

MOQDOC

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President's Message

This issue marks the end of Philip Dombowsky's tenure as editor of *MOQ/DOC*. His primary objectives when he assumed the role were to expand the range of topics and to produce each issue on time! Philip met both goals admirably for four years.

Articles appeared on art and library collections, reflecting the constituency of our membership. Exhibition and book reviews were included in each newsletter, as were conference reports and updates on research projects. In addition to items of current interest and forthcoming events, *MOQ/DOC* included tributes to retiring members and, sadly, obituaries.

For two years Philip was ably assisted by Isabelle Crépeau, who helped him with soliciting and translating articles. Isabelle was also responsible for the layout of the newsletter, giving each issue a unique look.

A heartfelt thanks to Philip and to Isabelle for having done superb a job during their tenure. We also thank them for establishing a sustainable model for their successors.

Peter Trepanier
President, ARLIS/NA MOQ

Mot du President

Ce numero marque la fin de la tenure de Philip Dombowsky comme rédacteur de *MOQ/DOC*. Ses premiers objectifs étaient d'augmenter la gamme des matières et de produire chaque numéro à l'heure ! Philip a atteint les deux buts admirablement pendant quatre années.

Les articles sont parus sur des collections d'art et de bibliothèque, reflétant le collège électoral de notre adhésion. Les critiques d'exposition et de livre ont été inclus en chaque bulletin, de même que les rapports de conférence et les mises à jour sur des projets de recherche. De plus des articles d'intérêt courant et de prochains événements, *MOQ/DOC* a inclus des hommages aux membres et, tristement, aux nécrologies réservés.

Pendant deux années Philip a été habilement aidé par Isabelle Crépeau, qui l'a aidé avec solliciter des articles et les traduire. Isabelle était également responsable de la mise en page du bulletin, donnant à chaque numéro un regard unique.

Un gros merci à Philip et à Isabelle d'avoir accompli un travail superbe pendant leur tenure. Nous les remercions également d'établir un modèle soutenable pour leurs successeurs.

Peter Trepanier
President, ARLIS/NA MOQ

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2009 VRA CONFERENCE

In March, I had the opportunity to attend the 27th Annual Conference of the Visual Resources Association through the support of an ARLIS/MOQ Special Travel Award. The conference, held in Toronto, was of interest to me as a graduating MLIS student with a background in the arts, and proved to be very informative and enjoyable. While I had not previously been involved with the VRA, I had come across their publications, and was particularly intrigued by conversations around such issues as image retrieval and storage, copyright, and the role of visual information in our world. During the course of this conference, I learned a great deal about all of these themes, and more.

Session highlights included administration of a Visual Resources centre; cataloguing images and optimizing search retrieval; integrating image databases such as ARTstor into an existing VR collection; and the ongoing transition from slide to digital resources. Exciting developments in technology were also explored, including ways in which a VR centre can use Web 2.0 tools to promote their collection and communicate with their staff. In addition to the above sessions (and many

more), the conference hosted a number of less formal meeting places for their members. “Birds of a feather” lunches gathered small groups together to chat with peers, whether they were new to the field or preparing to retire. “Ask the expert” talks, chapter meetings and a vendor slam helped to make the conference a busy and productive few days. Each day of the conference also featured a highlighted speech or session, such as the plenary session comparing American and Canadian copyright laws; Fair Use and Fair Dealing. Michael Edson gave a rousing keynote address; a discussion of information commons’ and the role of large arts and cultural institutions like the Smithsonian in populating and promoting such methods of distribution and interaction.

Toronto offered some great sites to explore while taking a break from the meeting rooms; among those nearby were the new AGO, ROM, and OCA buildings. There were also a number of social events planned throughout the four days, such as the VRAffle, Tansey Event (featuring The Second City), walking tours, and a number of receptions. Perhaps most importantly, the conference proved to be a venue for colleagues to discuss best practices for the many issues a VR coordinator may run into on a daily basis. Especially in these uncertain times, much discussed at this year’s conference, it is great to see that the VRA is an active and supportive community.

The VRA offers a conference mentorship program, which made the whole experience more approachable. I would highly recommend the program to anyone considering attending the conference in the future. More information about past and future conferences can be found at <http://www.vraweb.org/>

Janet Rothney
MLIS McGill University

THE BIOGRAPHICAL DICTIONARY OF ARCHITECTS IN CANADA, 1800–1950

<http://www.dictionaryofarchitectsincanada.org/>

The recent launch of *The Biographical Dictionary of Architects in Canada, 1800–1950* marks the end of a long wait for an authoritative reference source covering architects in Canada. The free online database is the creation of Robert Hill, a registered architect working in Toronto with the firm Kuwabara Payne McKenna Blumberg. Hill began collecting data on architects working in Canada in the early 1980s, with an eye to publishing the Canadian equivalent of Howard Colvin’s classic *Biographical Dictionary of British Architects 1600–1840*, which was first published in 1954. He has spent more than twenty years gathering information for this project.



On the site’s introductory page, Hill recalls his frustration with the small number of monographs available on Canadian architects in comparison with the vast number of books on Canadian art and artists, leading to his conclusion that the discrepancy was “linked directly to the lack of accurate and easily accessible source information on Canadian architects.” *The Biographical Dictionary of Architects in Canada*, in Hill’s words, is meant

“to correct this imbalance, by making available a substantial amount of information in the form of hard ascertainable facts that have been too difficult to locate, or too time-consuming to gather from obscure sources and collections scattered across the country. It is hoped that this website will prove useful to anyone interested in Canadian architecture, including academics, historians, conservationists, architects, planners, students, heritage officers, and to those with an interest in the rich and varied architectural heritage of Canada.”

Hill originally thought that he would produce a print version of the dictionary, but in time realized that the Internet was an ideal solution for the project, allowing him to update information as needed. Hill regards his database as a work in progress and encourages researchers to send additional information by using the contact details provided on the website.

The database, currently comprising approximately 60,000 entries, can be searched by keyword (e.g., architect, building owner, name of city or town, building type) or by scrolling through an alphabetical list of architects. A typical entry consists of the following: the name of the architect (sometimes with biographical information), a chronological list of projects, and the name of the firm associated with each project. For example, the page devoted to the Montreal architect Alfred Leslie Perry, for presents a chronological list of works under the headings “Perry & Luke”, “Perry, Luke, & Little”, and “A. Leslie Perry.”

Throughout the database, each reference to a work includes the original building name, the year of construction, and, if known, the date of alterations, demolition, or destruction by fire. Many of the listed works are followed by references to sources that confirm attribution.

Thus far, biographies have been written for approximately 1,700 architects, with more to follow.

The database also lists foreign architects who worked in Canada. Included, for example, is a page devoted to the Detroit-based architect Albert Kahn (1869–1942), who designed several buildings in the Windsor area, as well as in Winnipeg, Regina, Medicine Hat, and other cities.

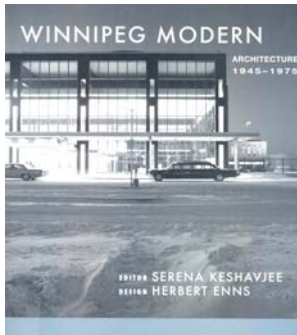
The project was funded primarily by major grants from the Social Sciences and Humanities Research Council, the Canada Council for the Arts, the Ontario Arts Council, the Ontario Heritage Foundation, the Samuel and Saidye Bronfman Foundation, and the Massey Foundation. Robert Hill deserves the highest praise for his commitment and perseverance in creating *The Biographical Dictionary of Architects in Canada*, a major contribution to the study of architecture in Canada

Philip Dombowsky

National Gallery of Canada Library and Archives

MELVA J. DWYER AWARD

The Melva J. Dwyer Award was established in recognition of the contribution made to the field of art librarianship by Melva Dwyer,



former head of the Fine Arts Library, University of British Columbia. It is given to the creators of exceptional reference or research tools related to Canadian art and architecture. This was exemplified by

Winnipeg Modern: Architecture 1945–1975, University of Manitoba Press, 2006, edited by

Dr. Serena Keshavjee and designed by Herb Enns.

The 2008/09 award was administered by me Liv Valmestad, Chair of ARLIS/NA Canada, and a jury that consisted of Larissa Beringer, Emily Carr University of Art + Design, Eva Revitt, Grant MacEwen College, and Cyndie Campbell, National Gallery of Canada. I want to take this opportunity to thank everyone on the jury and especially Larissa, who also managed to give birth during the deliberation process.

One interesting characteristic of the nominations this year, were that the strongest titles were in the area of architecture. This could be attributed to the change in Canada Council funding structure, where during the last 3 years, calls for grants have been made specifically for architectural projects.

Honourable mentions go to: *Building New Brunswick: an Architectural History* by John Leroux, 2008 and *Insight and On Site: the Architecture of Diamond and Schmitt*, by Jack Diamond, Don Gillmor, Donald Schmitt 2008.

Scholarly in approach, but accessible to anyone with an interest in urbanity and modern architecture in North America, *Winnipeg Modern: Architecture 1945–1975* embodies the elegance and beauty of the Modernist period.

It includes critical and historical essays on the aesthetic and social project of Modernist architecture in Winnipeg, biographies of Manitoba architects and designers and a twenty-three page bibliography! In addition to plans, drawings, and elevations, this book is lavishly illustrated with 300 photographs from provincial archives, and the private archives of architect Henry Kalen, and contemporary photographer Martin Tessler.

According to the designer Herb Enns, the design of the book, was strategically and fundamentally conceived as an homage to Dean John Russell, who built the Architecture

Program at the University of Manitoba to national and international prominence (see John



A. Russell Building, designed by James Donahue, 1959, left). The horizontal gray motif of the book is an abstraction of the facade of

the John A. Russell Building, a modernist gem on the Prairies. “ I was trying to link the book with the building and with his legacy.”

Beginning in the 1940s, Dean John A. Russell (previously from MIT), nurtured a strong tradition of Modernist design with close connections to architectural giants of the 20th century such as Mies van der Rohe and Walter Gropius. Under Russell's guidance, a generation of young architects, including James Donahue and David Thordarson, adapted the principles of European Modernism to the prairie geography. Other nationally renowned Winnipeg architects, such as Étienne Gaboury and Gustavo da Roza, also left a lasting Modernist mark on Winnipeg's skyline and private residences. (To the right is the Winnipeg Art Gallery designed by Gustavo da Roza, 1971).



Liv Valmestad

Art Librarian
Architecture/Fine Arts Library
University of Manitoba
Chair, ARLIS/NA Canada

UNE AUTRE PAGE DANS L'HISTOIRE DU LIVRE ET DE L'IMPRIMERIE : L'« ESPRESSO BOOK MACHINE »

Dernièrement je suis allée à une conférence donnée par un bibliothécaire de renom. Il mentionnait (est-ce nouveau?) que la plupart des utilisateurs de bibliothèques universitaires aimaient percevoir celles-ci comme des « cathédrales du savoir » mais, qu'avec l'avènement des technologies, elles étaient aussi devenues ni plus ni moins des « stations de service ». *L'Espresso Book Machine (EBM)* contribuera certainement à maintenir cette image. Néanmoins, elle modifiera aussi notre accès au livre, à la connaissance et au savoir d'une façon caractéristique de notre temps : facilité et rapidité.

Inventée en 2006 par la compagnie new yorkaise *On Demand Books*, cette nouvelle machine fait en ce moment son apparition dans des bibliothèques et des librairies. Cette autre mutation technologique nous amène un pas plus loin dans l'évolution de l'imprimé et de sa distribution : une presse moderne, autonome et « intelligente », qui fabrique un livre complet sur demande, à la manière d'une distributrice automatique. À partir d'un fichier numérique, ce robot imprime, plie, coupe, colle et relie avec couverture molle couleur un exemplaire semblable à l'original.

Les avantages

Rapide (environ 20 pages par minute), économique (environ 1 sou par page), cette machine permet l'accès aux livres numérisés, particulièrement aux documents épuisés et rares. Non seulement la *EBM* contribue à la protection des originaux, mais, dans un contexte de souci environnemental, elle évite le transport relié à la distribution : une économie de 5,8 kg d'émissions de carbone par exemplaire (1). L'impression sur demande élimine aussi l'entreposage, les retours et la

destruction des livres invendus. En ce qui concerne les droits d'auteurs, l'éditeur conserve la propriété et le contrôle du contenu. En effet, le réseau *EBM* envoie des fichiers numériques à la machine qui retransmet à l'éditeur les données reliées aux redevances.

Où trouver ces machines à fabriquer des livres?

La première *EBM* a été installée le 21 juin 2007 à la *New York Public Library Science, Industry and Business Library* (2). À ce jour, une douzaine de bibliothèques et de librairies l'ont acquise. Au Canada, les librairies des universités de l'Alberta, de Waterloo et de McMaster offrent cette formule de micro-édition aux étudiants. D'ici le début de l'été, les utilisateurs de la bibliothèque McLennan de l'Université McGill, pourront imprimer des exemplaires de la collection des livres rares ou tout autre document numérisé appartenant au domaine public.



Facilité, rapidité,
société du
« consommer/jeter »,
ce n'est pas demain
que nous allons
ralentir. Cette
nouvelle machine
offre cependant un
compromis fort
louable face aux
livres électroniques
et aux documents

« pdf » en procurant certainement un repos pour les yeux. Clin d'œil à Gutenberg, cette invention fait un autre pied de nez aux visionnaires qui prédisaient la fin du livre et une société sans papier.

Pour plus d'information :

le site Internet de *Books on Demand*
<http://www.ondemandbooks.com/home.html>

Une *EBM* en action en temps réel sur YouTube

<http://www.youtube.com/watch?v=JMFh5axDKWU>
Un article dans le quotidien montréalais *Le Devoir* :
Le règne de la micro-édition est-il arrivé? par
Isabelle Paré, Samedi 28 et dimanche 29 mars 2009,
p.F2.

(1) *OECD launches a new primer on sustainable development using Espresso Book Machine supplied by DA Group*. Décembre 2008. DA Information Service

<http://www.dadirect.com.au/Welcome/ebm.asp>

(2) Des versions expérimentales beta ont été installées en 2006 à la World Bank Infoshop (Washington D.C.) et à la bibliothèque d'Alexandrie (Égypte).

Source de l'image : site Internet de *Books on Demand*

Isabelle Crépeau

Centre Canadien d'Architecture

DATENBANK "SAMMLUNG DES SONDERAUFTRAGES LINZ"

<http://www.dhm.de/datenbank/linzdb/>

Adolf Hitler's private art collection, hidden in salt mines near Salzburg, Austria, during the final days of the Second World War before it was confiscated by Allied forces in 1945, is now accessible in the form of an online image database thanks to the German Historical Museum in cooperation with the German Federal Office for Central Services and Unresolved Property Issues (BADV). The database contains images of more than 4,700 paintings, sculptures, furniture, porcelain, and tapestries that Hitler and his agents either purchased on the international art market or appropriated from confiscated property between the end of the 1930s and 1945. The works were intended mainly for the

Führermuseum, the centerpiece of a massive cultural complex planned for Hitler's adopted hometown of Linz, Austria. To achieve his ambitious goals for the Führermuseum, Hitler established the Sonderauftrag Linz (Special Linz Commission) on June 21, 1939, naming Dr. Hans Posse, the well-known director of the Gemäldegalerie in Dresden, as the first special envoy of the unit.

During the 1930s Hitler's main collecting interest was in 19th century German and Austrian landscape and genre paintings by such artists as Eduard Grutzner, Hans Makart, Karl Spitzweg, Hans Thoma, and Ferdinand George Waldmüller. Hitler relied on two individuals to help him select works during the decade: Karl Haberstock, a Berlin art dealer, and Heinrich Hoffmann, Hitler's personal photographer, who was responsible for developing the plan under which Hitler would receive a royalty anytime his image was reproduced on stamps, posters, or other printed matter. This surcharge and the royalties from *Mein Kampf* were the major sources of revenue for Hitler's collection.

With the appointment of Posse, the scope of the Linz collection was broadened to include early German, Dutch, French, and Italian art. Among the more than 2,500 works acquired during Posse's tenure were Jan Brueghel the Elder's *Hay Harvest*, Jan Vermeer's *The Painter's Studio*, Leonardo da Vinci's *Leda and the Swan*, and Jean Antoine Watteau's *The Dance*. After his death in December 1942, the development of the collection was taken over by the director of the Wiesbaden Museum, Hermann Voss (1884-1969), who, added a few French and Italian works but shifted the focus back to 19th century German art, much of it of secondary importance.

After the war, most of the Linz collection was transferred by the Allies to the Central Art Collecting Point in Munich. Many of the works were returned to their countries of origin (based on the 1943 Declaration of London),

which proclaimed that all German art purchases in occupied countries were invalid), some were given back to victims of confiscations and forced sales, while others were lost or illegally sold. Approximately 1,700 items from the Linz collection are now housed in German museums under the stewardship of the German government.

In developing the Sonderauftrag Linz database, Monika Flacke, coordinator of the project at the German Historical Museum, worked closely with the historian

Hanns Christian Löhrr, whose findings on Hitler's collection are recorded in *Das Braune Haus der Kunst: Hitler und der "Sonderauftrag Linz"* (2005). Löhrr had spent several years researching the origins, the means of procurement, and the current location of Hitler's collection. His research has uncovered 191 missing items acquired for the Linz Museum, including paintings located in France, the Netherlands, and the United States.



The Linz collection database and supporting material, including the introduction, is in German and English. The database can be searched by provenance, title, artist name, or location. There is also a full text field, which allows for a general keyword search. Researchers who have a Linz inventory number or a Munich Central Collecting Point number can search for a specific work using the Single Object search box.

If a search matches items in the database, these items are displayed as thumbnails with titles (often abbreviated). Selecting one of these items leads the researcher to a larger image, along with additional information on the

work, including physical details and provenance. Photographs used in the database were created by the Sonderauftrag Linz (recognizable by their white borders) and by the Allies after the war.

Philip Dombowsky

National Gallery of Canada Library and Archives

Trois provinces, trois livres d'artistes

Au cours des derniers mois, la collection des livres d'artistes de Bibliothèque et Archives Canada s'est enrichie de nombreuses œuvres qui témoignent de la variété des techniques utilisées — bois gravé, héliogravure, photographie, pochoir, sérigraphie, etc. — par les créateurs. Les livres d'artistes suivants illustrent cette diversité.

De la Colombie-Britannique



Qualicum Blue

© Photographie : Jan Kellett

Qualicum Blue rassemble les illustrations et un texte de l'artiste Jan Kellett. Ce livre miniature à reliure dos-à-dos présente un texte documentaire sur la couleur bleue dans un livre intitulé *Qualicum Blue* tandis que sept

illustrations réalisées en aquarelles au pochoir et une brève description de ces dernières alternent sur une bande de papier étirable sous le titre *Blue Gallery*. Les éléments du titre sont gravés en or sur les deux couvertures. En guise de fermeture, deux attaches de bronze en forme de saumon créées par le concepteur de bijoux canadien John Hughes. Le papier des pages de garde et de la couverture de l'étui est un papier fait main de Claire Maziarczyk. *Qualicum Blue* a remporté le prix 2007 *Distinguished Book Award* remis par la *Miniature Book Society*.

Qualicum Blue. Written and illustrated by Jan Kellett, Qualicum Beach, BC, De Walden Press, 2006, 69 pages. [1] feuillet plié ([14] p.). Références bibliographiques p. 66-67. 65 x 70 mm. 30 exemplaires. Cuir de chèvre bleu. Dans un étui.

Du Québec



L'esprit de la lettre

© Photographie : Pierre Filion

L'esprit de la lettre matérialise les 26 lettres de l'alphabet en autant de livrets papier fait main insérés dans un carton plié en accordéon

et présentés dans un boîtier, une création de Denise Lapointe et de Pierre Filion. Au-delà de la lettre évoquée, chaque petit livre est une œuvre d'art en soi, une découverte, un concept unique : perforation, bois gravé, typographie au plomb, découpage, fenêtre en incrustation, superposition, couture et reliure manuelle. Chacun de ces 26 petits livres d'artistes fait appel à la manipulation : tantôt une roulette pour faire découvrir les variantes de la lettre *e* avec ses signes diacritiques, tantôt une reliure dos-à-dos pour la lettre *d* ou encore, le tressage pour la lettre *x*. *L'esprit de la lettre* a été présenté à la XIII^e édition du *Oak Knoll Fest* (Delaware, É-U) de 2006, et du 17 septembre 2007 au 7 avril 2008, ce livre d'artiste faisait partie de l'exposition *Escapade au jardin des curiosités* mise sur pied par la Bibliothèque des livres rares et collections spéciales de l'Université de Montréal.

L'esprit de la lettre. Par Denise Lapointe et Pierre Filion, Montréal, Éditions du Silence, 2004, 26 livrets. Boîtier 14 x 27,5 x 18,5 cm. 26 exemplaires. Papier fait main de La Papeterie Saint-Armand.

De Terre-Neuve-et-Labrador



Townsite House
© Marlene MacCallum, crédit photographique :
David Morrish

Par le livre photographique *Townsite House*,
Marlene MacCallum invite le lecteur-
spectateur à découvrir une maison de style «

type-4 » conçue par l'architecte Andrew Cobb et construite entre 1924 et 1934 pour les travailleurs de la nouvelle usine de pâte et papier de Corner Brook (Terre-Neuve), une maison qu'elle-même habite. La séquence des photographies de l'intérieur de la maison et l'impression de quelques pages sur film lith permet d'en décorer les pièces au fur et à mesurer que les pages sont tournées et superposées. Le lecteur réalise alors que malgré une maison standard, l'intérieur peut être personnalisé par ses résidents. La présence de papier dentelle rappelle les rideaux. Une page de texte informatif, imprimé en sérigraphie et présenté de manière à former une maison, révèle un historique sur ces habitations et son quartier. La première de couverture est en cuir rouge ; elle est travaillée par un trait pour former un pourtour de façade de maison. La quatrième de couverture est en cuir vert avec un traçage qui rappelle l'arrière d'une maison. Choisi parmi 250 soumissions et faisant partie des 75 œuvres retenues pour l'exposition itinérante *The Art of the Book'08 : une exposition-concours des œuvres par les membres en célébration du 25^{ème} anniversaire de la Guilde canadienne des relieurs et des artistes du livre*, *Townsite House* pourra être vu à Toronto (2008), Halifax (2009), Fredericton (2009), Edmonton (2009), Saskatoon (2010), Winnipeg (2010) et Victoria (2011).

Townsite House. Created, printed and hand bound by Marlene MacCallum, Corner Brook, NL, Persnickety Press, 2006. [40] pages. 25 x 25 cm. 15 exemplaires. Héliogravure. Sérigraphie. Relié à la main.

Louise Tousignant
Bibliothécaire aux acquisitions
Bibliothèque et Archives Canada

ROBERT H. STACEY CHRONOLOGY

Robert Stacey (1949–2007) was a Toronto-based freelance writer, editor, art historian, and exhibition curator, specializing in historical and contemporary Canadian art and design. Following his untimely death in 2007, the National Gallery of Canada Library and Archives acquired his library and research papers. The chronology presented below was developed in the course of processing this material and it is included here to honour Stacey's significant contribution to Canadian art history.

1972:

Graduates from University College, University of Toronto, with an Honours B.A. in English Language and Literature.

1973:

Hired as manager of the Pan Gallery, Toronto, which focuses on “relationships between words and images . . . commercial graphics, posters, typography, etc.” Stacey organizes eighteen special exhibitions of posters and fine press printed ephemera while at the Pan Gallery (September 1973–May 1975).

1974:

Publishes the first of several reviews in *Artmagazine* (Toronto).

1975:

Organizes *Posters 1890–1930*, an exhibition at the Whitby Station Gallery, Whitby, Ontario.

Begins editorial apprenticeship at Dundern Press, Toronto, under the Canada Manpower Apprenticeship Training Programme (1975–1976).

1976:

Writes catalogue for *Charles William Jefferys 1869–1951*, an exhibition organized and

circulated by the Agnes Etherington Art Centre, Kingston.

Begins work on a critical and biographical study of C.W. Jefferys.

1977:



Serves as editor and contributing writer for “Lives and Works of Canadian Artists” series, produced with the assistance of the Learning Materials Development Plan of the Ontario Ministry of Education

(Toronto: Dundern Press). Stacey writes issues on William Cruikshank, C.W. Jefferys, and Joyce Wieland.

Presents paper entitled “William Cruikshank (1848–1922): ‘An Apology and Disputation’ – Some Problems in the Conducting of Art Historical Investigations” at the Eighteenth American Library Association Rare Books and Manuscripts Pre-Conference in Toronto (June 14).

1978:

Presents paper entitled “*Arts Brevis: The Role of Archives and Library Special Collections in the Study and Preservation of Canadian Art and Illustration History*” to the Toronto Area Archivists’ Group, City of Toronto Archives, City Hall, Toronto (March 16).

Receives Canada Council Explorations Grant to work on a critical and biographical study of C.W. Jefferys.

Publishes “‘Salvage for Us These Fragments’: C.W. Jefferys and Ontario’s Historic Architecture” in *Ontario History* (vol. LXX, no. 3, September).

1979:

Contributes to *100 Years of the Poster in Canada*, an exhibition at the Art Gallery of Ontario (January). Items for this show are drawn primarily from the collection of the Pan Gallery, Toronto.

Organizes (with Fern Bayer) and writes catalogue for *The Child in Ontario Art*, an exhibition sponsored by the Government of Ontario.

Publishes *The Canadian Poster Book: 100 Years of the Poster in Canada* (Toronto: Methuen).

Presents lecture entitled "The Poster in Canada: History, Problems, and Discoveries" at the McMaster University Art Gallery, Hamilton (November 6).

1980:

Contributes essay entitled "The Canadian Poster" to *Sticks and Stones: Some Aspects of Canadian Printing History* (Toronto: Typographical Association).

Serves as vice-president and design chair of the Arcadia Housing Co-op, Toronto (1980-1986).

Publishes essay on the connections between Scandinavian and Canadian art entitled "A Contact in Context" in *Northward Journal: A Quarterly of Northern Arts* (no. 18/19).

1981:

Publishes articles in a special issue of *Northward Journal* devoted to C.W. Jefferys (no. 20).

Publishes "Fields with Bright Sun: Carl Schaefer" in *Vanguard* (vol. 10, no. 9, November).

1982:

Publishes "'Whiterock': Eric Aldwinkle's O.S.A. Lake Journal and Guide" in *Northward Journal* (no. 24).

Works on *OKanada* exhibition and catalogue, organized by the Canada Council on behalf of the Department of External Affairs for the Akademie der Künste, West Berlin. Stacey contributes essay entitled "Tom Thomson: Deeper into the Forest."

1983:

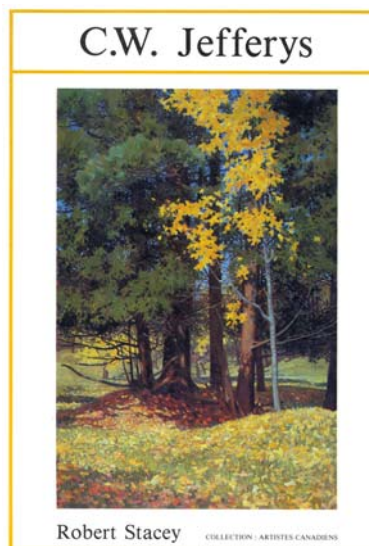
Guest curates and writes catalogue for *The Hand Holding the Brush: Self Portraits by Canadian Artists*, an exhibition at the London Regional Art Gallery.

1984:

Conducts a major portion of the research for *The Ontario Collection*, published by the Ontario Heritage Foundation.

1985:

Serves as an expert witness for the defence in the poster trial of Saskatoon resident Robert Fink.



Publishes *C.W. Jefferys* as part of the National Gallery of Canada's *Canadian Artists Series*.

Receives a Canadian Studies Writing Award from the Canadian Studies Directorate of the Department of the Secretary

of State (April).

Publishes "Stacey Sterling: Master Metalsmith Harold Stacey" in *Metalsmith* (vol. 5, no. 2, Spring 1985).

Contributes entries on Franklin Brownell, Wyatt Eaton, J.W.L. Forster, C.W. Jefferys, Carl

Schaeffer, Illustration Art, and Graphic Art and Design to *The Canadian Encyclopedia* (Edmonton: Hurtig Publishers).

1986:

Works as picture editor for *Ottawa: An Illustrated History* (Toronto: James Lorimer & Company and Museum of Civilization, National Museums of Canada).

Presents paper at *Rupert's Land: A Cultural Tapestry*, a conference at the University of Calgary.

Guest curates and writes catalogue essay for *Western Sunlight: C.W. Jefferys on the Canadian Prairies*, an exhibition at the Mendel Art Gallery, Saskatoon.

1987:

Contributes "Bursting Through': The Poster Posterity of Andrew King" to the catalogue *Big Show!: Andrew King's Show Prints, 1919-1958*, an exhibition organized by the Dunlop Art Gallery, Regina.

Works as book and art review editor for *Northward Journal*.

Contributes essay entitled "Into the Order of Things': The Relation of Painting to the Poetry of Thomas A. Clark," to *Essays and Reflections on the Work of Thomas A. Clark* (Devon: Interim Press).

Works as picture editor for *The Illustrated History of Canada* (Toronto: Lester & Orpen Dennys).

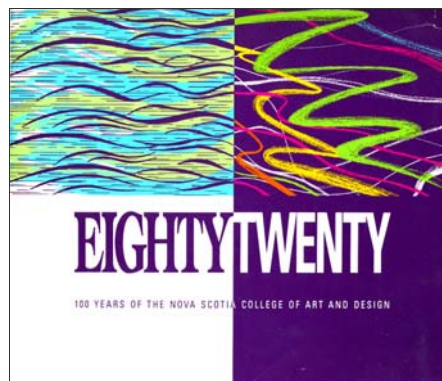
1988:

Contributes essay entitled "From 'Icy Picture' to 'Extensive Prospect': The Panorama of Rupert's Land and the Far North in the Artist's Eye, 1770-1830" to *Rupert's Land: A Cultural Tapestry* (Waterloo: Wilfred Laurier University Press for the Calgary Institute for the Humanities).

Co-edits *Northward Journal* with John Flood, a

collaboration maintained for two issues (nos. 46 and 47).

Publishes "Walking the Woods: Notes on the Visitations of Hamish Fulton" in *Northward Journal* (no. 47).



Works as co-curator (with Liz Wylie) and writes catalogue essay for *Eighty/Twenty: 100 Years of the Nova Scotia College of Art and Design*, an exhibition organized and circulated by the Art Gallery of Nova Scotia.

1989:

Establishes the Archives of Canadian Art, whose mandate is to publish documents in Canadian art and architectural history.

Guest curates an exhibition on graphic design and the Group of Seven at the McMichael Canadian Art Collection, Kleinburg, Ontario.

Serves as an expert witness on the subject of postering for Saskatoon's Citizens Concerned About Free Trade.

Edits *Ian Hamilton Finlay: The Bicentennial Proposal: The French War: The War of the Letter*, an exhibition catalogue produced by Art Metropole, Toronto.

Edits *Robert Fones: Selected Works 1979-1989*, an exhibition catalogue produced by The Power Plant, Toronto.

Guest curates and writes catalogue for *Glenn Priestley: The View from Tabor Hill*, an

exhibition at the Waterloo Art Gallery.

Donates C.W. Jefferys papers to the Art Gallery of Ontario.

Receives Ontario Arts Council Works in Progress Award for design history work.

1990:

Contributes numerous entries on historical Canadian art to the publication entitled *Art Gallery of Ontario: Selected Works*.

Receives an Arctic Awareness Program's travel grant (March).

Takes over ownership of *Northward Journal* and edits first issue under the title "The Poetics of Place" (no. 50-51).

Publishes article entitled "Sovereign Images': Robert Fones's *Order and Control*" in a special *Northward Journal* issue devoted to Fones (no. 52-53).

Co-curates (with Janet Clarke) and writes essay for the catalogue *Frances Anne Hopkins, 1838-1919: Canadian Scenery*, an exhibition at the Thunder Bay Art Gallery.

Publishes final issue of *Northward Journal* (no. 54), despite plans for a double issue entitled "Defining Canada': Landscape Again?" (no. 55-56).

Becomes a member of the Historical Art Acquisitions Committee at the Art Gallery of Ontario (1990-1993).

1991:

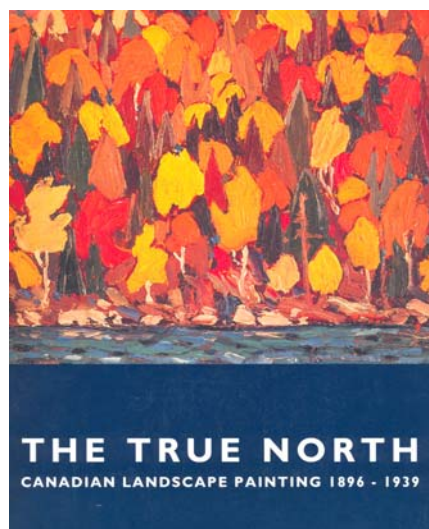
Begins the *Faith of Postering* project based on experiences as an expert witness in 1989.

Receives a fellowship in Traditional Canadian Art from the National Gallery of Canada (1991-1992). Examines the graphic and design work of J.E.H. MacDonald.

Assists Michael Toobey with *Our Home and Native Land: Sheffield's Canadian Artists, Arthur Lismer, Elizabeth Nutt, Stanley Royle, Frederick H. Varley and Their Contemporaries*, an exhibition at the Mappin Art Gallery,

Sheffield, England.

Writes catalogue essay entitled "The Myth – and Truth – of the True North" for *The True North: Canadian Landscape Painting 1896-1939*, an exhibition at the Barbican Art Gallery, London.



Publishes article entitled "The Nautical Motif in Bookplates by Canadian Artists" in *Canadian Notes and Queries* (no. 44, Spring).

Contributes catalogue essay *A Public Room: A Place for Cultural Thinking and Studio Activities: Open Studio's 20th Anniversary Exhibition* (Toronto).

Delivers the Helen E. Stubbs memorial lecture entitled, "Under Some Malignant Star': The Strange Adventures of *Uncle Jim's Canadian Nursery Rhymes* by David Boyle and C.W. Jefferys" at the Osborne Collection of Early Children's Books, Toronto (November 14). The lecture is published by the Toronto Public Library the following year.

Presents lecture entitled "Echoes and Reflections: The Art and Artists of Lake Mazinaw and Bon Echo" at the opening of *Bon Echo 'Dreams & Visions*, an exhibition at the Agnes Etherington Art Centre, Kingston (November 30).

1992:

Begins work on a historical novel that traces the adventures of two troupes of Ontario Ojibway Indians (one led by Colonel Arthur Rankin, the other by George Catlin) who travelled to England in 1843 and 1845, respectively, to perform in two of the earliest wild west shows.

Writes introduction to Wyndham Lewis's *The Rôle of Line in Art* (New York: Cameron McWhirter).

Works as editor and picture editor for *People in Struggle: The Life and Art of Bill Stapleton* (Ottawa: Penumbra Press / Archives of Canadian Art).



Works as co-curator (with Catharine M. Mastin) and writes catalogue essay entitled "Magical Presences in a Magical Place:' from *Homage to Ety to The Island*" for *A Talented Intruder: Wyndham Lewis in Canada: 1939-45*, an exhibition at the Art Gallery of Windsor.

Edits *Achieving the Modern: Canadian Abstract Painting and Design in the 1950s*, a catalogue for an exhibition organized by the Winnipeg Art Gallery (December 18, 1992–February 28, 1993).

1993:

Edits *The Earthly Paradise: Arts and Crafts by*

William Morris and His Circle in Canadian Collections, a catalogue for an exhibition held at the Art Gallery of Ontario, the National Gallery of Canada, the Musée du Québec, and the Winnipeg Art Gallery (1993–1994).

Edits Dane Lancken's *Montreal Movie Palaces: Great Theatres of the Golden Era, 1884–1938* (Waterloo, Ontario: Archives of Canadian Art).

Edits *Reinhard Reitzenstein: The World Tree*, a catalogue for an exhibition at the Confederation Centre Art Gallery and Museum, Charlottetown, Prince Edward Island.

Edits *Janice Gurney: Sum Over Histories*, an exhibition catalogue produced by the Winnipeg Art Gallery.

Contributes catalogue essay entitled "David Buchan: Conspicuous Consumption" to *David Buchan: Inside the Image*, an exhibition at The Power Plant, Toronto.

Contributes catalogue essay to *In My Small Pavilion: Robert Young*, an exhibition catalogue produced by the Atelier Gallery, Vancouver.

Contributes essay to *Seven Veils and Other Tales: Prints and Sculpture / Robert Achtemichuk*, an exhibition at the Kitchener Art Gallery.

Works on Beaverbrook Art Gallery CD–Rom and CD–I electronic catalogue (1993–1994).

Drafts bibliographic standards manual for Frank Lloyd Wright Foundation's *Frank Lloyd Wright* CD–ROM.

1994:

Works at the Art Gallery of Hamilton as visiting associate curator of Canadian and International Art (1994–1996).

Begins working on a catalogue for an exhibition of works by Allan Harding MacKay at the Windsor Art Gallery.

Joins the editorial board of *Devil's Artisan (DA)*, a magazine founded in 1980 "for the purpose of presenting to Canadian readers information on the craft of printing and

bookmaking, on bibliographic and historic matters, and on communicative, sociological, and technical subjects related to printing.”

1995:

Contributes essays to and edits *Iroquois Fires: The Six Nations Lyrics and Lore of Dawendine* (Ottawa: Penumbra Press).

Becomes a founding member of the Carl Dair Society.

Works as curator and writes a brief catalogue for *Figures in a Landscape: The Art of Robert Reginald Whale (1805–1887)*, an exhibition held at the Art Gallery of Hamilton.

Contributes catalogue essay entitled “The Sensations Produced by (Their Own) Landscape: Some Alternative Paths to and away from Canadian Impressionism” to *Visions of Light and Air: Canadian Impressionism, 1885–1920*, an exhibition organized by the Americas Society Art Gallery, New York.

Writes catalogue for *Changing the Way We See Things: The Photography of Barbara Cole*, an exhibition at the Mira Godard Gallery, Toronto.

Co-curates and coordinates the exhibition *Directors Collect: Selections from the Collections of the Art Gallery of Hamilton, The Art Gallery of Windsor and London Regional Art and Historical Museums* (1995–1997).

Curates *Twenty: Twenty: The Collecting Vision of T.R. MacDonald* at the Art Gallery of Hamilton.

1996:

Organizes *High Winds on the Skyway: The Artists' Hamilton*, an exhibition at the Art Gallery of Hamilton.

(Ottawa: Archives of Canadian Art).

Edits *William Thomas: Architect, 1799–1860* (Ottawa: Archives of Canadian Art).

Publishes short essay on Carlton Studio entitled “Transatlantic Trade” in *Graphics International* (issue 37, September).

Works as coordinator for the Toronto City Hall Project.



Works as art and design features editor for the *Literary Review of Canada*.

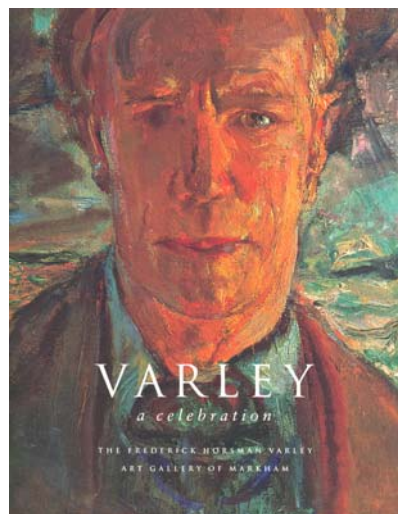
Writes introduction to *A Word to Us All: Being a Message for Canadians Here Written & Illumined by James MacDonald, November, 1900*

(McBurnie–Cutler Editions in association with Archives of Canadian Art).

Publishes *J.E.H. MacDonald as Designer*

1997:

Curates and writes brochure entitled *Varley: A Celebration* for the inaugural exhibition of the Frederick Horsman Varley Art Gallery of Markham.



Establishes Arts Associates to offer exhibition, publication, marketing, and consulting services to institutions and corporations.

Delivers slide presentation entitled “J.E.H. MacMorris: The Influence of William Morris

and Co. on J.E.H. MacDonald” to the Arts and Letters Club, Toronto (February 17).

Becomes president of the Carl Dair Society.

Writes script for and directs *OSA: 125*, an educational video marking the 125th anniversary of the Ontario Society of Artists for the Art Gallery of Ontario.

Contributes essays to booklet entitled *1872–1997 The Ontario Society of Artists 125th Anniversary*.

Publishes *Canadian Bookplates* (Toronto: Subway Books).

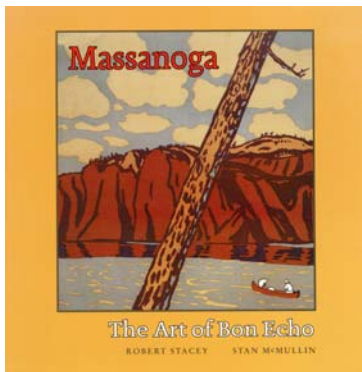
Appointed writer-in-residence at the Winnipeg Art Gallery (November 22–December 21).

Presents “Go Up Yonge Street to York Mills: The Artists’ Hoggs Hollow and the West Branch of the Don River” as part of North York’s Park and Recreation Department’s fall lecture series (November 31).

Works as curator at the McMichael Canadian Art Collection, Kleinburg, Ontario.

1998:

Publishes *Source / Derivations: Allan Harding MacKay*, an exhibition catalogue for the Art Gallery of Windsor.



Co-authors (with Stan McMullin) *Massanoga: The Art of Bon Echo* (Ottawa:

Archives of Canadian Art).

Contributes essay entitled “Harmonizing ‘Means and

Purpose”: The Influence of Morris, Ruskin, and Crane on J.E.H. MacDonald” to *Scarlet Hunters: Pre-Raphaelitism in Canada* (Toronto: Archives of Canadian Art and Design).

Co-curates (with Jim Burant) and contributes catalogue essay entitled “Making Us See the

Light: Franklin Brownell’s ‘Middle Passage’” to *North by South: The Art of Peleg Franklin Brownell*, an exhibition at the Ottawa Art Gallery.

Presents McCready Memorial Lecture at the Art Gallery of Ontario on the topic of continuing research on the life and career of Robert Reginald Whale (May).

Serves as Paul Arthur’s literary executor.

Receives Toronto Arts Council Writing Grant.

Participates in the Ontario Society of Artists’ Millennium Archive Project, a digital database of the catalogues of the OSA’s annual exhibitions dating from 1873.

Joins the Centre for Contemporary Canadian Art (CCCA) as head of research, exhibitions, and publications.

1999:

Presents lecture at “The Rebel Editor,” a conference on William Lyon Mackenzie.

Writes essay entitled “In Some Form, My Life Pursuit” for Marinell Ash, et al., *Thinking with Both Hands: Sir Daniel Wilson the Old World and the New* (Toronto: University of Toronto Press).

Delivers talk entitled “Don, Rouge, Humber: A Tale of Three Rivers” as part of a lecture series organized by Heritage Toronto.

Presents an illustrated slide talk at the Thunder Bay Art Gallery entitled “Above Superior – The North Shore in Art from the Canoe Age to the Railway Era.” (April 22).

Becomes a contributing editor of *DA (Devil’s Artisan)*.

Receives travel research grant from the Ronald Duncan Literary Foundation (Oxford, England) to work at the Exmouth Campus of the University of Plymouth in connection with a project on John Reid.

2000:

Contributes essay “From the Litter of Broken

Words” to *Hugh Anson–Cartwright Bookseller: A Celebration* (Toronto: The St. Thomas Poetry Series).

Publishes essay entitled “Facing West’ Hamish Fulton in Southern Alberta” in *Magpie: Two River Walks*, an exhibition catalogue produced by the Southern Alberta Art Gallery, Lethbridge.

Contributes research and an editorial note to *Quiet Harmony: The Art of Mary Heister Reid*, an exhibition organized by the Art Gallery of Ontario.

Participates in the launching of the Millennium Archive Project and Website at the Frederick Horsman Varley Art Gallery of Markham (November 29).

2001:

Contributes essay entitled “Rungius Country” to the catalogue *Rungius: Artist and Sportsman*, an exhibition produced by the Glenbow Museum, Calgary (Toronto: Warwick Publishing).

Publishes “A Note on the Once and Future Carl Dair Society” in *Devil’s Artisan* (no. 48, Spring/Summer).

2002:

Contributes essay entitled “Heaven and Hell: Frederick Varley in Vancouver” to the exhibition catalogue *The Group of Seven in Western Canada* (Glenbow Museum and Key Porter Books).

Contributes essay “Tom Thomson as Applied Artist” to catalogue for Art Gallery of Ontario and National Gallery of Canada exhibition *Tom Thomson*.

Works as associate curator at the McMichael Canadian Art Collection, Kleinburg, Ontario (August). Planned projects include a J.E.H. MacDonald retrospective.

Works as co-curator (with Dan Ring) and writes catalogue essay entitled “Who Calls: A

Qu’Appelle Quest” for *Qu’Appelle: Tales of Two Valleys*, an exhibition organized by the Mendel Art Gallery, Saskatoon.



2003:

Contributes essay entitled “TSA 30: A Letter from the Present, to Both Past and Future” to *TSA30: Toronto School of Art 30th Anniversary Faculty Retrospective*, an exhibition catalogue produced by the Toronto School of Art.

2005:

Participates in the documentary film *Visions from the Wilderness: The Art of Paul Kane*.

2007:

Participates in the documentary film *C.W. Jefferys: Picturing Canada*.

Shane McCord

Intern, National Gallery of Canada Library and Archives

Philip Dombowsky

National Gallery of Canada Library and Archives

CALENDAR | CALENDRIER

FEBRUARY | FÉVRIER

10-13

College Art Association

98th Annual Conference

Chicago, Illinois

<http://conference.collegeart.org/2010/>

MARCH | MARS

17-20

Visual Resources Association

28th Annual Conference

Atlanta, Georgia

<http://www.vraweb.org/conferences/index.html/>

APRIL | AVRIL

21-25

Society of Architectural Historians

63rd Annual Meeting

Chicago, Illinois

<http://www.sah.org/>

23-26

Art Libraries Society of North America

38th Annual Conference

Boston, Massachusetts

http://www.arlisna.org/news/conferences/conf_index.html/

MAY | MAI

23-26

American Association of Museums

Annual Meeting and Museum Expo™

Los Angeles, California

<http://www.aam-us.org/>

JUNE | JUIN

2-5

Canadian Library Association

Association canadienne des bibliothèques

CLA/ACB National Conference and Trade Show

Edmonton, Alberta

<http://www.cla.ca/conference/2010/>

9-12

Association of Canadian Archivists

“Standing on the Shoulders of Giants: The Next Generation of Canadian Archivists”

Halifax, Nova Scotia

<http://archivists.ca/content/annual-conference/>

JUNE | JUIN

24-29

American Library Association

Annual Conference and Exhibition

Washington, D.C.

<http://www.ala.org/ala/conferencesevents/upcoming/annual/index.cfm/>

AUGUST | AOÛT

Society of American Archivists

Joint Annual Meeting of the Council of State Archivists,

National Association of Government Archives and Records

Administrators, and the Society of American Archivists

Washington, D.C.

<http://www.archivists.org/conference/>

EXPOSITIONS | EXHIBITIONS

CANADIAN CENTRE FOR ARCHITECTURE

CENTRE CANADIEN D'ARCHITECTURE

11 September to 19 October 2009

Du 11 septembre au 19 octobre 2009

North façade | Façade nord

Robert Burley: Photographic Proof

20 May to 8 November 2009

Du 20 mai au 8 novembre 2009

Speed Limits

La vitesse et ses limites

11 September 2009 to 10 January 2010

Du 11 septembre 2009 au 10 janvier 2010

Carlo Scarpa's Tomba Brion: Photographs by Guido Guidi, 1997-2007

La tombe Brion de Carlo Scarpa : photographies de Guido Guidi, 1997-2007

MCCORD MUSEUM

MUSÉE MCCORD

2 October 2009 to 10 January 2010

Du 2 octobre 2009 au 10 janvier 2010

Norman Bethune – Trail of Solidarity

Norman Bethune – La huella solidaria

20 March 2009 to 4 April 2010

Du 20 mars 2009 au 4 avril 2010

Being Irish O'Quebec

Irlandais O'Quebec

Beginning 4 February 2010

À partir du 4 février 2010

Jewish Painters of Montreal: Witnesses to Their Time, 1930-1948

Peintres juifs de Montréal. Témoins de leur époque, 1930-1948

MONTREAL MUSEUM OF FINE ARTS

MUSÉE DES BEAUX-ARTS DE MONTRÉAL

2 October 2009 to 7 February 2010

Du 2 octobre 2009 au 7 février 2010

J.W. Waterhouse: Garden of Enchantment

J.W. Waterhouse : Le jardin des sortilèges

12 February to 2 May 2010

Du 12 février au 2 mai 2010

Tiffany Glass: A Passion for Colour

Le verre selon Tiffany: La couleur en fusion

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

9 October 2009 to 3 January 2010

Du 9 octobre 2009 au 3 janvier 2010

Francine Savard

10 October 2009 to 3 January 2010

Du 10 octobre 2009 au 3 janvier 2010

Tacita Dean

10 October 2009 to 3 January 2010

Du 10 octobre 2009 au 3 janvier 2010

Tricia Middleton

7 November 2009 to 5 April 2010

Du 7 novembre 2009 au 5 avril 2010

Cubes, Blocks and Other Spaces

Cubes, blocs et autres espaces

MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

8 October 2009 to 3 January 2010

Du 8 octobre 2009 au 3 janvier 2010

The Nude in Modern Canadian Art

Le nu dans l'art moderne canadien

12 November 2009 to 18 April 2010

Du 12 novembre 2009 au 18 avril 2010

Quebec in Design. 75 Years of Works from the Collection of the MNBAQ

Québec en design. 75 ans de créations issues de la collection du MNBAQ

4 February to 25 April 2010

Du 4 février au 25 avril 2010

Golden Age of Couture: Paris and London, 1947-1957

Haute Couture. Paris, Londres, 1947-1957. L'âge d'or

NATIONAL GALLERY OF CANADA

MUSÉE DES BEAUX-ARTS DU CANADA

9 October 2009 to 17 January 2010

Du octobre 2009 au 17 janvier 2010

Gabor Szilasi: The Eloquence of the Everyday

Gabor Szilasi. L'éloquence du quotidien

16 October 2009 to 17 January 2010

Du 16 octobre 2009 au 17 janvier 2010

Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking

Uuturautiit. Cape Dorset célèbre 50 ans de gravure

23 October 2009 to 3 January 2010

Du 23 octobre 2009 au 3 janvier 2010

The Drawings and Paintings of Daphne Odjig: A

Retrospective Exhibition

Les dessins et peintures de Daphne Odjig. Une exposition

rétrospective

23 October 2009 to 3 January 2010

Du 23 octobre 2009 au 3 janvier 2010

Miller Brittain: When the Stars Threw Down Their Spears

Miller Brittain. Quand les étoiles jetèrent leurs lances

THE LIBRARY OF CHARLES COMFORT

16 September-24 December 2009

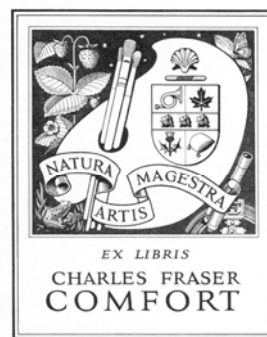
National Gallery of Canada

Library and Archives

Charles Fraser Comfort was a distinguished

Canadian artist who served as Director of the National Gallery from 1960 to 1965. His long career was marked by friendships with Canadian artists, service abroad as an official war artist, and steadfast commitment to artistic practice and teaching. The thirty-two items from Comfort's

personal library included in the exhibition reflect a multitude of interests and associations forged during a lifetime devoted to the arts in Canada.



CALL FOR PROPOSALS

Archives Association of Ontario
2010 Annual Conference, Barrie, Ontario
June 16-18, 2010

From Daguerreotypes to Flickr: Grappling with the Archival Image in an Era of Technological Change

Most archivists possess hundreds or even thousands of photographs in their repositories that document a myriad of genres, including portraits of prominent as well as ordinary individuals, important local events, buildings, school photos as well as street scenes. During an on-line dialogue, there was even a reference to a collection of pothole photos held by a large municipal archives that will remain nameless! In regards to format, they likely run the gamut from daguerreotypes, tin types, cartes de visites, Kodachrome, 35 mm film and prints in black & white and colour, and most recently, digital images. Each poses its own challenges to an archivist. In turn, new technologies have afforded archivists with opportunities to better describe, display and disseminate their graphic material to a much broader audience.

The 2010 AAO conference in Barrie aims to explore this theme in a broad and interdisciplinary manner. The Program Committee is seeking proposals from individuals from different disciplines and professions that tackle a wide array of topics dealing with the management and use of archival photographs, both physical and digital, including, but not limited to papers which examine:

- Archival appraisal of photograph collections
- Preservation of photographs
- Arrangement and description of graphic material
- Challenges and opportunities of copyright for photographs
- Use of photographs in outreach initiatives and educational programming
- The priorities and pitfalls of digitization
- Graphic material and reference services
- The impact of new technologies and software on archives today, including Adobe PhotoShop, Flickr and social networking tools like Facebook

Submitting Proposals

The Program Committee will accept both individual submissions for a paper as well as session proposals consisting of two or three participants and a chairperson. The proposals should include the name of the speaker(s), job title(s), institution(s), title of the paper(s) as well as a description of the paper or session. Submissions should not exceed 300 words in length.

THE DEADLINE FOR PROPOSALS IS FRIDAY
NOVEMBER 13th 2009

Session proposals and any questions should be directed to the Program Chair:

Ellen Scheinberg, Ph.D.
Director, Ontario Jewish Archives
416-635-2883 ext. 5187
escheinberg@ujafed.org



ARLIS/NA MOQ

Art Libraries Society / North America
Montreal Ottawa Quebec
<http://arlistmoq.library.concordia.ca>

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Ont collaboré à ce numéro

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