

## Message de la Présidente 1999

### Un bilan, pour mieux penser l'avenir ...

Au moment de rédiger le rapport annuel d'ARLIS/MOQ pour l'année 1999, il m'est apparu avec une clarté nouvelle que notre vie associative traverse actuellement une phase déterminante. J'aimerais partager avec vous le fruit de ces réflexions quant aux enjeux qui sont au cœur de l'activité de notre section.

Plusieurs événements récents témoignent de la maturité acquise par ARLIS/MOQ au fil des ans. L'adoption en 1999 d'une signature visuelle qui identifiera désormais la section dans ses entreprises communicationnelles constitue un symptôme indéniable de cette maturité. Toujours sur le plan des communications, la section utilise depuis quelques années le courriel et les listes de discussion; elle songe maintenant à se donner une vitrine Web et à développer des outils de référence électroniques.

La création de trois nouveaux comités de travail il y a de cela deux ans, a favorisé la cohérence des actions et des projets menés par notre regroupement. Le recrutement de nouveaux adhérents fait l'objet de campagnes concertées. Les activités de levée de fonds génèrent, sur une base régulière, des revenus substantiels tout en fournissant l'occasion aux membres de participer à des événements placés sous le signe des réjouissances. Les bourses de développement professionnel favorisent l'épanouissement et l'implication des membres qui ne peuvent toujours compter sur un soutien institutionnel.

Alors qu'elle entame sa quatorzième année d'existence, la section a cumulé une histoire significative en terme de bénévolat. Près du quart du membership est activement impliqué au sein du comité exécutif ou d'un comité de travail. La plupart de ses membres ont œuvré au niveau de l'organisation de la conférence annuelle d'ARLIS/NA tenue à Montréal en 1995, ont agi ou agiront à titre d'hôte

## Message from the 1999 President

### Thinking about the future, an assessment...

As I was preparing the ARLIS/MOQ annual report for 1999 it became clear to me that our association is currently undergoing a defining phase. I would like to share with you some of my thoughts regarding certain issues which are at the heart of our chapter's activities.

Recent events testify to the level of maturity which ARLIS/MOQ has reached over the years. The adoption of an official logo in 1999 will identify our section in all of its future communications, representing an undeniable sign of its maturity. For several years the chapter has made use of electronic mail and discussion groups. It is now looking into creating a web page, and developing electronic reference tools.

The creation of three new committees two years ago, has served to focus and enhance our chapter's activities and projects. The recruitment of new members has been the subject of concerted campaigns. Fundraising activities provide substantial income on a regular basis, while at the same time giving members a chance to take part in worthwhile events. The professional development awards give members who cannot always rely on institutional support the opportunity to also become involved.

Approaching its 14th year of existence, the chapter continues to maintain an impressive volunteer tradition. Almost one quarter of our membership is either active within the executive committee, or within a working committee. Most of our members volunteered at the 1995 organization of the ARLIS/NA annual conference held in Montreal; were active as hosts for one of the

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de l'une des journées de rencontre de la section, travaillent au sein des équipes *ad hoc* mises sur pied pour les projets spéciaux, etc. Plusieurs s'impliquent également au sein des comités ou des jurys d'ARLIS/NA.

Or, il n'y a pas que la section qui change : son environnement subit des mutations significatives. L'impact de la diminution généralisée des ressources dévolues aux services documentaires continue à se faire sentir : le contexte au sein duquel évoluent les professionnels de la documentation est de plus en plus exigeant. De création relativement récente, ARLIS/Canada et ARLIS/Ontario lancent actuellement de plus en plus de projets dans lesquels s'investissent activement plusieurs membres d'ARLIS/MOQ.

Une baisse de participation a été constatée lors des deux rencontres annuelles d'ARLIS/MOQ en 1999. Seulement 14 personnes ont participé à la rencontre de Joliette, tandis que 19 personnes étaient présentes à la rencontre de travail à Ottawa (au moins 25 membres d'ARLIS/MOQ sont venus à la rencontre d'Ottawa, mais certains ont dû quitter après le premier jour ou étaient mobilisés par des activités d'ARLIS/Canada ou d'ARLIS/Ontario au même moment). Le fait, exceptionnel, que les deux rencontres se soient déroulées en dehors de Montréal explique en partie cette situation. Il faudra toutefois songer dans l'avenir à un effort particulier pour encourager la participation des membres à ces occasions, vitales, d'échange et de concertation.

Avec seulement quelques dizaines de membres à son actif, notre section doit songer aux stratégies susceptibles de maintenir son dynamisme et la pertinence de ses interventions. Afin de bien répondre aux besoins des spécialistes qui œuvrent dans le domaine de l'information en art, en architecture et en ressources visuelles dans les régions de Montréal, d'Ottawa et de Québec, ARLIS/MOQ doit bien cibler ses objectifs. Les défis à relever? Favoriser l'implication de ses membres. Consolider ses effectifs. Élargir sa base par le recrutement de nouveaux adhérents. Développer des projets à la fois réalistes et pertinents, susceptibles de mobiliser ses membres.

Je m'en voudrais de ne pas profiter de cette tribune pour souligner l'excellent travail effectué par mes collègues du comité exécutif 1999. C'est avec la plus totale confiance que je passe le relais de la présidence à Pierre Boisvert. Je tiens à remercier également toutes les personnes qui se sont impliquées au cours de l'année. Ce fut un plaisir de collaborer avec vous... et je sais que nous aurons encore l'occasion de savourer ces précieuses complications professionnelles !

*Danielle Léger*  
Présidente 1999

chapter's meetings; or worked as part of a team on special projects, etc. Many others remain active within ARLIS/NA committees and juries.

Not only is the chapter evolving, but its environment is also undergoing significant changes. The general decrease in resources allotted to information services continues to have an impact; and the context in which our professionals perform has become increasingly more demanding. The more recently formed ARLIS/Canada and ARLIS/Ontario have also undertaken an increasing number of projects which involve ARLIS/MOQ members.

We noticed a decrease in attendance for the two general meetings in 1999. Only 14 members attended the meeting in Joliette, while 19 were present at the Ottawa business meeting (at least 25 MOQ members made it to Ottawa, although some had to leave after the first day, or were otherwise involved in either ARLIS/Canada or ARLIS/Ontario activities being held at the same time). The fact that both meetings were held outside of Montréal partially explains this situation, but a special effort to encourage members to participate in these vital opportunities for exchange and dialogue must be made in the future.

With only a few active members, the chapter must devise new strategies which will maintain the dynamism and relevance of its programs. ARLIS/MOQ must clearly define its objectives so that it can respond to the needs of specialists working with art, architecture and visual resources in the Montreal, Ottawa, and Quebec areas. What are the challenges we must now face? To encourage the involvement of our members; to maintain our membership; to broaden our base by recruiting new members; and to develop realistic and relevant projects that will mobilize our members.

I would like to take this opportunity to underline the excellent work carried out by all of my colleagues on the 1999 executive committee. It is with great confidence that I entrust the presidency to Pierre Boisvert. I would also like to thank all the individuals who were involved in the chapter's activities throughout the past year. It was a pleasure to work with all of you ... and I look forward to the opportunities that will bring us together in the future.

*Danielle Léger*  
President 1999

## Message du Président

### Quelques avenues...

Danielle Léger vient de présenter un bilan auquel il n'y a rien à ajouter tant sa vision est claire et inspirante. Elle a été une présidente hors pair : son sourire, sa discrète efficacité, sa générosité ont été un atout précieux : en notre nom à tous, je lui dis un énorme merci !

Notre association, fondée au siècle dernier (!), a été dirigée par treize femmes et un homme qui y ont investi temps et énergie, qui l'ont structurée et l'ont menée à ses

« grandeurs ». Elle a aussi été appuyée par des dizaines de personnes qui, anonymement et avec enthousiasme, ont accompli mille tâches, de sorte qu'ARLIS/MOQ est bien vivante et respectée. À tous, je veux dire mon admiration et mes remerciements. Permettez-moi de solliciter avec confiance votre appui pour que ce passage au nouveau siècle se fasse dans le progrès et l'harmonie.

Mon objectif principal, au cours de l'année qui vient sera de consolider les acquis et, si possible, de léguer à ceux et celles qui viendront un organisme en excellente forme « morale » et financière.

Avec l'aide de Luce Anne Courchesne, responsable des membres, qui a déjà entrepris des démarches concrètes et qui mérite toute notre reconnaissance, il ne fait pas de doute qu'il faudra consolider et développer nos effectifs à Québec. Tous, nous comprenons qu'il est vital d'assurer une représentation forte dans cette belle région. Soyons donc des ambassadeurs de la section auprès de connaissances ou de collègues, disons-leur que leur présence nous est précieuse et persuadons-les qu'ARLIS/MOQ peut leur apporter de la couleur dans leur vie professionnelle et l'amitié de charmantes personnes ...

Pour l'heure, nous nous consacrons à préparer l'assemblée générale du printemps qui aura lieu le 5 mai à Montréal. Notre objectif est d'assurer à tous les membres une journée de découvertes en des lieux de cinéma et de bonne chère où ils pourront venir en grand nombre partager leurs expériences avec les collègues.

Au chapitre de l'engagement, permettez-moi de vous rappeler que l'équipe de MOQDOC (dirigée par Joanne Déry) a besoin d'aide : qui se sent prêt ?

Enfin, l'équipe des levées de fonds, après deux saisons spectaculaires, se trouve épuisée : qui veut prendre la relève ? Un immense merci à Gisèle Guay et à Claire Goldman qui ont fait des prodiges. (N'oubliez pas : l'argent étant le nerf de la guerre, cette activité est

## Message from the President

### Some inroads...

Danielle Léger has presented an annual report of such clarity and inspiration that it requires no additional comment. She was a president without equal: her smile, her quiet efficiency and her generosity were a precious asset. On behalf of everyone, a huge thank you!

Our association, founded in the last century (!), has been headed by thirteen women and one man, who invested their time and energy, gave it structure, and led it to its present excellence. It has also been supported by dozens of members who, anonymously and enthusiastically, have completed thousands of tasks, so that ARLIS/MOQ remains very much alive and well-respected. To all of these people, I would like to express my admiration and my gratitude. I hope you will permit me to count upon your support so that we can move into the new century under the sign of progress and harmony.

My main objective during this coming year will be to consolidate what has already been accomplished and, if possible, to bequeath to those who will follow, an organization with an excellent morale and financial status.

With the help of our membership secretary Luce Anne Courchesne, who has already taken some concrete steps and merits our recognition, there is no doubt that we must solidify and increase the number of our members in Quebec City. I think we all agree that it is imperative to ensure strong representation from this lovely region. So let us be ambassadors for the chapter with our acquaintances or colleagues. Let them know that their participation is valuable and let us persuade them that ARLIS/MOQ can bring colour and the friendship of charming people into their professional lives.

At the moment we are busy organizing the spring meeting, which will be held in Montreal on May 5. Our goal is to offer the members a day of discovery in places devoted to cinema and good food; we hope many of you will attend and use this opportunity to exchange news and experiences with your colleagues.

Regarding committee participation, I would like to remind you that the MOQDOC editorial board (headed by Joanne Déry) needs members: who is willing to participate?

Finally, the current members of the fundraising committee, after two spectacular seasons, need to take a break; who would like to take up the challenge? A huge thank you to Gisèle Guay and Claire Goldman who did wonders! (Remember: "money is the sinew of war" -

essentielle à la poursuite de plusieurs activités).

La section ARLIS/MOQ est un lieu de rassemblement et d'échange où règnent l'esprit d'entraide, la joie et la bonne humeur : puissions-nous, sous ce toit, nous retrouver toujours plus nombreux et passionnés !

*Pierre Boisvert*  
Président

fundraising is essential to the pursuit of many of our activities.)

Our team has always radiated joy, good humour and mutual support: let's do more of the same this year !

*Pierre Boisvert*  
President

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Ont également collaboré à ce numéro:  
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Patrick,

Melinda Reinhart, et L. Van der Bellen  
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## Message de la rédactrice en chef

C'est avec plaisir que l'équipe de MOQDOC vous présente ce numéro. Je tiens à remercier non seulement nos collaborateurs et collaboratrices pour leurs articles stimulants et instructifs mais aussi, tout particulièrement, John Latour pour la mise en page et Peter Trepanier pour son aide et son encouragement.

Vous trouverez dans ce numéro les messages de nos présidents Pierre Boisvert et Danielle Léger ainsi qu'un compte rendu des réunions de Joliette et d'Ottawa. Vous lirez avec intérêt l'article de Danielle Léger sur le livre d'artiste, un article de Rosemary Haddad sur un encan silencieux, un article de Renata Guttman sur la bibliothèque du CCA, un article de Jill Patrick sur la bibliothèque de l'OCAD, un article de L. Van der Bellen sur de nouveaux espaces d'exposition pour les livres au Musée des beaux-arts du Canada, une mise à jour de la liste des "index-maisons" sur l'art canadien préparée par Joanne Déry et un article de Cyndie Campbell sur un instrument de recherche pour les expositions du Musée des beaux-arts du Canada.

Comme mentionné lors de notre dernière rencontre, je vous rappelle que je passerai le flambeau à une nouvelle équipe l'an prochain et que j'aimerais préparer le dernier numéro avec elle. Si vous êtes intéressé à relever ce défi, n'hésitez pas à communiquer avec moi.

J'espère que vous apprécierez ce numéro. À nouveau, un gros merci à toutes les personnes qui y ont collaboré.

Je vous souhaite une bonne lecture.

*Joanne Déry*  
Rédactrice

## Message from the Editor

It is with great pleasure that the MOQDOC team is presenting this issue. I would like to thank not only our contributors for their enlightened and constructive articles but most especially John Latour for the layout and Peter Trepanier for his help and his encouragement.

In this issue you will find messages from our presidents Pierre Boisvert et Danielle Léger, as well as reviews from our meetings in Joliette and Ottawa. You will be interested to read Danielle Léger's article on artists' books, an article by Rosemary Haddad on our silent auction, an article by Renata Guttman on the CCA Library, an article by Jill Patrick on the OCAD Library, an article by L. Van der Bellen on the new exhibition space for books at the National Gallery, an update of the in-house indexes on Canadian art by Joanne Déry, and an article by Cyndie Campbell on a finding aid for exhibitions at the National Gallery of Canada.

As I mentioned at our last meeting, I will be passing on the torch to a new editorial team in the year to come, and I look forward to working with them. If you are interested in giving us a hand, please don't hesitate to contact me.

I hope that you will enjoy this issue. Again, many thanks to all the members who have collaborated on this issue.

Bonne lecture.

*Joanne Déry*  
Editor

## Rencontre du printemps de la section ARLIS/MOQ, le vendredi, 18 juin 1999, à Joliette

La rencontre des membres du printemps 1999 s'est déroulée à Joliette le 18 juin. Lors de cette journée intitulée «Art, musique et patrimoine religieux», la section était accueillie par le Musée d'art de Joliette. On nous a offert une visite guidée de l'exposition et des collections permanentes (ces dernières incluent une collection d'objets religieux qui fait la renommée du musée) et deux expositions temporaires qui exploraient les interrelations entre les arts visuels et la musique (la musique représentant un élément-clé de la vie culturelle à Joliette).

La rencontre de travail a donné aux membres l'occasion de voter sur des propositions préliminaires de logo pour la section et d'explorer la possibilité d'assurer la présence d'ARLIS/MOQ sur le web. Nous avons également examiné la possibilité de produire une mise à jour de l'édition 1989 du *Répertoire des dossiers verticaux en art et en architecture dans les régions représentées par ARLIS/MOQ* qui avait connu un vif succès; puisque ce type de collections représente une ressource essentielle pour les chercheurs du domaine, la section pourrait éventuellement élargir le projet de façon à mener une enquête sur l'état actuel de ce type de collections dans la région. La question de la création d'un éventuel consortium de bibliothèques pour l'acquisition de publications électroniques a également été abordée.

En après-midi, le Père François Lanoue a partagé avec nous sa connaissance approfondie de l'histoire sociale et culturelle de Joliette. Nous avons découvert le rôle particulièrement actif joué par les Clercs de Saint-Viateur, un ordre religieux qui a favorisé le développement de la musique, de l'architecture et des arts visuels dans la région de Joliette.

par *Danielle Léger*



## Rencontre d'automne de la section ARLIS/MOQ, les 17 et 18 octobre 1999, à Ottawa

Les 17 et 18 octobre, les membres d'ARLIS/MOQ se sont réunis à Ottawa pour participer à une rencontre organisée par ARLIS/Canada sous le thème "ARLIS/Canada à l'aube du millénaire". Les membres d'ARLIS/MOQ en ont profité pour tenir leur réunion de travail.

Lors de ces deux journées, nous avons assisté à plusieurs conférences ou ateliers, telle une présentation sur les "Initiatives récentes de numérisation d'images" avec Kelly Richmond du Art Museum Image Consortium (Amico), Rina Pantalony du Réseau canadien d'information sur le patrimoine (RCIP) et Monsieur Douglas du Electronic Library Image Service for Europe (Elise). Nous avons aussi assisté à un échange sur le droit d'auteur et sur les acquisitions en consortium.

Nous avons aussi pu, lors du cocktail offert par la bibliothèque, visiter l'exposition "Feuilles pastorales: Virgile et le livre d'artiste". En soirée lors d'un somptueux repas, nous avons assisté au lancement du livre "Artistes au Canada". Les gens ont également pu visiter, au choix, les expositions du Musée, l'Ambassade de France ou le nouvel édifice des Archives nationales à Gatineau.

La rencontre fut des plus agréables et cela nous a permis d'échanger non seulement avec nos collègues de la région de Montréal ou d'Ottawa, mais aussi avec nos collègues de l'Ontario qui ont participé à l'événement.

par *Joanne Déry*



## The National Gallery of Canada Inaugurates New Exhibition Space for Books

The foremost art library in the country, the Library of the National Gallery of Canada, is well known for its rich and varied collections in all fields pertaining to Canadian and Western visual arts. The installation in 1998 of an elegant and spacious semi-circular exhibition case at the entrance of the Library's reading room provides a welcome opportunity for staff to introduce visitors to some of the "treasures" from the Library's numerous special collections. Of three to four months duration, the displays are curated principally by Library staff. Many visual delights reward those who take the time to view the displays. Book arts have been accorded a prominent place in at least three of the five exhibitions held to date.

The first exhibition, *Invading the Book: Recent Acquisitions of Artists' Books and Multiples*, included fifty bookworks produced chiefly during the 1990s by Canadian and American artists. The books were acquired to complement and continue the archival collections of Toronto's Art Metropole, donated to the Library in 1999. For twenty-five years, Art Metropole had an important documentation centre for avant-garde and experimental art. They did pioneer work in collecting, cataloguing, distributing, and making these works known in Canada and abroad.

The third exhibition, *A Poesy: Selected Works by Ian Hamilton Finlay*, featured finely printed books, booklets, poem prints, posters, and cards by the versatile Scottish poet-philosopher-sculptor-graphic artist-landscape gardener and publisher. Issuing his works mostly from his own Wild Hawthorn Press since the 1960s, Finlay uses typography and calligraphy to design his elegant and spare but colourful visual and verbal images. The text of the catalogue was expanded to include the artist's own reflections.

The fourth exhibition, *Pastoral Leaves: Virgil and the Livre d'Artiste in France*, was devoted to traditional livres d'artistes: sumptuous limited editions of Virgil's poetry printed on the hand press, often with specially cast type for the text, using handmade papers. Original graphic art by noted French artists illustrates the works: Aristide Maillol's woodcuts (*Les Eglogues*, 1926, published in Weimar at the Cranach Press of Count Kessler and *Les Géorgiques*, Paris, 1950); etchings of André Dunoyer de Segonzac (*Les Géorgiques*, Paris, 1947); and colour lithographs by Jacques Villon (*Les Bucoliques*, Paris, 1953).

The two remaining exhibitions to date featured books in more familiar formats: *Rare Canadiana* was a selection of over 40 Canadian and foreign imprints, dating from the beginning of the 19th century to the 1950s. The exhibition illustrated works acquired by the Library for their potential interest to art historians: books illustrated by Canadian artists, including children's books; finely printed books and those containing views of Canada; pamphlets and ephemera relating to arts organizations and events or as evidence of graphic designs by Canadian artists; and finally exhibition and trade catalogues. The fifth and most recent exhibition, *Gifts: Donations to the Library Collections*, honours the many donors and their generosity. Gifts whether in the form of important single items; legacies of entire private libraries of artists, art historians and dealers; or funds for acquisitions in designated fields are invaluable to libraries and help them to enrich their collections with rare and scarce out-of-print materials. On view were many interesting items: mediaeval manuscript leaves, chromolithographed greeting cards, early Italian imprints, a seventeenth century edition of Dürer's famous treatise on human proportions, and works on Canadian exploration and travel.

Each exhibition is accompanied by a slim attractive folded brochure of uniform size (28 x 14 cm). It usually comprises three pages of text with an imaginative cover subtly echoing the theme of each display. All items are listed, as there are no case captions. Succinct but informative notes discuss the scope and contents of the display, and incidentally, also offer us insights into the library's holdings and collection policies. The brochures are issued in English and French as separate fascicules. They are available free of charge from the Library. Recently, these models of fine graphic design were selected for a 2000 Katharine Kyes Leab & Daniel J. Leab *American Book Prices Current* Exhibition Catalogue Special Award for best exhibition catalogue series.

by *L. Van der Bellen*

Rare Book Librarian (Retired)  
National Gallery of Canada

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## Trois médiums pour mieux connaître le livre d'artiste québécois: l'exposition, le web et l'imprimé

En novembre 1999, la Bibliothèque nationale du Québec a accompli un admirable triplé du côté de ses collections spéciales :

- inauguration de l'exposition *Le scénario visuel de la page : 100 livres d'artistes* (présentée de novembre 1999 à janvier 2000 à l'Édifice Saint-Sulpice de la BNQ)<sup>1</sup>;
- présentation du nouveau site de la collection numérique de livres d'artistes et d'ouvrages de bibliophilie diffusé sur le Web<sup>2</sup>;
- lancement officiel du quatrième *Répertoire des livres d'artistes au Québec* (couvrant la période 1993-1997).

D'abord l'exposition : florilège de pièces choisies, prélevées sur une collection comptant un millier de titres, les oeuvres présentées ont été produites entre 1989 et 1998. Tant le texte de présentation de notre collègue Sylvie Alix, responsable de la collection de livres d'artistes et d'estampes à la BNQ, que la liste des oeuvres offrent l'occasion d'un exercice de catégorisation du livre d'artiste – *livre-objet, livre-témoin, album d'estampes, livre de graveur, d'artiste-relieur, d'infographiste, graphzine, catalogue d'artiste, etc.* – qui témoigne de la multiplicité de ses formes actuelles. La nomenclature des techniques – *lithographie, sérigraphie, photographie, impression offset, au laser, photocopie, etc.* –, des matériaux et des composantes – *Pierre, os, peau de chevreau, tissu, plexiglas, cellophane, mécanisme de machine à écrire, disquettes, etc.* – est également significative.

Dans ce projet, Sylvie Alix associe avec justesse le livre d'artiste contemporain à «un acte de communication plastique et esthétique», souligne le procédé de mise en séquence de textes et d'images qui apparente cette forme d'art au médium du cinéma et démontre comment s'y tisse souvent un rapport éloquent entre les registres textuel et visuel.

La conception même du site Web qui permet de consulter plus de 300 livres d'artistes et ouvrages de bibliophilie (ce nombre sera bientôt porté à 500) appuie de façon convaincante l'analogie avec le cinéma. Ici, par exemple, l'internaute peut se faire «son propre cinéma» en activant une prise de vue panoramique d'un livre d'artiste et en appelant, à sa guise, des plans rapprochés. Les ouvrages sont reproduits intégralement : on trouve ici rassemblées plus de 6400 pages issues d'un minutieux travail de numérisation. Cinq clés d'accès sont offertes : *Titres, Artistes, Écrivains, Éditeurs et Relieurs*. Cet outil de recherche allie une simplicité des moyens et une intelligence des dispositifs de présentation, simulant efficacement les conditions de l'expérience du livre d'artiste.

Quatrième jalon d'une entreprise d'inventaire couvrant la production du livre d'artiste au Québec depuis 1900, le répertoire 1993-1997 recense 281 titres, de José Acquelin à Henriette Valium. Outre ses notices détaillées, soigneusement composées, l'ouvrage comprend un essai substantiel où Sylvie Alix analyse les tendances actuelles du livre d'artiste au Québec. Parcourant le spectre qui va de la tradition bibliophilique aux approches contemporaines, elle discute notamment du livre de graveur et de l'album d'estampes, évoque les «installations miniatures» du livre-objet et s'intéresse au phénomène de l'artiste qui se fait éditeur («l'édition d'artiste»).

Cette triple opération de la BNQ est exemplaire en ce qu'elle nous permet d'examiner un corpus exceptionnel sous toutes ses coutures, dans toute sa richesse, dans toute sa complexité. Et aussi, en ce qu'elle nous lègue de précieux outils pour poursuivre la réflexion à ce sujet.

par *Danielle Léger*

Société des musées québécois

(Bibliothèque nationale du Québec, depuis avril 2000)

<sup>1</sup> L'exposition était également présentée du 12 au 16 avril 2000 au Salon international du livre de Québec, après un séjour à la Maison des Arts de Laval en février.

<sup>2</sup> <http://www2.bibliat.gouv.qc.ca/artiste/accueil.htm>

## The CCA Library *En chantier*

The Centre Canadien d'Architecture/Canadian Centre for Architecture recently celebrated its tenth anniversary. Numerous special activities marked the occasion and a major exhibition entitled *En chantier : Les collections du CCA, 1989-1999/ En chantier: The Collections of the CCA, 1989-1999* was on view from 24 November 1999 to 30 April 2000.

*En chantier* was dedicated to the many donors who have helped enrich the CCA collections over the years. Sketches, drawings, archival materials, photographs, models, books and periodicals traced five centuries of architectural history; the theme of the exhibition was the constant construction and re-construction of the collections as new objects create new relationships with existing objects, and as objects and ideas are interpreted and re-interpreted by scholars and curators.

Most of the books and periodicals and some of the objects in the exhibition came from the CCA Library collection. The CCA Library has always been privileged to have its holdings of books, periodicals and objects considered as museum collection items as well as an information resource. Most exhibitions originating at the CCA have included a documentary component and *En chantier* provided a distillation of the history of architectural publishing through its featured works.

The theme of the first gallery was "The Emergence of the Architectural Book", a stellar selection of early illustrated books and architectural treatises on the orders of architecture<sup>1</sup>, on fortifications and the art of war<sup>2</sup>, on domestic architecture (featuring the architect's own house)<sup>3</sup>, and on palace design<sup>4</sup>. A breathtaking visual description of the visit of the Empress of Austria to Prague<sup>5</sup> served to underline the role of architecture as a backdrop to history, a role we have become accustomed to taking for granted in news videos, and films. An outstanding Renaissance book<sup>6</sup>, a 16<sup>th</sup> century compilation of three influential treatises, summed up the power of print in the furthering of knowledge.

Further into the exhibition the extraordinary influence of periodical publications on the development of twentieth century architecture was highlighted by selections from the Library's excellent holdings of avant-garde and radical magazines<sup>7</sup>. The presence in the exhibition of the archives of some of these publications underlined the richness of materials available to scholars and the encompassing nature of the institution's holdings.

A copy of Frank Lloyd Wright's *When Democracy Builds*<sup>8</sup>, heavily annotated by the author, provided a unique insight into the development of his ideas, many of the revisions appearing in his later publication *The Living City*<sup>9</sup>.

New explorations in architectural theory have led in some cases to the book being liberated from its bindings in order to illustrate new ideas, as in the boxed serigraphed acetate sheets of Peter Eisenman's *Moving Arrows, Eros and other Errors*<sup>10</sup>. In the final gallery the publishing trail culminated with the highly visible Rem Koolhaas book *S,M,L,XL*,<sup>11</sup> described in the exhibition as "at once an architect's monograph, a dictionary, a theoretical treatise, a manifesto, and a meditation on the 'post-architectural landscape' of today".

Architectural toys, both retrospective and contemporary, form an important collection within the Library holdings. Visitors to *En chantier* were greeted by outstanding examples of toys, produced in series and as original prototypes: a reminder that making architecture, at least in this form, is within the grasp of everyone.

The catalogue *En chantier : Les collections du CCA, 1989-1999/ En chantier: The Collections of the CCA, 1989-1999* is available from the CCA Bookstore (<http://cca.qc.ca/bookstore>).

par *Renata Guttman*

Centre canadien d'architecture

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- <sup>1</sup> Sebastiano Serlio, Regole generali di architettura, (Venice, 1537)  
Joseph Boillot. Nouveaux pourtraitz et figures de termes, (Langres, 1592)
- <sup>2</sup> Matthias Dögen, L'architecture militaire moderne, (Amsterdam, 1648)  
Pietro Ruggiero, La militare architettura, overo, Fortificatione moderna, (Milan, 1661)  
Roberto Valturio, Opera de facti e precepti militari, (Verona, 1483)
- <sup>3</sup> Joseph Furtttenbach, Architectura privata, (Augsburg, 1641)
- <sup>4</sup> Amedeo di Castellamonte, Venaria reale, (Turin, 1674)
- <sup>5</sup> Johann Heinrich Ramhoffscky, Drey Beschreibungen, (Prague, 1743)
- <sup>6</sup> Albrecht Dürer, Underweysung der Messung, (Nuremberg, 1525)  
Bound with:  
Euclid. Geometricorum elementorum libri XV, (Paris, 1516)  
Bound with:  
Vitruvius Pollio. De architectura, (Venice, 1511)
- <sup>7</sup> G (Berlin, Germany, 1923-1926); Oppositions (New York, 1973-1984); Shelter (Philadelphia, Pa. 1932-1939);  
Sovremennaia arkhitektura: SA (Moscow, 1926-1930); Stavba (Prague, Czechoslovakia, 1922-1937/8);  
Zivot (Prague, Czechoslovakia, 1921-1948)
- <sup>8</sup> Frank Lloyd Wright, When Democracy Builds, (Chicago: University of Chicago Press, 1945)
- <sup>9</sup> Frank Lloyd Wright, The Living City, (New York: Horizon Press, 1958)
- <sup>10</sup> Peter Eisenman, Moving Arrows, Eros and Other Errors: Peter Eisenman, an Architecture of Absence, (London: Architecture Association, 1986)
- <sup>11</sup> Rem Koolhaas, Small, Medium, Large, Extra-Large: Office for Metropolitan Architecture, (Rotterdam: 010 Publishers, 1995)
-

## Rediscovering Treasures in the Library of the Ontario College of Art & Design (OCAD)\*

This summer, OCAD's Dorothy H. Hoover Library moved from very cramped quarters at 100 McCaul Street to a much larger space at 113 McCaul. The new, modern facility is approximately three times the size of the Library's former location. In addition to more room for the College's extensive collection of art and design books, periodicals, slides, and electronic media, the new Library provides a group study room, screening room, copystand camera, photocopy centre, and seating capacity for approximately 125 students -- a big increase over the 28 seats in the Library's previous location. To improve service for students the Library has also added additional staff members: a Reference Librarian (Irene Puchalski, a former MOQ member!) and a Circulation Assistant. During the move, library staff rediscovered several unique and valuable treasures among the more than 2,000 books which had been consigned to storage due to lack of space.

Among these treasures is a complete set of *Aspen: The Magazine in a Box* (1965-1971) which was donated to the College by Allan Fleming. Illustrated here\* is the Fab issue, designed by Andy Warhol and David Dalton, with contributions from Lou Reed, Robert Shelton, Bob Chamberlain, Peter Walker, The Velvet Underground, and Timothy Leary. This box contains the first and only edition of the "Exploding Plastic Inevitable," a composite of underground newspapers, an underground movie flip book, and the proceedings from the Berkeley Conference on LSD in the form of a Ten Trip Ticket Book.

Also discovered in the Fleming collection was a very rare copy (#91 of a limited edition of 100) of *Behind the Veil: A Poem by James DeMille*, published in Halifax by T.C. Allen & Co. in 1893. A number of rare children's books were found in the Robert Holmes collection, including a copy of *Mon Village. Ceux qui n'oublent pas: Images et Commentaires par l'Oncle Hansi*, a turn-of-the-century reminiscence of childhood in an Alsace-Lorraine village. The book, illustrated in Canada, was published in Paris by H. Fleury, around 1915. Discovered in the Nora Vaughan collection was a deluxe edition, bound in embossed and gilt titled leatherette, of *Texas Wild Flowers* by Eliza Griffin Johnston. This book contains 101 full-page reproductions of watercolours prepared by the author between 1840 and 1850 for her husband, General Albert Sidney Johnston.

The Dorothy H. Hoover Library at OCAD has been the recipient of many donations and bequests over the years. Among these is a very rare edition of *Fifty Original Leaves from Medieval Manuscripts, Western Europe: XII-XVI Century*, presented to the College by Buntin Reid Paper in 1955. Included are illuminated vellum leaves in Latin text from a late XIIIth Century Missal (Missale Bellovacense) in transitional Gothic script and a mid-XVth Century Book of Hours (Horae Beatae Mariae Virginis) in angular Gothic script. These and other leaves were produced in Benedictine, Franciscan, Carthusian, Dominican and other scriptoria, and 25 of the 50 are illuminated with burnished gold or silver. The manuscript leaves were accumulated by Dr. Otto Ege, Dean of the Cleveland Institute of Art, and Lecturer on History of the Book at the School of Library Science, Case Western Reserve University. The Pontifical Institute of Medieval Studies (University of Toronto), the Melbert B. Cary Jr. Graphic Arts Collection at the Rochester Institute of Technology, Georgetown University, and the United States Library of Congress, are among other libraries that received editions created by Dr. Ege.

Several collections, previously stored in boxes, are being moved into the new Library where they will be catalogued and made accessible to researchers. These include books donated to the College by Robert Holmes, William W. Alexander, J.W. Beatty, Fred H. Brigden, William Colgate, Fred S. Haines, Dorothy H. Hoover, C.W. Jefferys, C.M. Manly, George Foord, Alan Fleming, George Reid, Mary Wrinch, H. Stanisfield, George Pepper and Nora Vaughan.

The new Dorothy H. Hoover Library and its many treasures may be found at 113 McCaul Street on the 2nd floor.

by *Jill Patrick*

Director  
Dorothy H. Hoover Library  
Ontario College of Art & Design

\*This article is reprinted with revision with permission from OCAD *Sketch* (Fall 1999) : 8-9. The original article includes coloured images of a number of the items cited in the text.

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## Le Panier d'ARLIS/MOQ à Pittsburgh

A l'occasion du congrès d'ARLIS/NA à Pittsburgh, un encan « silencieux » s'est tenu afin de soutenir le fonds des bourses d'étude. ARLIS/MOQ s'est distinguée en présentant un ravissant panier à pique-nique garni de cuir, rempli de délices à saveurs « canadiennes », d'une jolie sculpture inuit en stéatite et de charmants petits objets. Le panier était décoré de rubans bleu, blanc et rouge. Il arborait fièrement les drapeaux du Canada et du Québec, et même un drapeau MOQ « maison ». Il a tout de suite attiré tous les regards, a fait l'objet de bien des conversations, et a provoqué des mises passionnées. À la fin, une chaude lutte s'est engagée entre Paula Baxter de la New York Public Library et Julie Cencebaugh de la Cencebaugh Contemporary (galerie spécialisée en livres d'artistes) de New York et c'est Julie qui l'a emporté pour la rondelette somme de 375,00 \$US. Un chaleureux merci à tous les participants et bravo à ARLIS/MOQ !

par *Rosemary Haddad*

P.S. Rosemary Haddad a reçu un gentil mot de remerciement de Julie Cencebaugh qui avoue avoir grande hâte d'organiser un pique-nique à Central Park et de goûter aux délices canadiennes. Selon elle, les chocolats étaient délicieux !

## ARLIS/MOQ Basket in Pittsburgh

A Silent Auction was held during the ARLIS/NA 2000 conference in Pittsburgh to benefit the organization's Scholarship Fund. The contribution of the Montreal-Ottawa-Quebec chapter was a handsome, leather-trimmed picnic basket filled with an assortment of delicious Canadian comestibles and a fine little Inuit carving, as well as several charming little bibelots. The basket was festooned with red, white and blue silk ribbon, together with the Canadian and Quebec flags and a special MOQ flag. It was a great conversation piece and attracted much attention and some *very hot* bidding. The final contest was between Paula Baxter from the New York Public Library, and Julie Cencebaugh from New York's Cencebaugh Contemporary (a gallery specializing in artists' books). The final bid was Julie's, a whopping \$375.00 U.S.!!! Many thanks to all who contributed, and bravo MOQ!

by *Rosemary Haddad*

P.S. Rosemary Haddad received a nice thank-you note from Julie Cencebaugh, who wanted to let us know how much she is looking forward to a picnic in Central Park with her "treasures from Canada". The chocolates were apparently quite delicious !



## Liste des “index maisons” concernant les ouvrages traitant de l’art, de l’architecture et du design localisés dans les bibliothèques canadiennes accessibles sur le Web

En 1996, la section publiait dans MOQDOC (vol. 7, no. 1) le *Guide des “index maison” concernant les ouvrages traitant de l’art, de l’architecture et du design canadiens localisés dans les bibliothèques canadiennes*. Cette publication est très utile pour nos usagers.

Nous avons communiqué avec chacune des bibliothèques pour savoir si les index publiés dans la liste étaient maintenant accessibles sur le Web. Plusieurs bibliothèques ont mentionné que leurs index seraient disponibles d’ici un an ou deux.

Voici le résultat de cette recherche:

### **Bibliothèque nationale du Québec. Division des Archives privées.**

Titre de l’index : *Albums de rues Édouard-Zotique Massicotte, 1870-1920*

Plus de 6000 documents iconographiques, photographies, cartes postales sur Montréal. Période couverte: 1870-1920

<http://www2.biblinat.gouv.qc.ca/massic/accueil.htm>

### **Bibliothèque nationale du Québec. Division des collections spéciales.**

Titre de l’index : *Livres d’artistes et ouvrages de bibliophile, 1992-*

La collection numérique comprend 300 documents et d’ici 2 mois il y en aura 500. La collection des estampes est aussi disponible sur le Web / The collection has 300 documents and in two months there will be 500 documents. The print collection is also available on the Web.

<http://www2.biblinat.gouv.qc.ca/artiste/accueil.htm>

### **Glenbow Museum Library**

Titre de l’index: *Glenbow Museum Periodical Index, 1955-*

Certains articles de périodiques sont indexés sur le Web / Certain periodical articles are indexed on the Web.

<http://www.glenbow.org/Library.htm>

### **Memorial University of Newfoundland. Centre for Newfoundland Studies, Queen Elizabeth II Library**

Titre de l’index: *Bibliography of Periodical Literature in Newfoundland, 1688-*

<http://info.library.mun.ca/pabpub.html>

## List of In-house Indexes of Canadian Art, Architecture & Design Literature in Canadian Libraries on the Web

In 1996, the chapter published a research document : *Guide to In-house Indexes of Canadian Art, Architecture & Design Literature in Canadian Libraries* in MOQDOC (vol. 7, no. 1). It is a very useful tool for library users.

We have spoken to every contributing library to see if their indexes were now on the web. Many libraries told us that their indexes would be on the Web in a few years.

Here are the results:

## **Nova Scotia Legislative Library**

Titre de l'index: *Nova Scotia Legislative Library Periodicals Index, 1975-*

Les index sont incorporés au catalogue en ligne / The indexes are part of the on-line catalogue.

<http://www.gov.ns.ca/legi/library>

## **University of British Columbia. Library. Fine Arts Division**

Titre de l'index : *General Exhibition Catalogues, to 1985*

Les index sont incorporés au catalogue en ligne. Recherches par auteur, titre, sujet / The indexes are part of the on-line catalogue. Access is by author, title, subject.

<http://www.library.ubc.ca>

*Joanne Déry*

Musée des beaux-arts de Montréal

## **En Bref:**

### **Bibliothèque nationale du Québec**

(De Danielle Léger)

En avril 2000, Danielle Léger a quitté le poste de spécialiste de l'information qu'elle occupait depuis un an à la Société des musées québécois où elle a collaboré à l'implantation de l'Observatoire de la SMQ et de son site de Web. Elle joint les rangs de la Bibliothèque nationale du Québec où elle avait déjà travaillé de 1997-1999. Elle occupera un poste permanent à titre de coordonnatrice de la Section du dépôt légal.

### **Canadian Centre for Architecture**

(From Rosemary Haddad)

Gerald Beasley was appointed Head Librarian at the Canadian Centre for Architecture, July 6, 1999. Following six years as Early Works Librarian at the Royal Institute of British Architects, and two at the Wellcome Institute for the History of Medicine, Gerald joined the staff of the CCA Library in 1993, first as Descriptive Bibliographer, Rare Books, and more recently as Senior Bibliographer. He was co-author of the catalogue of the British Architectural Library's Early Imprints Collection, and a contributor to the catalogue of the Millard Architectural Collection at the National Gallery of Art in Washington.

### **Concordia University**

(From Melinda Reinhart)

Melinda Reinhart and Renata Guttman (Canadian Centre for Architecture) are currently working on the ARLIS/MOQ website, which should be available in early October 2000 at the following address:

<http://library.concordia.ca/arlis.moq> Anyone who has comments or suggestions regarding this site could send them directly to either Melinda or Renata.

### **Musée des beaux-arts de Montréal**

(De Joanne Déry)

En janvier 2000, le Musée des beaux-arts de Montréal recevait en don du Musée des arts décoratifs l'une des plus prestigieuses collections d'arts décoratifs. Par la même occasion, la bibliothèque du Musée des beaux-arts de Montréal recevait le fonds documentaire de la bibliothèque du Musée des arts décoratifs. Ce dernier comprend environ 3000 documents. On y trouve des monographies, des catalogues d'exposition, des catalogues de vente, des périodiques et aussi des catalogues commerciaux parus lors du lancement de nouvelles lignes de produits.

# **Still Keeping It All Together: A Finding Aid to National Gallery of Canada Exhibition Records and Other Exhibition-Related Documentation<sup>1</sup>**

The National Gallery of Canada has been organizing, showing and touring exhibitions for over a hundred years. In the process the Gallery has created a large body of records and related documentation. These records are vital not only in documenting the Gallery's history, but in assisting to document the exhibition programs of many art museums and societies across Canada. Early exhibition programs of many of these institutions relied heavily upon the National Gallery's travelling exhibition program. In many of these institutions early records have not survived and in some instances, the institutions themselves no longer exist. The National Gallery of Canada Library & Archives supports research not only within the National Gallery but in the Canadian and international scholarly communities.<sup>2</sup> Given this mandate and the research interest in this material, it was important to catalogue our exhibition material and to communicate this information to researchers. This paper describes the creation of an online finding aid for exhibition records and other material related to the National Gallery of Canada's more than 2,000 exhibitions held between 1880 and the present.

## **The Project Beginnings**

In 1993 the staff of the Library and Archives began to look for ways to improve the retrieval of records and other material related to the National Gallery of Canada's exhibitions. The project began modestly. At the outset, interns annotated a chronological list of the Gallery's exhibitions, recording locations of exhibition records that had been created by museum staff during the course of organizing each exhibition. We concentrated on the exhibition files because these records are heavily used by staff and researchers, but are often the most difficult to locate. The project proved so useful that we began to consider ways of identifying and describing all exhibition records and related documentation for each of the Gallery's exhibitions.

## **Status Before 1993**

The Gallery's long exhibition history has created a wealth of material, which includes the following: published exhibition catalogues and unpublished checklists, documentation files (containing printed ephemera, such as invitations, press releases, and press reviews), exhibition files (containing correspondence, loan agreements, internal memoranda), photographs and slides of objects and installations, design drawings, videos, films, audio records, posters, and realia, such as banners and other promotional material produced for the event.

Numerous means have been developed over the years to provide access to this material: a keyword index to pre-1968 exhibition files; box lists of departmental records for post-1968 exhibition files; MARC records on the Library OPAC for exhibition catalogues and other related publications; a chronological list of the archival copy of exhibition catalogues, unpublished checklists, and related publications; an item-level finding aid to the poster and realia collections; and a chronological arrangement of slides, photographs, and documentation files that have no record or list of holdings.

Some of these methods of retrieval function remarkably well; others are minimally useful. For example, it takes only a few minutes to identify and locate realia produced for an exhibition, whereas gathering all the exhibition files for the same exhibition could involve searching through hundreds of box lists. Given the research value and the demand for this material, it was clear that a cohesive system was needed to describe the holdings in a format that was intelligible both to staff and to researchers.

## **The Project**

Funding received from the Gladys Krieble Delmas Foundation in 1995 enabled the Library to proceed with the exhibition project and to employ a full-time researcher. A summer student position in 1998 and a paid internship position, funded by the Canadian government through the Federal Public Sector Youth Internship Program, made it possible for us to bring the project up to the present. The objectives of the project were fivefold:

- (1) to help Library staff locate holdings related to exhibitions;
  - (2) to bring these holdings to the attention of Gallery staff and researchers;
  - (3) to highlight items of outstanding significance among the exhibition material in the Archives;
  - (4) to provide researchers with a brief history of each of the Gallery exhibitions, including dates and venues for circulating exhibitions; and
  - (5) to record holdings of previously uncatalogued material such as exhibition-related slides, photographs, and documentation files.
-



The project proceeded in three steps: the collation of our holdings of exhibition-related material, the development of a template for the catalogue record, and the research for and creation of a record in the Library and Archives' OPAC for each of the Gallery's exhibitions. The first task was accomplished with the help of several volunteers and interns who examined the contents of hundreds of boxes of departmental records, identified exhibition records, and recorded their physical extent, dates, and location. Inventories were prepared of the Library's holdings of exhibition documentation files, slides, photographs, posters, and design drawings. Interns compiled an inventory of exhibition-related negatives in the Photographic Services Department, thereby enabling the Library to complete its photographic holdings and to include these images in the catalogue records. Archival video and sound recordings were also examined, and items acquired, recorded, or produced for an exhibition were identified and described.

A template for the catalogue record was created after examining the finding aids created by other museums, consulting with colleagues, and experiencing a few trials and errors.<sup>3</sup> In the spring of 1996 we completed the template and coordinated the unique requirements of the catalogue records with the Library and Archives' standard practice and policies.<sup>4</sup>

The third step of the project was carried out by Archives Assistants, who created a record for each exhibition, composed notes when necessary, and provided the required subject and form genre headings. The Archives Assistants compiled the holdings for each exhibition from inventories and other finding aids, verified holdings when necessary, and standardized the information. Volunteers helped with this stage of the project by verifying the list of travelling exhibitions and by entering the records in the OPAC.

### **The Records**

Figures 1 and 2 illustrate examples of the catalogue records and the use of MARC fields. Each record contains a call number in the 090 field, which was established by assigning a sequential number to each National Gallery of Canada exhibition. A standard main entry consisting of the "National Gallery of Canada" is entered in the 110 field with a corresponding entry of "Musée des beaux-arts du Canada" in the 710 field. The 110 and 710 field entries indicate that the National Gallery of Canada showed and/or circulated the exhibition.

The title of the exhibition, including variations of the title and parallel titles, is provided in the 245 and 246 fields, respectively. The 245 field also features the general material designation "exhibition records", which enables exhibition records to be differentiated from exhibition catalogues and related publications on the public display screen of the Library's OPAC.<sup>5</sup> The date range of the exhibition-related holdings is given in the 260 field.

A brief description of the physical extent of the holdings is entered in the 300 field, with a more detailed description provided in the 520 field under five general media headings: textual records, graphic material, moving images, sound recordings, and artifacts. Wherever records relating to a specific exhibition have not yet been located, a record is created for the exhibition, supplying the information that is known. In addition, the following standard note is added in the 520 field: "To date, no records relating to this exhibition have been located."

A variety of 5XX notes are used, when applicable, to indicate information deemed significant in relation to a specific exhibition. For example, the 5XX field may contain information regarding lenders to the exhibition, regarding the contents of the exhibition in terms of the number of works or media, and indicating whether the exhibition consisted entirely of works from the Gallery's permanent collection. The 506 field contains a note that makes users aware of the legislation governing access and restrictions to Gallery records. Information about the organizers of the exhibition is supplied in the 508 field. Each catalogue record features a 518 field in which are entered the dates the Gallery showed the exhibition and/or the dates and venues of exhibitions circulated by the Gallery.

The Library and Archives' practice of assigning bilingual topical subject headings has been followed in the 650 fields of the catalogue records. Bilingual subdivisions are also given to personal and corporate subject headings in fields 600 and 610, respectively. When an exhibition consists of works by three or fewer Canadian artists, we add a bilingual personal name subject heading for each artist in field 600. Field 655 contains Art and Architecture Thesaurus form genre headings. The institution address is traced in the 852 field of the exhibition record.

### **The Future**

Now that records have been created for all past exhibitions, new records will be added to the finding aid soon after the exhibition has opened and material related to the exhibition makes its way to the Library and Archives. These early records will include basic information about the exhibition, the title of the show, opening date, the exhibition organizers, together with our first holdings, most likely the documentation file for the exhibition. As new material is received by the Library and Archives the records will be updated.

In the last few years we have noticed an increased interest by researchers in the exhibition histories of artists, and we are often asked for a list of the Gallery's exhibitions that featured the work of a particular artist. As a result, we have been examining the possibility of expanding the project to include an index of the artists that were shown in each of our exhibitions.

### **Conclusion**

The Library and Archives has benefited from the project in several ways. Most importantly, information about each of the Gallery's exhibitions is more easily accessible and records and other documentation related to exhibitions is now much easier to identify and locate. Additional access to these records will soon be provided to institutions and individuals who have access to the Internet when the Library and Archives catalogue is made available on the Gallery's website ([www.gallery.ca](http://www.gallery.ca)). The increased visibility of the material has already led to its increased use. This in turn has enabled the Library and Archives to benefit from the knowledge and research of scholars who are providing additional information regarding the exhibitions, thereby allowing staff to improve the cataloguing records. In addition, researchers are alerted to possible restrictions in access to archival records early in their research through a note in the catalogue records that specifies the legislation that governs access to the Gallery's records.

As a result of the project the chronological list of the Gallery's exhibitions and the list of travelling exhibitions, which includes the dates and venues for exhibitions that were circulated by the Gallery, have been updated and will soon be available on the Gallery's website. Inventories of slides, photographs, documentation files, and design drawings related to Gallery exhibitions, and previously unrecorded, have been prepared. The project has also provided the Library and Archives with an opportunity to improve the authority work and cataloguing for publications related to exhibitions by putting in place cataloguing procedures that will allow easy processing of this material in the future. Efforts in collection development have been improved by identifying future acquisitions that would enhance the Library and Archives' holdings. In addition, a rather daunting number of publications related to exhibitions have been located and will be added to the Library's existing collection. It has also helped to identify preservation needs and concerns.

The project has also received some attention outside the Gallery. The Coalition for the Computer Interchange of Museum Information (CIMI) included the project in their Integrated Information Management Case Study Project. CIMI's Project examined the management of information within the Gallery, the use of data standards, the reusability of data, and the potential for the use of distributed data for external projects. The Research Libraries Group Art and Architecture Group Steering Committee has also examined the project as part of their enquiry into the feasibility of creating a shared database of exhibition histories. The Steering Committee envisions that the database might contain the following searchable information: exhibition title, exhibition start and end dates, venues, related publication information, artists associated with an exhibition, objects included in an exhibition, and links to institutions. From its modest beginnings, the exhibition history project has evolved into a significant research tool.

by *Cyndie Campbell*

National Gallery of Canada Library and Archives

<sup>1</sup> This article updates a paper that was presented at the 1998 annual conference of the Art Libraries Society of North America and an edited version of the paper entitled "Keeping It All Together: National Gallery of Canada Exhibition Records and Other Exhibition-Related Material", co-authored with Heather Webb and Jo Beglo, and published in *Art Documentation* 17, no. 2 (1998), pp.46-50.

<sup>2</sup> Canadian Centre for the Visual Arts, *Library and archives collection development policy*. (Ottawa: The Gallery, 1996), pp. 10-11. Further information regarding the mandate of the National Gallery of Canada Library & Archives can be found in National Gallery of Canada, *Canadian Centre for Visual Arts Policy*. (Ottawa: The Gallery, 1991) and National Gallery of Canada, *National Gallery of Canada Research Policy*. (Ottawa: The Gallery, 1993).

<sup>3</sup> Many thanks to Sherman Clarke, Bobst Library, New York University Libraries, and Judy Silverman, Canadian Centre for Architecture Library, who answered our many questions regarding cataloguing practice and who were very supportive of our efforts.

<sup>4</sup> This task was accomplished with the arrival of Nancy Sprules to head Special Projects in the Library and Archives. Nancy helped identify the appropriate MARC field for the information we wanted to include in the catalogue record, standardized that information, and ensured that the records conformed to the Library and Archives's cataloguing standards and practice.

<sup>5</sup> We have taken the liberty of creating general material designations when the material we are cataloguing is not covered by those listed in AACR2Rev.

Figure 1

B10993228 Created:11-12-95

LANG:eng COUNTRY:onc LOCATION:w SKIP:0 COP:1 BIB LVL:c SUP:-  
FORM:p CAT DA:11-12-95

090 0 EX 0309  
040 CaOONG|beng|cCaOONG  
043 n-cn-on  
008 981009m19391944  
001 000000  
110 2 National Gallery of Canada.  
245 10 Exhibition of Canadian art, New York World's Fair, 1939 [exhibition records].  
260 |c1939-1944.  
300 14.5 cm of textual records  
300 32 photographs  
518 Shown at the New York World's Fair, New York, N.Y., Sept. 18-Oct. 31, 1939; National  
Gallery of Canada, Jan. 3-Feb. 5, 1940; Winnipeg Art Gallery, Winnipeg, Man., May 1-27,  
1940; Vancouver Art Gallery, Vancouver, B.C., June 11-30, 1940; Art Association of  
Montreal, Montréal, Québec, Oct. 31-Nov. 17, 1940.  
500 See also EX 0316.  
508 Works in this exhibition were selected by the Canadian Society of Graphic Art.  
508 Exhibition arranged by the National Gallery of Canada in co-operation with the Canadian  
Society of Graphic Art.  
506 National Gallery of Canada records are subject to the Access to Information Act and the  
Privacy Act. Researchers must make an appointment with the Archivist in order to consult  
these records. = Il est possible de consulter les dossiers du Musée des beaux-arts du  
Canada selon les dispositions de la Loi sur l'Accès à l'information et de la Loi sur la  
Protection des renseignements personnels. Les chercheurs intéressés doivent prendre  
rendez-vous avec l'archiviste du Musée.  
520 TEXTUAL RECORDS: eight (8) exhibition file folders, two (2) folders contain annotated  
exhibition catalogues, one (1) folder contains the General Plan (map) of the Fair site; one  
(1) clippings file folder; one (1) archival copy of the exhibition catalogue entitled  
Exhibition of Canadian art, New York World's Fair, 1939. [NGC, 1939] 18 p.  
520 GRAPHIC MATERIAL: thirty-two (32) b&w photographs comprised of fourteen (14) views  
of the Canadian Pavilion (interior and exterior views), and eighteen (18) installation views  
of the exhibition at the National Gallery of Canada, Ottawa, Ont.  
610 20 Canadian Society of Graphic Art|vExhibitions.  
610 26 Canadian Society of Graphic Art|vExpositions  
610 20 National Gallery of Canada|vExhibitions|n0309.  
610 26 Musée des beaux-arts du Canada|vExpositions|n0309.  
650 0 Graphic arts|zCanada|y20th century|vExhibitions.  
650 6 Arts graphiques|zCanada|y20e siècle|vExpositions.  
655 7 Exhibition records.|2aat  
655 7 Files.|2aat  
655 7 Clippings files.|2aat  
655 7 Exhibition catalogues.|2aat  
655 7 Photographs.|2aat  
710 2 Musée des beaux-arts du Canada.  
710 2 Canadian Society of Graphic Art.  
711 2 New York World's Fair,|d1939-1940.  
852 National Gallery of Canada.|bResearch Library and Archives. Special  
Collections.|eOttawa, Canada. = Musée des beaux-arts du Canada. |bBibliothèque de  
recherche et archives. Collections spéciales.|eOttawa, Canada.

## Figure 2

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LANG:eng COUNTRY:onc LOCATION:w SKIP:0 COP:1 BIB LVL:c SUP:-

FORM:p CAT DA:24-09-96

090 0 EX 0703  
040 CaOONG|beng|cCaOONG  
043 n-cn-on  
008 981009  
001 000000  
110 2 National Gallery of Canada.  
245 10 Design to meet human needs [exhibition records].  
518 Shown at the Mackenzie Gallery, Regina College, Regina, Sask., Apr.,1954; MacDonald  
Institute, Guelph, Ont., Jan.-Feb. 1955.  
500 Exhibition comprised of photographic reproductions.  
508 Exhibition organized by the Design Centre, Ottawa, Ont.  
508 Exhibition circulated by the National Gallery of Canada.  
520 RECORDS: To date, no records relating to this exhibition have been located.  
610 20 National Gallery of Canada|xExhibitions|n0703.  
610 26 Musée des beaux-arts du Canada|xExpositions|n0703.  
650 0 Design, Industrial|y20th century|xExhibitions.  
650 6 Design|y20e siècle|xExpositions.  
710 20 Musée des beaux-arts du Canada.  
710 20 National Industrial Design Council (Canada).  
852 National Gallery of Canada.|bResearch Library and Archives. Special  
Collections.|eOttawa, Canada. = Musée des beaux-arts du Canada. |bBibliotheque de  
recherche et archives. Collections spéciales.|eOttawa, Canada.

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## Mot de la fin...

Le siège social d'ARLIS/NA est démenagé au Canada. On peut consulter les archives d'ARLIS-L à l'adresse <http://lsv.uky.edu/archives/arlis-l.html> pour lire un message du nouveau directeur exécutif, Elizabeth Clarke, en date du 30 juin 2000. Vous serez heureux d'apprendre qu'il est maintenant possible de communiquer avec l'équipe administrative aussi bien en anglais qu'en français.

## Last Word...

ARLIS/NA Headquarters has moved to Canada. An e-mail "Introduction" sent June 30, 2000 by new Executive Director, Elizabeth Clarke, can be accessed through the ARLIS-L Archives at <http://lsv.uky.edu/archives/arlis-l.html>. Members will be glad to know that they may communicate with the new management in either English or French, as preferred.

## ARLIS/NA Headquarters

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