

M O Q D O C

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Message from the President

I would like to begin by thanking the presidents and co-presidents who have guided ARLIS/MOQ through the first four years of the 21st century. It has not been an easy ride.

In glancing at the various presidents' messages in MOQDOC during this period I see that this century, so far, appears to be defined for our profession by ever shrinking budgets and concomitant staff reductions. What this has meant for the Chapter is that members (both long-term and recent) find themselves stretched in their daily working environment, with less energy to devote to professional activities, while the reduction of positions within the field makes it very difficult to find new members to help stimulate these professional activities.

However, ARLIS/MOQ has soldiered on, with a winning combination of new and seasoned members teaming up in these past four years to continue our tradition of interesting and informative meetings and support for professional development through our chapter awards. The survey conducted in 2004 (which had an exceptionally high response rate) made it clear that members still consider these twice a year gatherings to be desirable and useful, and still believe in the value of the ARLIS/MOQ chapter and want it to continue 'just the same and better', while freely admitting that they do not have any extra time or energy to devote to it. So how will this work?

I do not have an answer, but here are two suggestions. The Chapter Executive and interested members are working on attracting new members and keeping in touch with current ones. Please give us any feedback you might have in this area

and please invite any colleagues or friends or students you know who might enjoy being part of ARLIS/MOQ to join us.

Regarding participation, if each member took a moment to think about what they might enjoy doing for the chapter and then another moment to look into actually making that contribution it would be a wonderful first step. Even an hour of your time once or twice a year can make a big difference. So far this year, the chapter has participated in the submission made by the Corporation of Professional Librarians of Québec to a public hearing on a proposed Cultural Policy document for the City of Montréal. Our next project will be the creation of a "directory of expertise" which will allow our members to share their knowledge and call upon each other for advice. We are looking for mem-

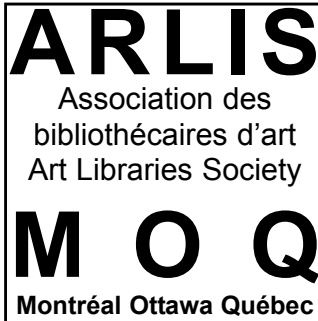
bers to contribute ideas for the project and participate in it.

A word about ARLIS/NA. The next annual conference will be held May 5-9, 2006 in Banff, Alberta.

Session proposals will be submitted by May 14, 2005 and there may be opportunities for Canadian members to contribute papers or presentations. The ARLIS-L mailing list will carry any calls for papers that come along and we will also post any relevant ones on the MOQ mailing list. It is always special when ARLIS/NA comes to Canada, so the chapter will try to keep you informed on developments, and, of course, we hope some members will be able to attend the conference.

I am look forwarding to an interesting year for ARLIS/MOQ - I hope you will all be part of it!

Renata Guttman
April 2005



Dans ce numéro / In this issue

Message from the President	1
ARLIS/MOQ, Rencontre d'automne 2004 / ARLIS/MOQ Fall 2004 Meeting	3
2005 ARLIS/NA Conference in Houston / La conférence d'ARLIS/NA à Houston en 2005	4
Festival Palace	5
Portrait of a Member: Irena Zantovská Murray	6
Portrait of an Institution: National Theatre School Library	8
Concordia Unveils Murals from York Theatre	10
Symposium on Web Archiving at	11
La Collection Hoffman au CCA	12
ARLIS/MOQ Professional Development Awards	13
A New Reference Tool for Art in 19th Century Canada	14
Expositions / Exhibitions	15
Calendrier / Calendar	16

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**ARLIS-MOQ, Rencontre d'automne 2004
Centre Canadien d'Architecture
Montréal, 19 novembre 2004**

À la suite de la rencontre du Printemps 2004, deux membres séniors d'ARLIS/MOQ se sont sentis préoccupés par le déclin des membres fréquentant l'association. Ils ont décidé de faire part de leurs inquiétudes et ont envoyé une lettre aux co-présidentes. En réponse à cela, le Comité exécutif s'est réuni et a décidé de lancer une enquête. Un questionnaire a été envoyé au mois de septembre suivant. Lors de la réunion d'Automne 2004 au Centre Canadien d'Architecture (CCA), le Comité exécutif a présenté les résultats de l'enquête. Une discussion entre les membres a permis de formuler trois propositions pour l'année 2005: former un comité ad hoc qui, à la suite d'une séance de remue-méninges, devra recommander un projet pour ARLIS/MOQ; créer un répertoire d'expertises des membres; mettre en place un programme de mentorat chargé d'établir un lien avec les étudiants des écoles de bibliothéconomie de Montréal, d'Ottawa et de Québec intéressés par la pratique dans le domaine des arts. La réunion fut suivie par une visite guidée (français/anglais) de l'exposition en cours au CCA: "Les années soixante: Montréal voit grand".

Susan Travis

Isabelle Crépeau

ARLIS/MOQ, co-présidentes 2004

**ARLIS/MOQ Fall 2004 Meeting
Canadian Centre for Architecture
Montreal, November 19, 2004**

After the spring meeting of 2004, two senior members of ARLIS/MOQ became concerned about declining memberships in the organization. To address this concern, a letter was sent to the co-presidents, with the result that the executive committee held a special meeting and decided to conduct a survey, which was sent out in September. The Fall 2004 meeting held at the Canadian Centre for Architecture (CCA) in Montreal was dedicated to a discussion of the results. Three of the strongest proposals were chosen as a focus for 2005: an ad hoc team will carry out a brainstorming session to recommend a special project for ARLIS/MOQ; a "repertoire of expertise" will be created about and for our members; and a mentoring program will be established to link Montreal, Ottawa and Quebec library school students who are interested in art librarianship. The meeting was followed by French and English guided tours of the current exhibition at the CCA: "The 60s: Montreal Thinks Big".

Susan Travis

Isabelle Crépeau

ARLIS/MOQ 2004 co-presidents

Impressions of the 2005 ARLIS/NA Conference in Houston

One innovation of this year's ARLIS/NA Conference in Houston was the introduction of a Chapter Officers' breakout session at the Leadership Breakfast (pre-announced in my article in MOQDOC, November 2004). 18 local chapter officers (or delegated members) from all over North America sat down to discuss chapter issues. Recruitment of new members came up repeatedly as a significant challenge, and our hope is to generate a session on the topic of links with library schools at next year's annual conference in Banff (May 5-9, 2006; <http://www.arliscanada.ca/banff2006/>). The Banff Co-Chairs, Marilyn Nasserden, Jill Patrick, Christine Sammon and Kathy Zimon, aided from afar by James Rout who was not attending but supplied the high-tech bells and whistles, put on a superb presentation combining music, digital footage and Powerpoint images.

Other notable sessions at Houston included several on visual resources, reflecting the emergence of new standards (such as the Visual Resources Association's 'Cataloguing Cultural Objects' guidelines) and resources (such as ARTstor, newly launched in Canada). An excellent session was entitled 'Outside the box, beyond the cubicle: developing versatile cataloguers', while 'Art museum libraries: a European perspective' drew interesting comparisons with libraries in London (England), Amsterdam and Florence. There were also tours of the Museum of Fine Arts, Houston and the Menil Collection (African and Oceanic art and Surrealism, unexpectedly located in a humdrum suburb of the city with the nearby Rothko Chapel adding to the mix).

The minutes of the ARLIS/Canada meeting in Houston on Monday April 4 will be available on the ARLIS/Canada web site (<http://www.arliscanada.ca/>)

Furthermore, do not forget to make use of the new ARLIS/NA website (<http://www.arlisna.org/>). You will see that the home page includes a profile of one of the Society's members. The intention is to feature a different member each month, so don't hesitate to volunteer with a statement and photograph - we need Canadian content! Contact: Janine Henri, Chair, ARLIS/NA Membership Committee, jhenri@mail.utexas.edu.

Jonathan Franklin

Canadian Representative to ARLIS/NA
Head of Collections and Database Management,
Library
National Gallery of Canada

Impressions de la Conférence d'ARLIS/NA à Houston en 2005

Tout nouveau à la conférence d'ARLIS/NA à Houston cette année était l'ajout de la session des administrateurs des sections locales (déjà mentionné dans mon article dans MOQDOC, novembre 2004). Dix-huit administrateurs de sections, ou des membres délégués, se sont réunis pour discuter des questions qui concernent les sections. Le recrutement des nouveaux membres a été fréquemment soulevé comme un défi spécial, et nous espérons encourager une session au sujet des liens avec les écoles de bibliothéconomie à la prochaine conférence à Banff (5-9 mai 2006 <http://www.arliscanada.ca/banff2006/>). Les co-présidentes pour Banff, Marilyn Nasserden, Jill Patrick, Christine Sammon et Kathy Zimon, aidées à distance par James Rout qui était absent mais qui avait fourni les prouesses technologiques, ont donné une présentation superbe qui combinait la musique, du film digital et des images Powerpoint.

Parmi les sessions dignes de mention à Houston : plusieurs sur les ressources visuelles, ce qui reflète la parution de nouveaux standards (comme les lignes directrices 'Cataloguing Cultural Objects' de la Visual Resources Association) et de nouvelles ressources (comme ARTstor, dont le début au Canada coïncidait avec la conférence). 'Outside the box, beyond the cubicle: developing versatile cataloguers' était le titre d'une session enrichissante, tandis que 'Art museum libraries: a European perspective' fournissait des comparaisons intéressantes entre des bibliothèques à Londres, à Amsterdam et à Florence. Il y avait aussi des visites au Museum of Fine Arts Houston, et la Menil Collection (art africain, océanique et surréaliste), dont l'emplacement inattendu aux confins d'une banlieue de la ville est partagée par la Rothko Chapel.

Le procès-verbal de la réunion d'ARLIS/Canada à Houston, lundi le 4 avril, sera affiché au site web d'ARLIS/Canada prochainement (<http://www.arlis-canada.ca/>).

En plus, n'oubliez pas de profiter du nouveau site web d'ARLIS/NA (<http://www.arlisna.org/>). Vous verrez que la page d'accueil inclut le profil d'un des membres de l'Association. L'intention est de mettre en vedette un membre différent chaque mois, alors n'hésitez pas à vous offrir avec une photo et un texte - nous avons besoin de contenu canadien! Contact : Janine Henri, Présidente, ARLIS/NA Membership Committee, jhenri@mail.utexas.edu.

Jonathan Franklin

Représentant canadien à ARLIS/NA
Chef, Gestion des collections et des bases de données,
Bibliothèque
Musée des beaux-arts du Canada

Festival Palace: une charrette à la Biennale d'art contemporain 2004

Un bref événement, enclavé à la Biennale d'art contemporain, s'est tenu durant la semaine du 25 octobre 2004. La charrette¹ universitaire, ce concours traditionnellement organisé par les écoles d'architectures, est relancé depuis une dizaine d'années grâce à une initiative du Centre Canadien d'Architecture et de partenaires.²

En 2004, la charrette s'inspire d'un projet de l'architecte britannique Cédric Price, Festival Palace et oriente le design urbain vers une réflexion sur le quartier des spectacles de Montréal. Les étudiants sont invités à imaginer un aménagement permanent destiné aux nombreux festivals montréalais, à l'angle des rues Jeanne-Mance et Sainte-Catherine. Soixante-neuf équipes composées d'étudiants en architecture, urbanisme, architecture de paysage et design, provenant d'universités québécoises et ontariennes ont répondu à l'appel et se sont réunies le temps d'une fin de semaine pour concevoir leur solution.

Dans un bâtiment en voie de démolition, attendant à l'Église St-James, les panneaux des étudiants se font concurrence. Si vous vous attendez comme moi, à voir des solutions brouillonnes, exposées sur papier calque, plusieurs croquis superposant les idées, la mine de plomb rivalisant avec les feutres et l'encre, des lettrages inégaux, des flèches renvoyant l'œil d'un concept à un autre, c'était il y a quinze ans.

Même si la qualité visuelle des présentations est remarquable, le défi de la communication reste entier. Dans cette guerre de créativité où le spectateur est interpellé, chaque proposition d'aménagement est un univers différent, une nouvelle histoire qui commence. Peut-on lire le panneau comme s'il s'agissait d'un texte figuratif? Est-ce que les composantes s'articulent et forment un système cohérent? Si tel projet d'aménagement était réalisé comment changerait-il ma perception de cet espace? Contribuerait-il à créer un lieu plus festif, à mettre en valeur les artistes, l'environnement bâti? Parmi les six lauréats qui ont attiré l'attention du jury³, permettez-moi de vous présenter trois projets qui soulèvent ces questions.

No. 26. Topographies festives. Grand lauréat. Réalisé par Eric Deamy, Francis Turgeon et Elaine Fortin (UQÀM).

La solution envisagée propose un espace mis en valeur grâce au talus existant. Cette topographie en

relief où des lignes droites et amples laissent place aux festivaliers et aux acteurs, éveille l'œil. La composition offre un fragment de calme et laisse large place au monde du festival. Il existe un équilibre entre la pierre, les formes géométriques et la verdure qui font de ce lieu, même absent de fête, un endroit invitant pour le passant. En somme, ce projet révèle un espace urbain serein, plein de charme et tout à fait en accord avec l'environnement. La présentation graphique s'avère aussi un exemple de réussite offrant une lecture limpide, dynamique et souple.

No. 3. Place à la mise en scène ! Mention de la scénographie urbaine. Réalisé par Namé Bilgi (UQÀM), Catherine Szacka, Gregory Dessapt et Lino Gomes-Alves (Université de Montréal).



L'intelligence de ce projet se traduit par une règle bien simple : l'utilisation des bâtiments et de la topographie adjacente pour réaliser une série d'aménagements ponctuels et ciblés. Le spectateur comprend avec justesse que ce lieu est un théâtre à ciel ouvert où l'environnement bâti et le talus deviennent des loges à l'italienne, une scène élizabéthaine et un amphithéâtre grec. Les faisceaux lumineux projetés des bâtiments environnants contribuent à créer un espace hors de la réalité, à transporter le spectateur et l'acteur dans un monde fictif. Ce projet est une métaphore figurative en trois dimensions et grandeur nature qui établit un lien entre la forme - la ville, et les valeurs - l'art de la scène, la place aux arts et aux artistes, etc.

No. 16. Scènes de rues. Mention de la scénographie urbaine. Réalisé par Elizabeth Bouchard, Eric Boucher et Hubert Pelletier (Université de Montréal).

Deux tableaux, un diurne et l'autre nocturne, illustrent la métamorphose de la rue Jeanne-Mance en un espace scénique et festif. En temps de festival, les lampadaires deviennent des mats soutenant projecteurs et caméras. À la nuit tombée, l'utilisation de

la lumière brise la perception de la rue et renforce le caractère poétique de l'aménagement.



Tout à coup, le festivalier et l'artiste font tous deux partie du spectacle et s'approprient le secteur pour donner vie aux arts et à la culture.

Cette charrette procure une ouverture vers une autre forme de pensée artistique et permet une réflexion sur l'environnement qui s'intègrent étonnamment bien à une biennale d'art contemporain. La visite oblige le spectateur à poser un regard critique sur chaque solution et à se pencher sur la difficulté de communiquer en peu d'images une proposition d'aménagement. À l'instar des historiens de l'art, le visiteur peut certainement être tenté de formuler un lien entre ces travaux et l'idéologie de l'époque et, peut-être, vouloir se demander si nous n'assistons pas au retour d'une tradition classique d'architectures éphémères et festives.

Les soixante-neuf travaux peuvent être visualisés à l'adresse Internet <http://www.cca.qc.ca/charrette/>

1. (1925, argot des Beaux-Arts). Dans les métiers graphiques, période de travail intensif permettant de mener à bien un projet particulièrement urgent (par allusion aux élèves d'architectes qui, le jour de l'exposition, transportaient leurs travaux dans une charrette). " Grand Robert de la Langue française.

2. Les Écoles d'architecture, d'architecture de paysage, d'urbanisme, de design graphique, de design de l'environnement et de design des Universités de Montréal, de McGill, du Québec à Montréal, de Concordia, de Laval à Québec, de Carleton à Ottawa et de Ryerson à Toronto.

3. Gaëlle Breton-Marot, chercheur et professeur, Martin Leblanc, associé, NOMADE architecture et Richard de la Riva, architecte, Affleck + formaient le jury de la charrette 2004.

4. Il s'agit des trois plus fameuses typologies de théâtre. <http://www.cca.qc.ca/charrette/>

Isabelle Crépeau

Bibliothécaire adjointe, Acquisitions
Centre Canadien d'Architecture

PORTRAIT OF A MEMBER

Irena Zantovská Murray

Last summer family, friends, and colleagues gathered to pay tribute to Dr. Irena Murray who retired from McGill University Libraries after a distinguished career that spanned almost thirty years. Upon her departure from McGill, Dr. Murray assumed her new position at the Royal Institute of British Architects (RIBA) in London, England, where she was recently appointed Director of the British Architectural Library and Sir Banister Fletcher Librarian.

Born in Prague, Czechoslovakia, Dr. Murray immigrated to Canada in 1968 following the Soviet invasion of her country. Canada was not an unknown country to Dr. Murray at this time. In 1965 she visited Montreal as an exchange student at McGill University, where she took courses in English Literature offered by distinguished Canadian writers, the novelist Hugh MacLennan and the poet Louis Dudek.

In 1970 Dr. Murray completed her Master's degree in Library Science at the University of Western Ontario in London, Ontario, after which she returned to Montreal to work as a reference librarian at McGill University's Humanities Library. Dr. Murray then moved to Ottawa, where she became curator at the MacKenzie King Estate, a museum and archive devoted to Canada's most eccentric Prime Minister. In 1976-77 Dr. Murray went to Paris to work at the École Nationale des Chartes, where she immersed herself in an examination of the series Bibliothèque des meilleurs romans étrangers, housed at the Hachette Archive.

Following her stay in Paris, Dr. Murray returned to the Humanities Library at McGill, where she took on the management of interlibrary loan services. Four years later Dr. Murray was appointed Head of the Blackader-

Lauterman Library of Architecture and Art, an appointment that was a defining moment in her career. It was here that she began the work that would be the focus of her professional life.

Dr. Murray's interest in archival practice and architecture grew in measure and passion as she devoted more of her time to curating the Canadian Architecture Collection. In the early 1980s, under Dr. Murray's direction and initiative, an ambitious program was launched to organize, describe, and publish a guide to the Canadian Architecture Collection archival holdings. This undertaking includes guides to the holdings of Ramsay Traquair, Percy Nobbs, Edward and W.S. Maxwell, Arthur Erickson, and Moshe Safdie. The publishing program continues to this day.

An innovator, Dr. Murray was an early advocate of the use of the internet as a medium of scholarly communication and a pedagogical tool. Under Dr. Murray's direction the Digital Collections Program was launched in 1996 in conjunction with her pioneering development of hypermedia research guides and online archival inventories of architecture material.

Appointed Chief Curator of the Rare Books and Special Collections Division and the Canadian Architecture Collection at McGill University in 1996, Dr. Murray oversaw the move of this division from its basement location to an improved site on the fourth floor. She was also instrumental in securing funding for the installation of a dedicated climate control system and improved book storage facility for the expanding rare books collection.

For the past eight years, Dr. Murray has been responsible for the unprecedented growth and complexity of the Rare Books and Special Collections Department, encompassing the Canadian Architecture Collection, the Digital Collections Program and the Preservation Program. Her past influence

serves as an inspiration and guide to those who currently form the Rare Book Division team.

Dr. Murray's career as a librarian is complemented by her internationally recognized scholarly achievements in such diverse areas as avant-garde Russian periodicals, Czech Cubist art and architectural history, and the work of Moshe Safdie. She is also an experienced curator and has produced exhibitions on Czech cubism and on the work of artists Jana Sterbak and Sylvia Safdie. While working at McGill University Libraries Dr. Murray received her PhD in Architectural History and Theory from McGill University. Her dissertation was entitled *Our Slav Acropolis: Language and Architecture in the Prague Castle under Masaryk*.

Dr. Irena Murray is an excellent scholar, an inspired leader, and an indomitable manager. She has proven to be loyal and generous to her staff and colleagues. Beyond question, her departure has left a significant void at McGill University Libraries. The Royal Institute of British Architects shall be the fortunate beneficiary of Dr. Murray's wealth of experience, knowledge, skill, and vision. Dr. Murray's new position befits her expertise while fulfilling the aspirations of a lifetime's dedication to the profession. I can think of no one more deserving than she.

David McKnight

Acting Head, Rare Books Division
McGill University Libraries

PORTRAIT OF AN INSTITUTION

The Library of the National Theatre School of Canada, Montreal

Established in Montreal in 1960, the National Theatre School of Canada (NTS) offers professional training in English and French that encompasses acting, playwriting, directing, scenography and technical production. In this unique training environment, students study their respective theatrical traditions and acquire a sound base in traditional techniques, skills and methods of learning.

Theatre is a collaborative art and at the NTS students experience the interdependence of writing, acting, directing, design and production on a daily basis. In an intimate teaching environment, students benefit from individual training offered by professionals active in their fields. The School's approximately 170 students have direct interactions with a constantly changing pool of close to 200 artists, including directors, producers, technicians, set, sound, lighting and costume designers, playwrights, actors, dancers, singers, stage managers, voice coaches, researchers and librarians.

The NTS comprises two campuses, The Michel and Suria Saint-Denis Pavilion and Monument-National. The latter, in the heart of downtown Montreal, was painstakingly restored in 1993. This century-old building houses four theatres, workshops and a large rehearsal hall. The Michel and Suria Saint-Denis Pavilion, situated on the border between Plateau Mont-Royal and Mile End, houses the library, as well as specially converted spaces for rehearsals, studio work, sound and lighting.

History

Originally founded as the Community Players Library in 1941 by theatre designer Robert Mulligan, librarian Beatrice Munro Brown and M. Marie Stehle as an affiliate to the Montreal Repertory Theatre (MRT), the library did not have an auspicious beginning. In 1952 a fire on Guy Street destroyed the first collection, which comprised the collected works of the late Martha Allan, founder of MRT and many donations from various other MRT members including Louis Mulligan. After this tragedy, the library slowly built

up a second collection based on generous donations of plays from Samuel French (Canada) Ltd, works from the Theatre Collection of the New York Public Library and consistent investment from the National Theatre School. The library has since developed into the most comprehensive documentation centre for the theatre arts in Canada.

Mission

Closely tied to the Schools' goals and objectives, the library's mission is to locate, acquire, organise, preserve and disseminate documents relating to theatre and the performing arts. Its aim is to sustain the pedagogical mission of the NTS and to make the collection accessible to the wider theatrical community via its online catalogue. Working within the framework of Canadian and Québécois culture, the library aspires to develop itself as a model institution for research in theatre and the performing arts, as well as to concentrate on the preservation of all documents published in Canada, encompassing both French and English Canadian theatrical heritage.

Clientele

The main clientele of the library is the National Theatre School's students and their teachers. Nevertheless, the library is open to the general public on a subscription basis. In 2004, it had more than 1,000 registered members, mainly teachers and students from other drama schools and departments, theatre professionals including actors, playwrights, designers, artistic directors, technicians, as well as amateur and professional theatre companies. An increasing number of library users are professionals in the visual arts field and work as designers or research assistants for film and TV, opera, cabaret and circus productions. Last but not least, the pure amateur theatre lover is a frequent and most welcome guest. As an indication of how widely it is used, in 2004 the library received 24,705 visits from its users, circulated 20,390 documents, had 375 ILL requests from other institutions and responded to no fewer than 2,144 telephone requests from the public.

Collection

The library receives a consistent acquisition budget from the NTS, which constitutes, together with

an important increase in book donations, the basis for its collection development. More than 49,000 documents are housed in a co-lingual collection, which concentrates for the most part, on theatre and the performing arts. The various other related subjects collected for the needs of our users encompass documents in the applied arts, architecture, cinema, costume, design, drawing, engraving, geography, graphic art, history, interior design, literature, music, painting, and photography.

In addition, the library holds 78 current periodicals and roughly 500 out-of-print periodical titles; more than 1,500 files with press-clippings on theatre professionals (actors, authors, directors, designers, etc.); a file collection comprising theatre companies in Canada and worldwide, theatre associations and theatre festivals; some 3,900 files on plays; and about 2,200 theatre posters and a comprehensive collection of 11,200 playbills and theatrical programs, mainly from Quebec, English Canada, the Eastern United States, France and England, some of which date back to the end of the 18th century.

As an example of the kind of material requested by our users in a theatrical library, you are invited to imagine the extensive research that is required in order to stage a play like the 'Cherry Orchard' (1904). All students involved in the production need to obtain extensive information about the different translations from the original Russian text and biographical details concerning Anton Chekhov; research the political, social, cultural and historical context of pre-revolutionary Russia; examine Russian architecture - specifically a Russian country estate, including its interiors, exteriors and decoration; explore contemporary Russian culture through photographs; and perhaps find inspiration by way of art produced in Russia during the period. The library's task is to provide all this information and much more to the director, the actors, the costume and stage designers and the technical production crew.

Iconographical material plays a key-role for the designers' research and the library has therefore developed several additional tools that complement the book collection. Among these are a postcard collection of more than 10,000 postcards from all over the world, organized by country, city, architectural structures, urban spaces,

artworks, etc; an image collection of costumes and accessories, organized by country and time-period, which enables more in-depth research of period clothing and costumes; a special image collection of otherwise difficult-to-find categories of objects, patterns, visually emotional topics, etc; and over 200 videos (available for internal use only) on the techniques of acting, directing, costuming, set designing, etc. These comprise the beginning of a steadily increasing audiovisual collection.

Services

The library's automated database is supported by BiblioMondo's 'Portfolio' - an integrated database management system with a bilingual interface that corresponds to the cultural diversity of our users. Library staff is presently fine-tuning its co-lingual subject catalogue, which will eventually allow subject searches in both English or French and display cross-referenced results in both languages on the search screen. Our online catalogue is accessible for the moment through 7 OPAC terminals located within the library. External users will be able to access our online catalogue sometime in 2005. In addition, the library staff has compiled a bank of French audition scenes from international and local theatres, with several hundred dialogue extracts from classical and contemporary theatre repertoire. This reference databank is constantly in heavy demand.

Reference services to all our internal and external users are the most important services the library staff of 5 provide and these services are highly personalised, through the reference desk, by phone or e-mail. Our staff are extremely knowledgeable and provide guided tours to the library, research assistance, as well as general guidance - they are often requested to suggest plays and audition pieces. For further details about the library, including membership, our opening hours and the collection, we invite you to visit the School's website: www.ent-nts.qc.ca/.

Wolfgang Noethlichs

Head Librarian

National Theatre School Library

Concordia Unveils Murals from York Theatre

The unveiling of the York Theatre murals in the auditorium of Concordia University's new Integrated Engineering, Computer Science and Visual Arts Complex on April 18 revealed not only the beautifully restored art deco murals resurrected from the now demolished cinema, it also accentuated the continued significance of the role of libraries and archives in the preservation of our cultural history.



The York cinema, part of a larger complex that included apartments and retail spaces, was built in 1938. Emmanuel Briffa (1875-1955), one of the most sought-after theatre decorators in Canada, was hired to design the cinema's interior by the architects Perry, Luke and Little, an eminent firm whose collection of architectural drawings and plans are now housed in the Canadian Centre for Architecture. Unfortunately, the complex was left to deteriorate for decades before Concordia acquired the property in 1998 and the cost of repairs - estimated at \$4 million - presented a "major obstacle" to its renovation. For several years,

what action would be taken was the subject of much controversy.

Janet MacKinnon, the founding director of The Historic Theatres' Trust, met with the university in 1997 to discuss "various options for an adaptive re-use project for the building". The following year, Dinu Bumbaru, Policy Director of Heritage Montreal and Secretary General of the International Council on Monuments and Sites

(ICOMOS) attempted to convince the university of the intrinsic worth of restoration.

Despite their efforts, it was decided in 1998 not to restore the buildings. The then Vice-Rector of Services, Charles Emond summed up Concordia's position, "The Historic Theatres' Trust makes a compelling case for preserving buildings of historic importance. The difficulty is whether Concordia should use the limited government funds promised for new construction or the donations it hopes to receive from alumni and friends to preserve this now badly deteriorated building. This would make sense if the restored facilities met the University's needs, but initial assessments suggest that they will not. At best, they would either replicate existing holdings or require users to accept far less than ideal space."

Director of Special Projects at Concordia, Clarence Epstein recently explained how the university would uphold its commitment to preserve the historical significance of the cinema, "There were elements of the York decorative scheme that justified restoration, and we wanted to make sure these were incorporated into the new complex." A substantial budget was allocated for the restoration of decorative features of the cinema to be integrated into the new facility. Unfortunately, the interior of the theatre had decayed well past the point of repair, and only three of the eight original murals, as well as three stylized theatre masks on metal and a set of chevron decorative panels, could be recovered before the demolition.

Laszlo Cser, of the Toronto firm Restorart, was responsible for the complicated conservation process. A distinguished restorer who has worked on the Parliamentary Library in Ottawa, he described the challenges he faced. "The degree of damage that the murals sustained during and following their removal from the original site location was extensive," he said. This damage included mold, water damage and cigarette burns.

The most noticeable difference in the restored murals is the renewal of the original colour scheme. "The colour palette was determined by the original oils," Cser explained. "Removal of the dirt and grime accumulations and the discoloured varnish layers revealed the original palette." The project was time-consuming - each mural took between 120 and 500 hours to repair, at a cost over \$100,000.

The murals, painted by Kenneth Hensley Holmden (1893-1963), featured stylized nymphs considered somewhat daring at the time. These paintings were met with considerable acclaim. In an article published in November 1938, *La Presse* depicts the panels as "sections où se manifeste la diversité la plus imprévue de lignes et de couleurs." It was this reference in *La Presse* that identified the murals' creator. As if to emphasize the importance of the documentation of our cultural heritage, Dane Lanken, the author of *Montreal Movie Palaces* (Waterloo: Penumbra Press, 1993) revealed at the unveiling that he was unable to confirm who the artist was in time for the publication of his book - there being no easily accessible record identifying the murals' artist.

It is widely acknowledged that documentation supporting the historical and cultural significance of architectural buildings and monuments is crucial to convincing developers and institutions of the merits of restoration. To this end, Heritage Montreal continues to develop its Documentation Centre, a unique reference library of heritage, planning, renovation, legislation and urban issues (further details can be found at their website: <http://www.heritagemontreal.qc.ca/>). Its Policy Director Dinu Bumbaru spoke at the unveiling ceremony and argued for sustained compromise and support, "interiors are a relatively unknown yet remarkable and highly vulnerable aspect of our heritage which have received insufficient attention from all public and private stakeholders. We must examine what lessons can be drawn from current conservation projects and plan intelligently for the future." As for the continued appreciation of the murals, Laszlo Cser encapsulated the feelings of many, "It will be left to the judgment of others to determine if the result was successful."

Amanda Kelly

Internal Relations and Communications Department
Concordia University

**Symposium on Web Archiving
at Library and Archives Canada
Ottawa, February 3, 2005**

The symposium on web archiving organized by Library and Archives Canada opportunely coincided with a meeting of the International Internet Preservation Consortium (IIPC, <http://netpreserve.org/>), giving participants the opportunity to hear perspectives from around the world on this important issue. The IIPC came into being in 2003, when the national libraries of Australia, Canada, Denmark, Finland, France, Iceland, Italy, Norway, Sweden, the British Library (UK), the Library of Congress (USA), and the Internet Archive (USA) acknowledged the importance of international collaboration for preserving internet content for future generations. Its goals are: to enable the collection of a rich body of internet content from around the world to be preserved in a way that it can be archived, secured, and accessed over time; to foster the development and use of common tools, techniques, and standards that enable the creation of international archives; and to encourage and support national libraries everywhere to address internet archiving and preservation.

The dialogue of the symposium was characterised by a striking contrast between the ambitious, even brash, optimism of the San Francisco-based Internet Archive (a.k.a. Wayback, <http://www.archive.org/>), whose aim is to preserve the entire web for universal access, and the extremely cautious selective approach of the Library of Congress in Washington. The Library of Congress has established elaborate and thorough procedures for obtaining permission to download web content and ensure its archival integrity. However, the restriction to a handful of topics such as September 11, 2001 and the war in Iraq leads one to ponder whether future generations will not wish that the net had been cast more widely.

Copyright and legal deposit issues loomed large throughout the day. New Zealand leads

the field in having already passed legal deposit legislation whereby the National Library of New Zealand is empowered to download web content from New Zealand servers. Other jurisdictions, such as the United Kingdom, are not far behind but the United States seems to be resistant to any kind of easing up of copyright restrictions. It was disappointing that no Canadian speaker was lined up to tell us where this country stands - perhaps they assumed we already knew? At any rate, Canada is a member of the International Internet Preservation Consortium and as the seminar progressed, it was possible to feel reassured.

While archiving the web sites that many of us fear are being lost is something that individual institutions cannot feasibly undertake alone, there is an international body focused on supplying practical solutions to the problem. Within the next year, the IIPC hopes to release an open source toolkit. Pioneered in Norway, it will enable archiving of web content at the local level.

Jonathan Franklin

Head, Collections and Database Management,
Library / National Gallery of Canada

La Collection Hoffman : un don unique à la bibliothèque du Centre Canadien d'Architecture

En février 2005, trente-huit boîtes sont arrivées dans les réserves du Centre Canadien d'Architecture (CCA). Elles contiennent quelque 708 répliques en métal, marbre, paille, céramique, caoutchouc, plastique et verre d'édifices miniatures généralement existants, souvent connus, parfois détruits.

Au début des années 2000 Barry Hoffman, collectionneur de la région de Boston, décide de faire don de sa collection amassée minutieusement au fil des ans. Il cherche un musée qui saura apprécier ces objets, les préserver et les mettre

en valeur. Il souhaite aussi que sa collection puisse intéresser des chercheurs et favoriser des échanges. À l'occasion du congrès de la Souvenir Building Collectors Society tenu à Montréal en juin 2001, M. Hoffman visite le CCA et décide d'offrir sa collection à l'institution. Pour le CCA, ces miniatures associées à la culture populaire peuvent contribuer au débat sur l'art et l'architecture. De plus, ce don enrichit une petite collection d'édifices miniatures développée par Rosemary Haddad, alors bibliothécaire responsable des collections spéciales.

Parmi les objets, certains rares et peu communs attirent l'attention. Par exemple, l'édifice Coca Cola de Mexico, le Teatro Arnaca Antzokia de Bilbao (opéra), le stade civique de Buffalo, le pavillon américain de l'Exposition universelle de Bruxelles de 1958, la banque Hang Seng de Hong Kong. Aussi, les sanctuaires de Sainte-Anne-de-Beaupré, Notre-Dame-du-Cap, et trois différentes versions de l'Oratoire Saint-Joseph rendent hommage au patrimoine religieux du Québec.

Grâce à ce don, le CCA est devenu le premier musée d'Amérique du Nord à posséder une collection de miniatures d'édifices de cette envergure. Internet répertorie déjà plusieurs publications et sites consacrés à ces objets.



Isabelle Crépeau,
Bibliothécaire adjointe,
Acquisitions

Tiré d'un entretien avec Judy Silverman,
Bibliothécaire en chef intérimaire
Centre Canadien d'Architecture

Quelques publications disponibles à la bibliothèque du CCA :

Building, monument, landmark, bank replicas / Lance G. Oldham. Poulsbo, WA: Lance G. Oldham, 2001.

Coin banks by Banthrico / James L. Redwine. Atglen, PA: Schiffer Pub., c2001.

Monumental miniatures : souvenir buildings from the collection of Ace Architects / by David Weingarten and Margaret Majua. Norfolk, Va.: Antique Trader Books, c1999.

Souvenir buildings : a collection of identified miniatures / by Dort Fratzke Brown. Sacramento: Indisota Publishers, c1977.

Souvenir building collector : journal of the Souvenir Building Collectors Society. Vol. 1, issue 1 (Fall 1994). Roxbury, CT: Souvenir Building Collectors Society, 1994-

Magnificent obsessions : twenty remarkable collectors in pursuit of their dreams / Mitch Tuchman ; photographs by Peter Brenner. San Francisco: Chronicle Books, 1994.

Sites internet :

<http://www.microcosms.net/>

<http://www.souvenirbuildings.com>

<http://www.SBCollectors.org>

A Brief History of the ARLIS/MOQ Professional Development Awards

In 1997 Rosemary Haddad proposed the establishment of ARLIS/MOQ Professional Development Awards. The proposal was approved in principle by the membership at the Fall Meeting that year and at the Spring Meeting in 1998 a committee was created to establish procedure for the awards and administer them. Rosemary Haddad was the Chair, aided by co-committee members Melinda Reinhart and Cyndie Campbell.

The intention of the awards is to foster local chapter members' participation in the activities of our national professional association, by supporting travel to the ARLIS/NA annual conference through a Travel Award and by covering the cost of an annual membership in the association.

The first Call for Applications was published in October 1998. A \$300 Travel Award was offered, along with a \$100 Membership Award. Applications were received in November and the winners were announced in December. Danielle Léger was the successful candidate for the 1999 Travel Award, while Claire Goldman was able to join ARLIS /NA thanks to the Membership Award.

In 1999-2000 the Committee Members were Cyndie Campbell (Chair), Melinda Reinhart and Renata Guttman. At the 1999 fall meeting of ARLIS/MOQ Rosemary Haddad proposed that the Travel Award be raised to \$500 and this was approved by the Executive Committee. The winners of the awards for the year 2000 were Pierre Boisvert (Travel Award) and Luce-Anne Courschene (Membership Award).

The Committee Members for 2000-2001 were Cyndie Campbell (Chair), Danielle Léger and Renata Guttman. A Travel Award of \$500 was offered, along with the \$100 Membership Award. Since no applications had been received by the early December deadline it was decided to extend the date for applications to January. This proved to be a more congenial time-frame for members (some of whom can only apply for permission to attend a conference during the same calendar

year as the conference in question) and has been maintained since. The 2001 Travel Award was presented to Jonathan Franklin; there were no applications for the Membership Award.

In December 2000 the Awards Committee, acting upon a suggestion from ARLIS/MOQ members, proposed to the Executive Committee that an additional travel award be offered "to support travel to conferences of interest to art librarianship (other than the ARLIS/NA annual conference)". The amount offered for this Special Travel Award in any given year will vary based on the availability of funds beyond those designated for the Travel and Membership Awards. This new award was approved by the Executive Committee and the membership in the fall of 2001. The Special Travel Award, for an amount from \$300-\$500, was offered for the first time in the call for applications for the 2002 awards. Paul Chenier was awarded the Travel bursary for 2002 and Francesca Maniaci received the Membership Award.

Cyndie Campbell (Chair), Danielle Léger and Renata Guttman continued to administer the Professional Development Awards during 2003. At the Fall Meeting the Executive Committee proposed raising the amount of the Travel Award to \$800 (chapter finances permitting) and this was approved by the membership. The trio of awards were offered in 2003 and there were two applicants for the Travel Award. Unfortunately both were forced to decline the award due to financial and staffing upheavals that had occurred at their institution just before the announcement of the winners. No awards were presented for the year 2003.

The following year the Professional Development Committee proposed awarding two Travel bursaries to deserving applicants in view of the fact that no award been given out in 2003. The Executive Committee approved and Irena Murray and Francesca Maniaci were both recipients of the Travel Award for 2004.

In January 2004 Cyndie Campbell stepped down and Irena Murray took over as chair of the Committee, with co-members Danielle Leger and Renata Guttman. When Irena left Canada to take

up her new position as Director of the British Architectural Library Renata filled in as chair and Judy Silverman joined the Committee in time to participate in the call for applications and the selection of the winners. Catherine Carlyle was awarded the Travel bursary to attend the 2005 ARLIS/NA Annual Conference. There were no applicants for the Membership and Special Travel Awards.

Since 1998 ARLIS/MOQ has given out \$4800 in Professional Development Awards. Both the membership dues and fundraising revenues help to sustain this funding, which has benefited ten members to date. ARLIS/MOQ hopes all its members will continue to support chapter fundraising efforts with the same enthusiasm as in past years, and particularly encourages all members to take advantage of these available awards.

For more information regarding ARLIS/MOQ Professional Development Awards, please contact Melinda Reinhart, Chair, ARLIS/MOQ Professional Development Awards Committee, mel@alcor.concordia.ca

Renata Guttman

Chair, ARLIS/MOQ Professional Development Awards Committee
Head, Reader Services
Canadian Centre for Architecture

P U B L I C A T I O N S

A New Reference Tool for Art in 19th Century Canada

The *Index to Nineteenth-Century Canadian Catalogues of Art* is a 2,000-page, two-volume resource that helps identify, date and establish previous ownership of artworks, thus facilitating research on the history of artistic production, art collecting and the art market in 19th century Canada. Many of the 266 catalogues upon which the Index is based are scarce, fragile and scattered sparingly among Canada's museums and research libraries.

The *Index* is arranged by artist, listing 4,545 names, and also contains a supplementary index of 1,660 collectors. It includes all surviving catalogues of art exhibitions, auctions and permanent collections published in Canada before 1900. These range from the catalogue of an 1823 auction in Quebec City and exhibitions of paintings in 1830s Halifax, to the annual catalogues of the Art Association of Montreal, the Ontario Society of Artists, and the Royal Canadian Academy of Arts. Lesser known societies such as the Women's Art Association of Canada are also covered. The extensive Art sections of the Toronto Industrial Exhibition catalogues are indexed, as are the Canadian contributions to the great international exhibitions in London, Paris and Chicago.

Edited by Jonathan Franklin, Head of Collections and Database Management of the Library of the National Gallery of Canada, this five-year undertaking required 1,000 workdays of indexing, with half of the effort contributed by volunteers to the programs of the Library and Archives. The Friends of the National Gallery, meanwhile, provided crucial financial support. The *Index to Nineteenth Century Canadian Catalogues of Art* has been awarded the Art Libraries Society of North America's Melva J. Dwyer Award for an outstanding reference or research tool related to Canadian art or architecture.

Index to Nineteenth-Century Canadian Catalogues of Art
Library and Archives of the National Gallery of
Canada Occasional Papers, no. 6

ISBN 0-88884-786-6

\$175.00

Available from the National Gallery of Canada
bookstore <http://www.gallery.ca/>

P U B L I C A T I O N S

Un nouvel outil de référence pour l'art dans le Canada du XIXe siècle

L'*Index des catalogues d'art parus au Canada au XIXe siècle* est un document de 2 000 pages en deux volumes qui facilite l'identification, la datation et l'établissement de l'historique des oeuvres, favorisant ainsi la recherche sur l'histoire de la création artistique, la collection d'oeuvres d'art et le marché de l'art du XIXe siècle au Canada. Un grand nombre des 266 catalogues sur lesquels l'Index est basé sont rares, fragiles et dispersés dans les musées et les bibliothèques de recherche du Canada.

L'*Index* est organisé par artiste - on y trouve plus de 4 545 noms - et compte aussi un index supplémentaire de 1 660 collectionneurs. Il recense tout ce qui subsiste de catalogues d'expositions, de ventes aux enchères et de collections permanentes parus au Canada avant 1900. Ceci comprend un catalogue d'une vente aux enchères à Québec en 1823 et des expositions de peintures à Halifax pendant les années 1830, ainsi que les catalogues annuels de l'Art Association de Montréal, de la Ontario Society of Artists, et de l'Académie Royale des Arts du Canada. Des sociétés moins connues, tels que la Women's Art Association of Canada, sont aussi incluses. Les sections considérables d'art des catalogues de la Toronto Industrial Exhibition sont indexées, ainsi que les contributions canadiennes aux grandes expositions internationales à Londres, à Paris et à Chicago.

Rédigé par Jonathan Franklin, chef, Gestion des collections et des bases de données, à la Bibliothèque du Musée des beaux-arts du Canada, cette entreprise de cinq ans couronne environ un millier de journées de travail, effectuées en grande partie par des bénévoles des programmes offerts par Bibliothèque et Archives. Les Amis du Musée, pour leur part, en ont soutenu l'édition de leurs deniers. L'*Index des catalogues d'art parus au Canada au XIXe siècle* a reçu le prix Melva J. Dwyer de la Art Libraries Society of North America pour un instrument exceptionnel de consultation et de recherche dans le domaine de l'architecture et des arts canadiens.

Index des catalogues d'art parus au Canada au XIXe siècle
Documents hors-série de la Bibliothèque et Archives
du Musée des beaux-arts du Canada, no. 6

ISBN 0-88884-786-6

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Canada <http://www.beaux-arts.ca/>

EXPOSITIONS / EXHIBITIONS CALENDRIER / CALENDAR

Centre Canadien d'Architecture / Canadian Centre for Architecture

"The 60s: Montreal Thinks Big"

Main Galleries

October 20, 2004 - September 11, 2005

Musée McCord / McCord Museum

"Growing Up in Montreal"

October 29, 2004 - September 5, 2005

Musée des beaux-arts de Montréal / Montreal Museum of Fine Arts

"Edwin Holgate : Master of the Human Figure"

May 19 - October 23, 2005

Michel and Renata Homstein Pavilion

"Borenstein : Passion for Colour"

June 30 - September 18, 2005

Jean-Noël Desmarais Pavilion

"Right Under the Sun: Landscape in Provence from Classicism to Modernism (1750-1920)"

September 22, 2005 - January 8, 2006

Jean-Noël Desmarais Pavilion

Musée national des beaux-arts du Québec

"Camille Claudel et Rodin: La rencontre de deux destines"

Du 26 mai au 11 septembre 2005

Salles 5 et 6

National Gallery of Canada / Musée des beaux-arts du Canada

"Itukiagâtta! Sculpture from the Collection of the TD Bank Financial Group"

March 23 - June 5, 2005

Inuit Galleries

"British Drawings from the National Gallery of Canada"

April 22 - August 14, 2004

Prints, Drawings and Photograph Galleries

"Leonardo de Vinci, Michelangelo and the Renaissance in Florence"

May 27 - September 5, 2005

Special Exhibitions Galleries

"Christopher Pratt: Celebrating Art and Life"

September 30, 2005 - January 8, 2006

June 5 - 8, 2005

Special Libraries Association Annual Conference

"Putting Knowledge to Work"

<http://www.sla.org/content/Events/conference/ac2005/index.cfm>

June 8 - 9, 2005

Indexing and Abstracting Society of Canada Conference and Annual General Meeting

Ottawa, Ontario

<http://www.indexingsociety.ca/conferences.html>

June 15 - 18, 2005

Canadian Library Association Annual Conference

"Rediscover the Library Movement"

Calgary, Alberta

<http://www.cla.ca/conference/2005/index.htm>

June 23 - 29, 2005

American Library Association Annual Conference

Chicago, Illinois

<http://www.ala.org/eventsandconferencesb/annual/2005a/home.htm>

July 7 - 9, 2005

ARLIS/UK & Ireland Annual Conference

"Rough Diamonds: Polishing Partnerships with Creative Industries"

Birmingham, England

<http://www.arlis.org.uk/conf/arlis2005/index.html>

August 14 - 18, 2005

World Library and Information Congress: 71st IFLA

General Conference and Council

"Libraries: A Voyage of Discovery"

Oslo, Norway

<http://www.ifla.org/IV/ifla71/index.htm>

August 15 - 21 2005

Society of American Archivists Annual Meeting

New Orleans, Louisiana

<http://www.archivists.org/conference/index.asp>**Erratum**

MOQDOC would like to offer sincere apologies to Dr. Almuth Seebohm and Dr. Irena Murray. In the Fall issue of MOQDOC (vol. 14, no. 1), the article "Max Stern's Library" was mistakenly attributed to Irena Murray. The author of "Max Stern's Library" is Dr. Almuth Seebohm.