process.

Rhiannon Herbert
Project Archivist
McGill University Archives

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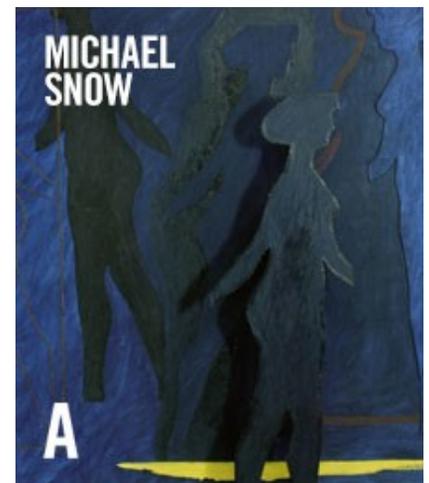
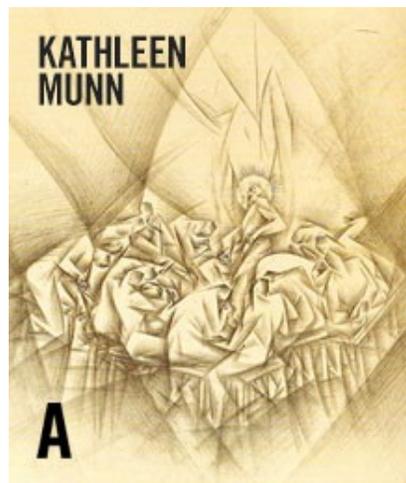
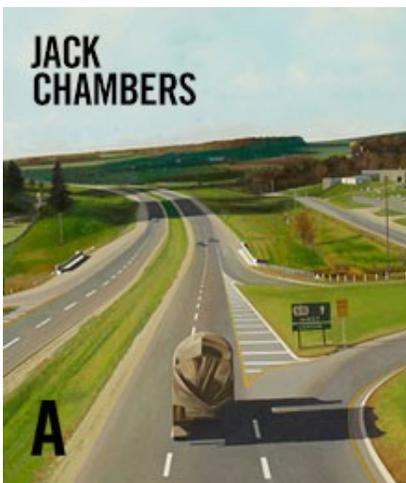
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The Canadian Online Art Book Project

Among other projects, the Art Canada Institute (ACI; // aci-iac.ca; launching 28 November 2013) proposes a series of peer-reviewed illustrated digital works on Canadian art. Identified for release in the first year are six works, featuring five deceased artists: Jack Chambers, Kathleen Munn, William Notman, Paul-Émile Borduas, and Mungo Martin; as well as Michael Snow.

ACI directors include art historians and advisors, such as David Silcox, President of Sotheby's Canada, and Roy

limiting revenue even if the edition sells out. Licensing for digital works is unlikely to be less complex, though the elimination of colour printing would certainly reduce production costs. Angel acknowledged the complexity of licensing images, both with estates and SODRAC, the Canadian artist rights organization. She indicated that negotiations were pursued on a case-by-case basis, and that licensing fees represent the major expense for the digital publication initiative.



Heenan, the prominent Montreal lawyer.

The identified contributors consist of more than fifty art historians and curators, including Marc Mayer, Director of the National Gallery of Canada, Anna Hudson of York University, who also serves as Commissioning Editor, Annie Gérin and Dominic Hardy from the Université de Québec à Montréal (UQAM), Martha Langford from Concordia University and Christine Ross from McGill University.

While the broad plans for ACI are impressive, including complementary smartphone apps, a series of printed monographs, virtual art exhibitions, a Massey College lecture series, and secondary school resources, I had questions about the digital editions, which I discussed recently with Sara Angel, founding Executive Director of ACI.

Projected specifications include approximately 15,000 words of text (in both French and English) and 40-60 images. The problem of image licensing expenses complicates the production of many printed art books, particularly when authors are often responsible for all image costs. This problem is compounded by the fact that many printed art books are issued in small print runs,

I had imagined that production expenses would be offset by access licenses, but Angel indicated that all the online art books would be free. Rather than user licensing fees, each work will be underwritten by a sponsor. Such a series could represent an extraordinary resource for Canadian art, but would require significant sponsorship commitments, given the twelve works identified for the first two seasons, and fifty projected over the next five years.

I was curious as well about the possibilities for moving images, particularly given the film and video works by Chambers and Snow. Angel confirmed that moving images will be included in the digital editions. Given that printed monographs are also planned, she indicated that the choice of medium will be determined by the nature of each work.

Identified for the second season are digital editions featuring Emily Carr, Yves Gaucher, Harold Town, Paul Kane, Joyce Wieland, and Gershon Iskowitz.

Provided that fundraising and the critical and popular reception are positive, the ACI initiatives have the potential for significant contributions to both the future of art books, and the promotion of Canadian art. I recom-

mend that ARLIS/NA MOQ members investigate the relevance of these resources for their own institutions and interests, particularly when more details are available at the launch on 28 November 2013.

David Sume
Librarian

Publication dates

Jack Chambers by Mark Cheetham, 28 November 2013

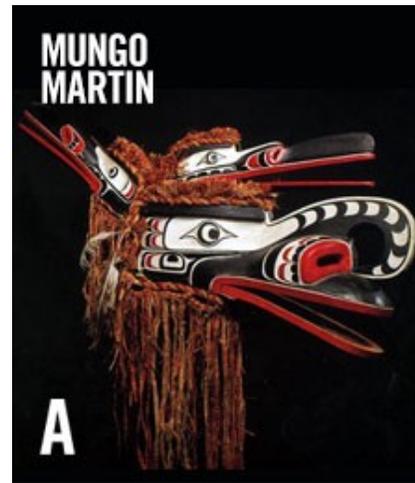
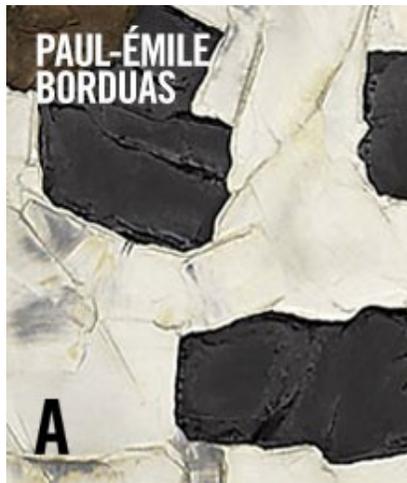
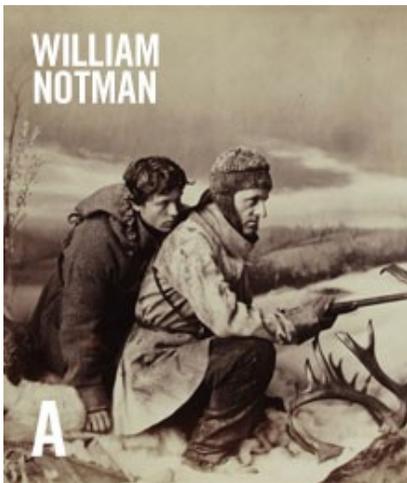
Kathleen Munn by Georgiana Uhlyarik, 1 February 2014

Michael Snow by Martha Langford, 1 March 2014

William Notman by Sarah Parsons, 1 April 2014

Paul-Émile Borduas by François-Marc Gagnon, 1 May 2014

Mungo Martin by Leslie Dawn, 1 June 2014



“Lost” and Found Rediscovering the National Gallery of Art’s Film History

This past summer, I had the pleasure of interning with the National Gallery of Art (NGA) in Washington, D.C. I was assigned to the Department of Film Programs, where I had a variety of responsibilities including viewing and appraising a large film collection, writing program notes, cataloguing materials, and watching every film produced by the NGA’s Education Department dating back to the 1960’s.

The entire internship was a remarkable experience, but my favorite task this summer was researching and locating the two earliest films distributed by the NGA as part of their Educational Mandate. The whole project began when my supervisor, Leo Kasun of the Education Department, mentioned a film that he hadn’t previously known called, “The National Gallery of Art”. The only

mention of its’ existence is in one of the NGA’s first annual reports from the mid-1940’s. Leo has been with the NGA since the 1970’s and has had a hand in many of the NGA’s film and video releases. He possesses an incredible knowledge of many aspects of the gallery’s history, so the fact that Leo had no knowledge of this film was highly unusual.

With a vague title and not much else, the search for “The National Gallery of Art” began. My first step was to search Google for the title and add various keywords to see what came up. Fortunately, I was able to locate copies of the NGA’s annual reports dating from 1941-1960, so I combed these looking for references to the film. I also discovered the existence of a press release on the

Continued on page 8

"Lost" and Found, continued from page 7

NGA Archives website mentioning the film's debut screening at the NGA in 1943. I contacted the archives and was provided with the press release, which mentioned the name of the film's director, Robert Parrish and project cameraman, Richard Arling.

Armed with these names I was able to discover that the film was produced by John Ford, famed Hollywood director of propaganda films for the Office of Strategic Services during the Second World War. The film showed the wonderful collection of French and Renaissance paintings being housed at the NGA, including several that were on loan from the Louvre for safekeeping. The purpose of the film according to Parrish was to convince the French peasantry that Americans were part of a cultured society (Parrish, 1986.) At the behest of Charles de Gaulle, general of the Free French army, the film was shelved for fear that the French peasants would revolt and throw rocks at the screen and believe that the Americans had stolen all the French masterworks (Parrish, 1986.)

Instead of being used for propaganda purposes overseas, the film made its way to the U.S., where it was shown regularly at the NGA and also distributed for educational purposes until the early 1960s. However, the story does not end here. In the process of trying to locate a copy of the film, I discovered another film titled "Your National Gallery" released in 1945 by Universal Pictures. I had seen the title used seemingly interchangeably with the "The National Gallery of Art" in several annual reports and my assumption was that they were the same film.

Confused by this discovery, I solicited the help of the friendly folks through the Association of Moving Image Archivists (AMIA) listserv, and asked if anyone had knowledge of either film. I was quite amazed to receive a response from the Academy of Motion Picture Arts and Sciences, better known as "The Oscars", indicating that the film "Your National Gallery" was nominated for an Academy Award in 1946 for Best Short Subject, but that the Academy did not have a copy. For an aspiring film archivist such as myself, this was a dream come true: to be hot on the trail of a lost film!

Further research revealed that while "Your National Gal-

lery" and "The National Gallery of Art" were in fact two separate films, Universal Pictures had made an agreement with the NGA to rework the 20 minute long "The National Gallery of Art". Originally shot in both color and black and white, Universal edited it into a 10 minute long black and white film with new narration, intending it to be screened before feature length films in theatres across the United States.

I made it a goal to locate the two films by the end of the summer so I contacted the NGA Archives once again to find out more about the films' distribution by the NGA, to identify their possible locations. On my way to the archives to search through old documents, I was informed that the NGA Archives had placed copies of each film in cold storage at the Library of Congress. This was remarkable, given the fact that these films had not been viewed in decades, virtually no one in the NGA knew anything about them, and yet here they were right under my nose. We made arrangements to have the films transferred to the gallery for digitization and because of their excellent condition; it was

possible to screen the films.

On August 9, 2013, the last day of my internship, we were able to screen both of the films to an audience that included numerous NGA employees. The films were received quite well. While the narration was occasionally comical, the images of the NGA in its relative infancy were quite remarkable. The films each show the Gallery as it existed in 1943 and offer the only filmed evidence of the loaned works from the Louvre that were being housed at the NGA for the duration of the war. Several works of art are now no longer on display at the Gallery, while others have been re-framed or relocated.. These films offer a wonderful glimpse into the past and deserve to be made available for wider use.

Justin Mckinney

MLIS II

School of Information Studies, McGill University

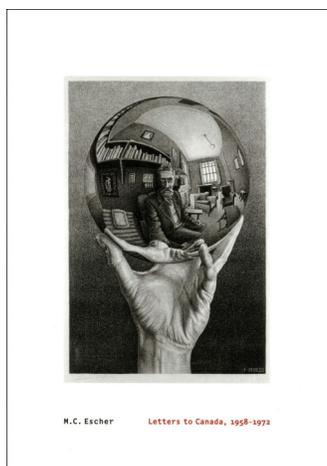
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Photo: Fiona Mak

***M.C. Escher's Letters to
Canada, 1958–1972***
**National Gallery of Canada
 Library and Archives**
Occasional Paper number 9



In this new publication, Cyndie Campbell, Head of Collections in the Gallery's Library and Archives, has compiled a selection of letters from the artist M.C. Escher to his son George in Canada. With his wife Corrie, George Escher emigrated from the Netherlands to Canada in 1958, and over the years he has donated

not only many of his father's original prints, but also copies of the numerous letters he wrote. These copies have been placed in the Gallery's Archives, and now, with permission from George and the M.C. Escher Foundation, 33 letters from of a total of over 300 have been selected for publication.

The dates of the letters range from 1958 to 1972 - when M.C. Escher died, at the age of 73. There is insight, humour, affectionate anxiety about his family, and occasional grumpiness, especially about his health and the process of getting old. There is also evidence of the fame and success which his art attracted relatively late in life. He describes his experiences being invited to give a lecture in Cambridge (U.K.) in August 1960; being the subject of a major retrospective exhibition in The Hague in 1968; and having a book published about himself, *The World of M.C. Escher*, in 1971.

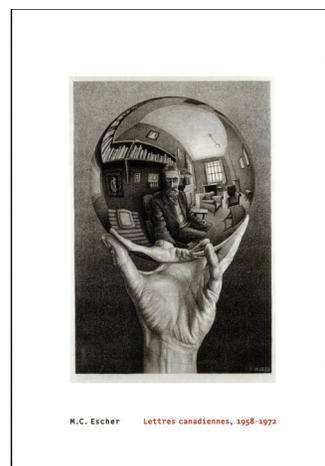
The publication includes colour illustrations of art by M.C. Escher mentioned in the text, as well as family photographs. It is available for purchase from the Gallery Bookstore: [Cyndie Campbell. M.C. Escher's letters to Canada, 1958–1972](#). ISBN 978-0-88884-918-2

Jonathan Franklin

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

***M.C. Escher, Lettres canadiennes,
1958–1972***
**Bibliothèque et Archives du Musée
 des beaux-arts du Canada,**
Documents hors-série numéro 9

Dans cette nouvelle publication, Cyndie Campbell, chef des collections, Bibliothèque et Archives au MBAC, a compilé une sélection des lettres de l'artiste M.C. Escher à son fils George au Canada. En 1958, ce dernier quitte les Pays-Bas et émigre au Canada avec sa femme, Corrie. Au fil des années, il a non seulement offert un grand nombre d'estampes originales gravées par son père au Musée des beaux-arts du Canada, mais il lui a aussi remis des copies des nombreuses lettres qu'il a reçues de lui et qui sont aujourd'hui classées dans les archives du Musée. Avec la permission de George et de la Fondation M. C. Escher, le Musée a choisi de publier 33 des plus de 300 lettres de son fonds.



Les lettres ont été écrites entre 1958 et 1972, année de la mort de M. C. Escher, à 73 ans, et illustrent aussi bien la perspicacité de l'artiste que son humour et ses craintes affectueuses à l'égard de sa famille. Elles dénotent aussi une mauvaise humeur occasionnelle, surtout lorsqu'il parle de sa santé et de son vieillissement, et confirment la gloire et le succès relativement tardifs que lui a valu son art. Il raconte ce qu'il a éprouvé lorsqu'il a été invité à donner une conférence en août 1960 à Cambridge, en Angleterre, ses sensations lors de la grande rétrospective qui lui a été consacré en 1968 à La Haye ou lors de la parution, en 1971, d'un ouvrage sur lui-même, *The World of M.C. Escher*.

Les lettres sont accompagnées par des illustrations en couleur d'œuvres de M. C. Escher mentionnées dans les textes, ainsi que des photographies provenant de la famille. L'ouvrage est disponible à la Librairie du Musée : [Cyndie Campbell. M. C. Escher : Lettres canadiennes, 1958–1972](#). ISBN 978-0-88884-917-5

Jonathan Franklin

Chef, Bibliothèque, archives et bourses de recherche du Musée des beaux-arts du Canada

ARLIS/NA MOQ Spring Meeting in Quebec City 31 May 2013

The ARLIS/NA MOQ chapter Spring meeting was held in historical Quebec City on May 31st, 2013. Ten members were in attendance including one student member. The business meeting was held in the Library of the Literary and Historical Society of Quebec City, Morrin Centre. The day's activities, which were thoughtfully organized by Vice President Pierre B. Landry, included guided tours of the Morrin Centre, the Musée de l'Amérique francophone and the Henry-Stuart House.

The day began with ARLIS/NA MOQ President Jennifer Garland opening the business meeting, and the customary committee reports were then presented. Membership Secretary, Alexandra Gregory, prepared the membership report which stood at 43, including 7 student members. When compared to last year's total of 48 members, it was noted that membership was down by almost ten percent. In light of the decrease, various methods of increasing membership were proposed and discussed, including using social networking sites as a manner of reaching out to both current and potential members.

A similar discussion arose during the report from the Professional Development Committee, when it was noted that this year there were no candidates for the two membership awards; the Daphne Dufresne Membership Award and the Marilyn Berger Student Membership Award. The lack of applicants brought up comments for the need to further promote membership benefits, both from within the chapter and in related institutions. As a



Our guide to the Morrin Centre

result of the discussions that arose from the two reports, the ARLIS/NA MOQ chapter now has its own Facebook page, which was recently created by Houman Behzadi. This new feature is meant to be a platform by which information is shared about the chapter and its activities, including the MOQDOC Bulletin.

Following the meeting, attendees were given a guided tour of the Morrin Center, including the Library of the Literary and Historical Society of Quebec City. The resident animator provided tour members with a fascinating account of the institution's history, which spans

three centuries and is today a distinguished heritage site.



Peace and tranquility — the courtyard of the Séminaire de Québec

The afternoon was filled with sunshine as the group strolled down the cobble streets to lunch at the nearby Charles-Baillairgé restaurant, in the elegant Clarendon Hotel. Then it was on to la Musée de l'Amérique francophone to view the exhibition *Revelations. Understanding the World Through Art*. It was an exhibition produced by the museum in conjunction with the Séminaire de Québec's 350th anniversary. Aided by the remarkable knowledge of a guide, the group was given an in-depth understanding of the Seminary priest's collection, which not only introduced European art work to Quebec, but also went on to inspire local artists such as the renowned Joseph Légaré.

The last activity of the day was a visit to the House Henry-Stuart, a charming 19th century English cottage that made the group feel transported back in time. Surrounded by what is now bustling streets, the house has withstood the tests of time and remained a little peaceful oasis. The interior décor and furnishings have been recently restored to reflect the bourgeois lifestyle of the early British settlers in Quebec, including an authentic English garden where visitors can enjoy a cup of tea.

By the end of the day, attending members left the ARLIS/NA-MOQ Spring meeting feeling fulfilled with having been provided a rich sampling of the historical, artistic and cultural aspects of the Capitale nationale.

Pamela Caussy

MLIS II

School of Information Studies, McGill University

Message from the ARLIS/NA Chapters Liaison

Hello Montreal-Ottawa-Quebec Chapter Members!

As the new Executive Board Chapters Liaison, I look forward to working with your Chapter during my two-year term.

At the 2013 annual conference in Pasadena, the Executive Board had a series of meetings in addition to gathering for two days in Washington D.C. at the end of September for the mid-year Board Meeting. I wanted to share some highlights with you:

Conferences

Pasadena Conference: It was a record-breaking success! We welcomed just over 710 registrants during a week of perfect weather -- warm with sunshine. The fundraising efforts totaled \$71,250.

Future Conferences: The Washington DC Conference planning team is hard at work. It will be a fantastic conference from May 1-6, 2014. For information visit their conference [website](#). We come back to the West to meet in Forth Worth, Texas in 2015. The Executive Board is working to finalize the 2016 location.

Virtual Conference: I look forward to seeing many of you in-person at the future conferences. However between DC and Fort Worth in Fall 2014, we will have the opportunity to meet online. A Virtual Conference is in development under the leadership of Executive Board Education Liaison, Sarah Falls. An implementation team is being formed.

Fundraising

Chapters have generously sponsored the Welcome Party at the annual conference. The donations have been greatly appreciated. I hope all Chapters will consider contributing a minimum of \$200 to the DC conference. Get creative with your chapter fundraising throughout the year to support "The Reception at [Dumbarton Oaks](#)" the welcoming event of the conference.

ARLIS/NA Website (AWS)

The redesign is on track. The website content has migrated to the new platform. The new website release is coming soon along with a newly designed ARLIS/NA logo.

New Association Manager

In April 2013, Robert Kopchinski was hired as the ARLIS/NA Association Manager. He has over 24 years of



Sarah Sherman

ARLIS/NA Executive Board, Chapters Liaison
Reference Librarian, Getty Research Institute
ssherman@getty.edu

association management experience. Robert's contact information is on the [ARLIS/NA Website](#). His email is r.kopchinski@arlisna.org.

The Executive Board will continue to have our monthly meetings. As usual, with every meeting we will have a lot to discuss toward the advancement of ARLIS/NA. I will keep you posted!

If you have questions please do not hesitate to contact me.

Wishing you all the best for a festive fall!

National Gallery of Canada Library and Archives

Wallpower

Until 6 December 2013. This exhibition features a selection of wallpapers designed by artists and chosen from the Library's collection, which function simultaneously as works of art and decor. **Meet the artist:** Friday 22 November at 12:15 pm. Visit the exhibition *Wallpower* with artist Chris Taylor.

Alcuin Society Awards for Excellence in Book Design in Canada: Books Published In 2012

10 December 2013 – 3 January 2014

To learn more: www.gallery.ca/en/library/

Bibliothèque et archives du Musée des beaux-arts du Canada

Papiers bavards

Jusqu'au 6 décembre 2013. Cette exposition est l'occasion de découvrir quelques-uns des papiers peints d'artistes qui sont conservés aux archives de la bibliothèque du Musée. Objets de décoration et œuvres d'art, ils entrent en dialogue avec le lieu ou la surface qu'ils occupent. **Rencontre avec l'artiste :** vendredi, 22 novembre 2013, 12h15. Visitez l'exposition *Papiers bavards* avec l'artiste Chris Taylor. En anglais avec période de questions bilingue.

Prix pour l'excellence de la conception graphique du livre au Canada décernées par la Société Alcuin : Les livres publiés en 2012

10 décembre – 3 janvier 2014

Programme complet à www.gallery.ca/fr/bibliotheque/

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**ARLIS/NA
MOQ**
Association des bibliothèques d'art
Art Libraries Society / North America
Montréal Ottawa Québec

**Calendar of Events November 2013-June 2014
Calendrier des événements, novembre 2013-juin**

**Congrès des milieux documentaires du
Québec**
25 – 27 novembre 2013
Montréal, Québec
milieuxdoc.ca/2013/

**American Library Association
Midwinter Meeting & Exhibition**
24 – 28 January 2014
Philadelphia, Pennsylvania
alamw14.ala.org/

**College Art Association 102nd Annual
Conference**
12 – 15 February 2014
Chicago, Illinois
conference.collegeart.org/2014

Museums and the Web 2014
2 – 5 April 2014
Baltimore, Maryland
mw2014.museumsandtheweb.com

**Society of Architectural Historians 67th
Annual Conference**
9 – 13 April 2014
Austin, Texas
sah.org/conferences-and-programs/2014-conference-austin

ARLIS/NA 42nd Annual Conference
1 – 5 May 2014
Washington, DC
arlisna.org/washingtondc2014/index.php

**Association des archivistes du Québec
– 43^e Congrès 2014**
28 – 30 mai 2014
Laval, Québec
archivistes.qc.ca/congres-14/congres-2014

**Canadian Library Association 69th
National Conference and Trade Show**
28 – 31 May 2014
Victoria, British Columbia
cla.pwwebhost.com/conference/2014/

**Special Libraries Association Annual
Conference**
8 – 10 June 2014
Vancouver, British Columbia
sla.org/sla-western-canada-invites-you-to-sla-2014

**Association of Canadian Archivists
39th Annual Conference**
26 – 28 June 2014
Victoria, British Columbia
<http://www.archivists.ca/content/annual-conference>

**ARLIS/NA MOQ PROFESSIONAL DEVELOPMENT AWARDS
BOURSES DE PERFECTIONNEMENT PROFESSIONNEL**

**MICHELLE GAUTHIER
Travel Award**

\$1000 award to support registration and travel expenses to the ARLIS/NA Annual Conference.

**DAPHNE DUFRESNE
Membership Award**

120.00\$US to support membership in the national organization ARLIS/NA.

**MARILYN BERGER
Student Membership Award**

50.00\$US to support student membership in the national organization ARLIS/NA.

**Bourse de voyage
MICHELLE GAUTHIER**

Bourse de 1 000 \$ applicable aux frais de participation au congrès annuel d'ARLIS/NA.

**Bourse d'adhésion
DAPHNE DUFRESNE**

Bourse de 120,00 \$US pour appuyer l'adhésion à l'organisation nationale

**Bourse d'adhésion pour étudiant
MARILYN BERGER**

Bourse de 50,00 \$US pour appuyer l'adhésion à l'organisation nationale AR-

**To apply go to
www.arlismoq.ca/?page_id=23**

**Pour poser sa candidature aller à
www.arlismoq.ca/?page_id=23**