



# Bulletin d'ARLIS/MOQ - Bulletin of ARLIS/MOQ

(Art Libraries Society / Montréal, Ottawa, Québec)

vol. 2, no 1

Novembre/November 1991

## De la Présidente

Plus de trente personnes ont participé à l'atelier sur la connaissance et l'utilisation du thésaurus AAT, tenu à l'Université McGill, le 14 juin dernier. Il est donc important de continuer ces ateliers d'information concernant les nouvelles ressources documentaires et les nouvelles technologies. Nous avons aussi pensé à des journées d'études orientées vers le perfectionnement des membres, une sorte d'éducation permanente. A cet effet, nous allons vous consulter sous forme de mini-sondage lors de notre prochaine assemblée.

Les Archives nationales du Canada ont chaleureusement accueilli les membres d'ARLIS/MOQ à l'occasion de notre dernière rencontre.

Nos visites dans les différentes bibliothèques et institutions spécialisées en art et en architecture ont pour but de connaître davantage ces milieux, afin de constituer des réseaux de communication. C'est, selon l'optique du Plan stratégique d'ARLIS/NA, pour promouvoir le maintien de services aux usagers efficaces et pour stimuler la recherche et sa diffusion dans le domaine de la documentation en art et architecture.

Votre contribution sera sollicitée pour réaliser des projets dont le Recensement des archives en art et architecture au Canada; pour alimenter des dossiers, dont celui sur la nouvelle loi du droit d'auteur touchant la documentation audiovisuelle; et pour préparer un des événements importants à venir et non le moindre, le congrès annuel d'ARLIS/NA à Montréal en 1995.

En conclusion, il est important que la section ARLIS/MOQ réponde aux attentes et aux besoins de chacun.

*Daphne Dufresne,  
Présidente d'ARLIS/MOQ  
septembre 1991*

## From the President

At McGill University on June 14th, over thirty people attended the workshop on the introduction and application of the AAT. It is clearly important to continue these workshops on new resources and technologies. We have also considered holding day-long sessions devoted to professional development for the members. We will be consulting you about this through a mini-survey at our next meeting.

The National Archives of Canada cordially welcome ARLIS/MOQ members on the occasion of our last meeting.

The aim of our visits to different libraries and institutions specialized in art and architecture is to better acquaint ourselves with our milieu, in order to set up lines of communication. These serve, from the perspective of the ARLIS/NA Strategic Plan, to promote the maintenance of efficient reader services and to stimulate research and dissemination through the network of art and architecture documentation.

Your contribution will be solicited to realize projects such as the Inventory of Archives in Art and Architecture in Canada; to contribute to dossiers, such as that on the new copyright law regarding audio-visual documentation; and to assist in the preparation of one of the major events to come, ARLIS/NA's annual conference which is to be held in Montréal in 1995.

In conclusion, it is important that the ARLIS/MOQ chapter answer the expectations and needs of each member.

*Daphne Dufresne  
ARLIS/MOQ President  
September 1991*

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Cette publication est distribuée sans frais aux membres d'ARLIS/MOQ. Pour informations concernant l'adhésion à ARLIS/MOQ, communiquer avec Irene Puchalski, Concordia University, Slide Library VA-433, 1455 de Maisonneuve West, Montréal (Qué.), H3G 1M8, (514) 848-4690.

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Selima Mohammed

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## De la Représentante régionale canadienne

Nous avons connu une année tout à fait exceptionnelle, tant pour la Section Montréal/Ottawa/Québec que pour la région canadienne d'ARLIS/NA. Parmi les contributions de membres canadiens au travail de la Société, la plus remarquable est sans doute la publication de *Art et architecture au Canada : une bibliographie* préparée par Loren Lerner et Mary Williamson. Ouvrage d'une indiscutable importance nationale et internationale, *Art et architecture au Canada* servira de modèle de bibliographie spécialisée pour plusieurs années à venir. Il modifie déjà la qualité de nos services de référence. Il a établi les grandes lignes des insaisissables domaines interdisciplinaires et ouvre de ce fait de nouvelles avenues de recherche. Par-dessus tout, il rend visible les riches ressources bibliographiques d'un domaine qui demeure encore une "terra incognita" pour nos collègues de l'extérieur du Canada. L'impact de la publication de *Art et Architecture au Canada* sera ressenti non seulement par les membres de la Société, mais également par la profession toute entière. Bravo Loren et Mary!

Le second événement important est la création, grâce aux efforts persistents de Mary Williamson, d'une nouvelle bourse régionale d'ARLIS. La Bourse de voyage David Mirvish Books on Art (\$500) permettra annuellement à une de nos collègues de participer à la conférence annuelle d'ARLIS/NA. Nous sommes reconnaissants envers Monsieur Mirvish pour ce geste de soutien de la part d'un éminent marchand de livres torontois, ainsi qu'envers Mary Williamson pour s'être entièrement occupé de l'octroi de cette bourse à un moment où elle aurait pu, finalement, prendre un peu de repos.

J'ai assisté à la rencontre semi-annuelle du Comité exécutif à Madison, et je suis confiante que la conférence de Chicago sera des plus intéressante et enrichissante. Le comité d'organisation local a été un modèle d'ingéniosité et de détermination. Rappelons-nous de les consulter lorsque notre propre comité amorcera l'organisation de la conférence montréalaise de 1995. J'espère que nous aurons une très forte représentation canadienne à Chicago en février prochain. Venez, voyez, et impliquez-vous!

Irena Murray  
Représentante canadienne d'ARLIS/NA  
septembre 1991

## From the Canadian Representative

This has been a truly exceptional year, both for the Montreal/Ottawa/Quebec Chapter and the Canadian Region of ARLIS/NA. Among the distinct contributions to the work of the society by Canadian members, the most outstanding one has undoubtedly been the long-awaited appearance of *Art and Architecture in Canada: a bibliography*, edited by Loren Lerner and Mary Williamson. A work of an indisputable national and international importance, *Art and Architecture in Canada* will serve as a model of a specialized bibliography for many years to come. It is already changing the quality of our reference service. It has mapped out the elusive inter-disciplinary areas and thus opened up many new possibilities of research. Above all, it has made visible the rich bibliography of a field which, for our colleagues outside of Canada, had been largely a "terra incognita". The impact of the publication of *Art and Architecture in Canada* will be felt not just by the members of the society, but by the entire profession. Bravo, Loren and Mary!

The second important event has been the establishment, thanks to the persistent efforts of Mary Williamson, of a new ARLIS regional award. The David Mirvish Books on Art Canadian Travel Award (\$500) will enable one of our colleagues to attend the ARLIS/NA annual conference every year. We are grateful to Mr. Mirvish for this most recent gesture of support by an eminent Toronto book dealer, and to Mary Williamson for shepherding the award through at a time when she could have, finally, relaxed.

Having attended the mid-year Executive Board meeting in Madison, I am confident that the Chicago conference will be one of the most interesting and rewarding ever. The local arrangements committee has been a model of ingenuity and determination. We should remember to ask their advice when our own committee is struck to work on the 1995 Montreal conference. It is my hope that we will have a really strong Canadian representation in Chicago this coming February. Come, see, and get involved!

Irena Murray  
ARLIS/NA Canadian Regional Representative  
September 1991

## Editorial

La tenue d'un atelier sur le *Art and Architecture Thesaurus* lors de la rencontre bisannuelle d'ARLIS/MOQ du 14 juin dernier s'est avérée une expérience significative. Le groupe de 31 participants réuni à l'Université McGill comptait douze non-membres. Ainsi, en plus d'offrir aux professionnels de la documentation spécialisée en art et en architecture l'occasion de parfaire leurs connaissances, cet événement s'est révélé une occasion de rejoindre nos collègues extérieurs à la Section.

L'équipe éditoriale de *MOQDOC* a tenu à prolonger les retombées de l'atelier en invitant trois membres d'ARLIS/MOQ à témoigner de la manière dont elles utilisent le AAT. Ce faisant, nous inaugurons en quelque sorte une formule thématique pour notre bulletin de nouvelles; formule qui, nous l'espérons, suscitera votre intérêt. Vos suggestions sont les bienvenues: elles détermineront les thèmes des numéros à venir.

Je profite de l'occasion pour remercier vivement Cindy Campbell pour son dévouement et l'aide inestimable qu'elle a apporté à la préparation des deux premiers numéros de *MOQDOC*. Suite à son récent déménagement à Ottawa, Cindy continuera à collaborer aux activités d'ARLIS/MOQ.

Danielle Léger  
Rédactrice en chef  
septembre 1991

## Editorial

The workshop on the *Art and Architecture Thesaurus* held during the annual spring meeting of ARLIS/MOQ last June 14th proved to be a significant experience. Thirty-one participants, twelve of whom were non-members, met at McGill University. As well as offering art and architecture professionals the opportunity to perfect their skills, this event also provided the opportunity to reach colleagues from outside the membership.

The editorial team of *MOQDOC* has endeavoured to extend the experience of the workshop by inviting three members of ARLIS/MOQ to explain how they use the AAT. In this manner we are launching, as it were, a thematic formula for our news bulletin, a formula which we hope will stimulate your interest. We welcome your suggestions: they will determine the themes for upcoming issues.

I would like to take this opportunity to warmly thank Cindy Campbell for her dedication and the invaluable help that she contributed in the preparation of the first two issues of *MOQDOC*. Cindy has recently moved to Ottawa and will continue to participate in ARLIS/MOQ activities.

Danielle Léger  
Editor  
September 1991

### DATES DE TOMBÉE POUR LE PROCHAIN NUMÉRO (vol. 2, no 2) DE *MOQDOC*:

- le 31 mars 1992 pour les articles longs;
- le 14 avril 1992 pour les nouvelles brèves.

### PUBLICATION DEADLINES FOR THE NEXT ISSUE (vol. 2, no. 2) OF *MOQDOC*:

- 31 March 1992 for long articles;
- 14 April 1992 for short news items.

## HOW THE AAT IS USED AT MCGILL UNIVERSITY ART HISTORY DEPARTMENT

*Carol Jackman-Schuller, Visual Resources Curator*

The Slide Library in the Art History Department at McGill University is currently using the Art and Architecture Thesaurus as its primary source for vocabulary control in the computerized cataloguing and indexing of the slides in the collection. The vocabulary used in the cataloguing and indexing of our slides is controlled by our own local authority files. The majority of terms in these files are drawn from the AAT, however, other sources are also used, such as Iconclass and RILA.

We began using the AAT during the early stages of our automation project, when the need for vocabulary control was recognized as being essential for the consistent description of individual slides in our collection, as well as the effective retrieval of information related to them. The AAT was the only tool which met our needs, insofar as it contained the vocabulary required to catalogue the majority of the slides in the collection, according to the criteria we had established.

Because of the structure of our database, whereby separate and distinct fields have been set up for each of the elements of description of the record, we are able to use single or bound AAT terms or expressions without having to construct strings. AAT terms are used in our field for style/period, view (to denote the view of the work depicted in the slide), form and subject/descriptor. Although the scope of the AAT does not include iconography, we are nevertheless using many terms from the thesaurus to describe the iconographic elements of a work of art.

We have also recently found another use for the AAT. Because of its hierarchical structure, we have found the AAT to be useful as a classification aid, since it brings together all possible categories of a term, thus showing the relationships between broader and narrower terms.

## HOW THE AAT IS USED AT THE CENTRE CANADIEN D'ARCHITECTURE

*Ellen Adelson and Rosemary Haddad*

The Library of the Centre Canadien d'Architecture implemented its full cataloguing project in September 1990. Meetings were held during the preceding summer to discuss policies and procedures for cataloguing. The decision was made at that time to use the AAT as the primary source for subject headings in bibliographic records, as the specificity of the terminology would be most appropriate for an architecture library. It was decided that the cataloguers would begin the project by cataloguing architect/artist monographs. As these books deal basically with one or two subjects - an architect and an aspect of his/her work - they would not require extensive use of the AAT. This would give the cataloguers a chance to become acquainted with the AAT before they tackled books dealing with multiple or more complex concepts.

For architect/artist monographs, the bibliographic record generally includes at least two subject added entries of the type:

[Adjective] architects  
plus either  
Architecture—[Place]—[dates]  
or  
[Building type]—[Place]—[dates]

These added entries use topical terms selected from the AAT. The adjective in the first entry is derived from the AAT Styles and Periods hierarchy, and describes the national school of the architect's primary activity as represented in the work being catalogued. In the second entry, place is presented hierarchically and dates are expressed in decades to represent the range of years covered in the monograph. For works that do not deal with architecture per se, AAT headings such as Architectural theory, Architectural furniture, and Design are assigned. In addition to these topical terms, form/genre terms such as Biographies, Catalogues raisonnés, Interviews and Bibliographies are selected from the Documents Types hierarchy.

The USMARC format accommodates faceted topical terms in field 654 and form/genre terms in field 655. Thus the Library record for a catalogue published on the occasion of an exhibition of Charles Rennie Mackintosh and his architecture in Glasgow from 1893-1914 would include the following code fields:

654 2 \$cf\$bScottish\$cch\$architects.\$2aat  
654 2 \$ck\$aArchitecture\$cz\$bGreat Britain\$cz\$bScotland\$z\$bGlasgow\$cy\$b1890-1920.\$2aat  
655 7 Exhibition catalogs.\$2aat

Generally the cataloguers format subject headings using AAT descriptors or modified descriptors, avoiding complex strings and relying on post-coordination by the user.

In addition to monograph cataloguing, AAT is currently in use in other areas of the Library. Terms are being used to provide subject access in acquisition level records for certain collections such as Trade Catalogues, Toys and Competitions.

The AAT vocabulary is also being used in the Library's Vertical File collection. The nature of vertical files is such that a seemingly endless number of access points is possible, therefore in order to simplify online entry, most subject headings are assigned from a pre-selected limited number of choices. In cases where it is necessary to construct titles, AAT terms are used and the same term is added as a subject heading (i.e. computer-aided design).

Elsewhere in the institution, cataloguers in the Collections Departments use the AAT both for keyword indexing and for consistency of vocabulary in free text fields found in the local system. Some fields have been defined so that they can only be completed with vocabulary from specific parts of selected hierarchies.

As their work progresses, all areas continue to submit candidate terms to AAT for approval.

## HOW THE AAT IS USED AT CONCORDIA UNIVERSITY FACULTY OF FINE ARTS SLIDE LIBRARY

*Linda Bien, Slide Librarian*

Concordia's Slide Library has been using the AAT since before publication. We have been and are active in submitting candidate terms. We use the AAT lists of art concepts in several ways. A basic use is to provide preferred forms and spelling for variant terms such as silkscreen, silk-screen, silk screen, screen print [or printing], serigraph, or serigraphy (the AAT's preference). The AAT alphabetical volumes contain Scope Notes and See references. There is no need to look at the hierarchies. In most, but not all cases, we decide that the AAT term supersedes terms preferred by our other authorities, with the important caveat that unlike the AAT we use Canadian spelling as decreed by the Oxford English Dictionary (colour, not color, etc.).

Another use is as an authority for the local Subject Thesaurus we are creating for the Slide Library's ARTSI database. Our authorities include the AAT, RILA, UNESCO's polyglot dictionary, LC Prints and Photographs Division descriptive terms, and other lexicons and dictionaries of specialized terminology. Though the AAT incorporates RILA terms we need to use both because the scope of the AAT does not cover content and iconography.

So far, only a few subject headings have been entered into the Slide Library's local thesaurus. We don't have to hurry to build the ARTSI Subject Thesaurus because our Edibase software creates indexes which can be used for pseudo-subject searches for slides through any word in the record. Thus we can devote a lot of care to entering terms for a controlled vocabulary without sacrificing the subject access automation makes possible.

Using sections of the AAT that have been completed, our present development of the ARTSI Subject Thesaurus is concentrated on Styles and Periods, Form, Media, Processes, and Techniques, taken from facets of the AAT such as FL (Styles and Periods), MT (Materials), BM (Associated Concepts), and hierarchies such as KT (Processes and Techniques), VB (Image and Object Genres), VW (Documents Types), etc.

The AAT is also extremely important to the Slide Library in reordering and reorganizing slides filed by Style and Period. The present system was developed based on mid-twentieth century art historical methodology with its European white male Protestant bias. Besides using pejorative and colonial terminology from ancient LCSH for classification in certain areas, information lags up to a quarter century behind many discoveries in art history. The AAT is a remedy for this. It was born in the age of technology-exchange of information at the speed of light. Ideally we should be using it on-line instead of from bound volumes because, true to its identity as an Information Age Baby, it evolves and changes daily. Even so, we successfully reclassify our slides of Oriental and Indigenous African and North American material cultures using the completed FL facet of the AAT in the bound volumes.

Below are examples showing step by step how Irene Puchalski and I enter terms in our local Subject Thesaurus using the AAT.

- 1.) Liliana Berezowsky's piece, Guay, was catalogued as follows:

-A- BEREZOWSKY, Liliana, 1944-  
-S- F  
-TI- Guay  
-D- 1988  
-M- Steel, vulcanized rubber  
-DI- 357 x 275 x 275 cm  
-T- +  
-IN- Concordia Univ. professor 1990's  
-CL- Art, Canadian. Sculp  
-SO- The artist 1989  
-DE- Steel; Rubber  
-RDE- ACIER; CAOUTCHOUC

I entered terms in the Descriptors field (DE) and made entries in the Subject Thesaurus which enabled the computer to generate French terms in the Related Descriptors field (RDE) so the user could access the slide by searching "Caoutchouc," "Rubber," or "Vulcanized" sculpture objects by Canadian women born after 1940 who teach at Concordia.

For "vulcanized rubber" I looked in the alphabetical volumes of the AAT. "Vulcanized" does not appear in any form so I looked up "rubber" and found that the term is Used For (UF) "Natural rubber" and "Rubber, natural" and that its address in the Materials Facet is MT 1500. I went to MT 1500 and found rubber lowest in the hierarchy <materials by composition or origin>. Broader Terms in hierarchical order are Gum resins; Resins; Plant materials; and Organic materials. I decided what I needed in our local thesaurus (No non-preferred or Broader Terms). Finally I went to Petit Robert to confirm the French word for rubber and the following term was entered in the subject Thesaurus:

RUBBER  
FT CAOUTCHOUC  
SN V. AAT MT.1500

- 2.) To retrieve works of abstract art it was decided to enter terms in the Subject Thesaurus since ARTSI doesn't have Style and/or Period fields. In this case I went first to the Styles and Periods facet (FL) where I found Abstract in the hierarchy of <modern European fine arts styles and movements>. I then checked the alphabetical volumes for the Scope Note and other terms.

The Scope Note reads "Use with reference to 20th-century art; in other contexts use Abstraction." The Scope Note for abstraction (A term from the Associated Concepts Facet, BM) is "Use for the general concept and approach. For the 20th-century movement and its products use Abstract."

The Scope Notes are unambiguous, so I entered Abstract as a subject (which can be post-coordinated by the searcher with art, sculpture, painting, etc.) At the same time, I noticed Abstract Expressionism and Abstract Impressionism with addresses FL 3713 and FL 3716 (500 terms after Abstract) so I went back to FL and found these terms in the <International post-1945 styles and movements> hierarchy <post-1945 fine arts styles and movements>. I added them as Narrower Terms (NT).

Petit Robert and the UNESCO dictionary of art and architecture terms yielded **Abstrait** and **Abstractionnisme**, so the following entries were input in the Subject Thesaurus:

**ABSTRACTION**

SN V. AAT (Associated concepts: BM.185)

US ABSTRACT

**ABSTRACTIONNISME**

SN V. UNESCO

UF Abstrait (Art)

ET ABSTRACT

**ABSTRACT**

SN V. AAT FL.3289

SN Use with reference to 20th c. movement & its products

**NT ABSTRACT EXPRESSIONISM**

**NT ABSTRACT IMPRESSIONISM**

UF Non-objective painting

(Non-objective painting was entered as a UF although in the AAT hierarchy it is a step lower than Abstract, a Narrower Term.)

If we later decide that searches require us to also index the concept "abstraction," we will change it from a non-preferred term and its entry in the ARTSI Subject Thesaurus will change to:

**ABSTRACTION**

SN V. AAT BM.185

RT ABSTRACT

SN Formal visual/representational concept

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## **PORTRAIT D'UNE INSTITUTION: Les Archives nationales du Canada**

Note: *Les renseignements qui suivent ont été tirés du dépliant "Une introduction aux Archives nationales du Canada" (Ottawa : ANC, 1988) et du "Rapport annuel des Archives nationales du Canada, 1988-1989" (Ottawa : ANC, 1989).*

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Bureau de la référence: (613) 995-8094

Télécopieur: (613) 995-6274

Télex: 053-3367 PRC NA OTT

ENVOY 100 NAPPB

**L'Archiviste national:** Jean-Pierre Wallot

Établies en 1872, les Archives nationales du Canada constituent la plus ancienne institution culturelle fédérale au Canada. Le mandat de l'organisme comporte trois volets:

- 1) acquérir, décrire et conserver des documents d'archives d'importance nationale;
- 2) agir en tant qu'agent administratif du gouvernement fédéral en dispensant des services consultatifs et opérationnels en gestion des documents;
- 3) intervenir en tant que membre actif de la communauté canadienne des archives et de la gestion des documents.

Pour l'année 1988-1989, les ANC disposaient d'un budget de 54 millions de dollars, et d'un personnel d'environ 800 employés. Outre le siège principal situé à Ottawa, l'organisme administre sept centres de documents dispersés à travers le territoire canadien, ainsi que des bureaux à Londres et à Paris.

Les ANC comptent sept Directions, parmi lesquelles:

La **Direction des programmes publics** offre des services de référence et d'aide aux chercheurs, appuie la communauté archivistique, produit des publications et des expositions, et coordonne les événements publics et les relations avec les médias. Elle comprend notamment:

- 1) le **Centre canadien d'information et de documentation en archivistique** qui est responsable des services de recherches bibliographiques et de la diffusion de la documentation et de l'information archivistiques;
- 2) les **Relations avec la communauté et Développement** qui est responsable des expositions itinérantes et de la distribution des publications produites par les ANC (comprenant des guides et instruments de recherche, des catalogues d'exposition et des périodiques, tel "L'Archiviste");
- 3) la **Section des services de référence** qui assure les services de référence et d'aide aux chercheurs et comprend un Bureau des services généalogiques;
- 4) le **Service de prêt entre institutions** qui offre aux institutions participantes (surtout des bibliothèques) un service de prêt de documents d'archives et d'outils de recherche disponibles sur microfilm et microfiche.

La **Direction des ressources historiques** est responsable de l'acquisition, de l'organisation, de la description et de la garde des documents historiques conservés aux ANC. Elle comprend le Bureau des normes de description en archivistique; les Bureaux parisien et londonien des ANC; la Division de l'art documentaire et de la photographie; la Division des archives audiovisuelles; la Division des archives cartographiques et architecturales; la Division des archives gouvernementales; la Division des manuscrits.

La **Direction des documents gouvernementaux** veille à l'administration efficace des documents des ministères et organismes fédéraux. Le Centre des documents du personnel de cette Direction, situé dans un édifice distinct de celui de la rue Wellington, entrepose des dossiers et des documents concernant les anciens fonctionnaires et militaires du gouvernement fédéral. Le public, les ministères et les organismes fédéraux ont accès à ces documents conformément à la "Loi sur l'accès à l'information" et à la "Loi sur la protection des renseignements personnels".

La collection des ANC comprend des millions de manuscrits, photographies, films, cartes géographiques, bandes magnétiques et magnétoscopiques, livres, peintures, dessins, estampes, documents ordinolingués, etc. Sa clientèle est composée de chercheurs spécialisés (notamment des historiens) et non spécialisés (par exemple, des citoyens menant des recherches de type généalogique). En 1988-1989, la Section des services de référence a accueilli 5,300 chercheurs, répondu à 3,360 demandes écrites de renseignements et transmis 3,712 autres demandes aux autres divisions des ANC afin que celles-ci effectuent des recherches plus approfondies.

La salle de lecture de l'édifice principal des ANC est ouverte 24 heures sur 24, sept jours par semaine y compris les jours fériés. Le personnel des ANC est à la disposition des chercheurs du lundi au vendredi, de 8h30 à 16h45, sauf les jours fériés. La salle d'exposition du rez-de-chaussée est ouverte tous les jours de 9h à 21h.

# PORTRAIT D'UN MEMBRE: Madeleine Robin

## OCCUPATION:

Conseillère à la documentation en arts et architecture  
Université Laval, Bibliothèque générale

## FORMATION:

Scolarité de maîtrise en architecture, Université Laval, 1979-1982  
Maîtrise en bibliothéconomie, Université de Montréal, 1978  
Baccalauréat en histoire de l'art, Université de Montréal, 1976  
D.E.U.C. en arts et lettres, Université d'Aix-en-Provence, 1973-75

## EXPÉRIENCES PROFESSIONNELLES:

Bibliothèque de l'Université Laval, 1978-  
CEGEP de Jonquière, Département de Bibliotechnique, 1970-72

## INTÉRÊTS SUR LE PLAN PROFESSIONNEL:

Passion pour l'architecture et pour l'ensemble de mon travail en tant que responsable du développement des collections et de la référence spécialisée en arts et architecture.

Intérêt développé pour l'organisation de collections de diapositives (informatisation et indexation).

Membre de ARLIS/NA, ARLIS/MOQ et ASTED.

## INTÉRÊTS PERSONNELS ET ACTIVITÉS DE LOISIR PRÉFÉRÉES:

Lecture (pas original!)

Cuisine (en faire et goûter celle des autres)

Musique (classique, en particulier: Debussy, Poulenc, Satie, Chopin, Haydn et tous les Stabat Mater)

Voyages

Navigation (voile et aéroplane)

Photographie

## QUIZZ...

Dans chacune des catégories suivantes, citez les objets ou les lieux que vous chérissez le plus:

- **œuvres d'art:** sculpture contemporaine; peinture de Piero della Francesca, Cézanne, Matisse en particulier
- **œuvres d'architecture:** architecture française, en particulier celle des villes de Paris, Marseille, Aix-en-Provence, du Vieux-Québec; architecture de Florence
- **œuvres littéraires:** Marguerite Duras, Colette, Guillaume Apollinaire
- **œuvres cinématographiques:** *India Song; La Lectrice; Thelma and Louise;* les films de Woody Allen
- **œuvres théâtrales:** *Whose Afraid of Virginia Woolf?*
- **émissions télévisées:** *Bouillon de culture (TV5)*
- **musées:** Le Louvre; Musée Matisse; le Metropolitan; le Guggenheim
- **couleurs:** bleu (avec beaucoup de violet dedans); vert (clair ou acidulé)

- **mets:** nouvelle cuisine française en général; cuisine thaï et cambodgienne
- **lieux de villégiature:** la France (surtout Paris et la Provence); Italie du Nord; côte est américaine; le bord du Saguenay

DANS QUELLE VILLE ÊTES-VOUS NÉE?

À Port-Alfred, La Baie, à dix milles de Chicoutimi, au bord de l'eau

VOTRE SIGNE ASTROLOGIQUE?

Taureau ascendant Lion

VOTRE QUALITÉ PREMIÈRE?

La franchise, dire simplement et directement ce que je pense ou comment je vois les choses.

VOTRE PLUS GRAND DÉFAUT?

Parfois trop de franchise!

CE QUI VOUS CARACTÉRISE?

Je suis foncièrement une visuelle.

VOTRE PHILOSOPHIE DE LA VIE?

Essayer de m'amuser dans mon travail et ne pas perdre de vue que la vie peut être très courte.

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## ARLIS, 19th ANNUAL CONFERENCE, Kansas City, MO - From a Visual Resources Perspective

*Irene Puchalski, Fine Arts Slide Library, Concordia University*

The Art Libraries Society of North America held its 19th annual conference from March 7-14, 1991 in Kansas City, Missouri. Sessions of interest to those involved in Visual resources included "Professional Issues for Visual Resources Curators." The topics presented included an analysis of our status as professionals, professional qualifications, and pay equity.

At the Visual Resources Division Business Meeting, Jim Bower, Project manager of the Vocabulary Control Group of the Getty Art History Information Project, spoke about the Art Information Task Force. This is a 3 year project sponsored by the Getty. Members of this task force, which convened for the first time in October 1990, are looking into standardizing cataloguing information for visual resources. Also highlighted was the work undertaken by the VRA MARC Committee, whose progress may be followed in the VRA Bulletin; and the establishment of a North American Committee, with the intention of developing an authority consortium in ARLIS by libraries using RLIN. This would ultimately include visual resources. Other ongoing projects include an Asian Art Authority File, a listing of Ancient Sites Names, and a survey of Staffing Standards. Carol Jackman-Schuller, Slide Curator, McGill University, summarized copyright issues in Canada for our American colleagues.

The Visual Resources Automation Issues Discussion Group was a useful forum for informal discussions. Of interest was the mention of VRMS (Visual Resources Management System), a slide automation system developed at UCLA. It is felt that this system presents a mechanism for sharing cataloguing.

As someone new to the area of slide librarianship, I found this conference served as an excellent crash-course, giving me a broader perspective on the issues and developments in this field. The possibilities, with automation, for mapping to MARC, networking, and imaging of slides, attest to the fact that slide librarians are indeed living in interesting times.

# REPORT FROM LONDON, April 1990 - Part II

*Note de la Rédactrice: Tel qu'annoncé dans le précédent numéro de MOQDOC, voici la seconde (et dernière) section du rapport rédigé en juillet 1990 par Peter Trepanier au terme d'un stage effectué en Grande-Bretagne en avril de la même année. Peter était alors Bibliothécaire de référence au Centre Canadien d'Architecture.*

*Editor's note: As announced in the preceding issue of MOQDOC, this is the second and last part of a report compiled in July 1990 by Peter Trepanier regarding an internship he did in Great Britain in April of the same year. Peter was then Reference Librarian at the Centre Canadien d'Architecture.*

## THE BRITISH ARCHITECTURAL LIBRARY (London, England)

*Peter Trepanier, Head of Archives and Documentation, National Gallery of Canada Library*

Established as a special collection for the exclusive use of the Royal Institute of British Architects (RIBA) membership, the British Architectural Library is now considered the de facto national architectural archive, open to all. While its relationship to the RIBA offices is minimal, it promotes a most visible face to the architectural community as a whole. The BAL is responsible for all of RIBA's collections: books, periodicals, archives, drawings, and photographs.

It is a heavily used library. During my stay, all of the seats in the reading room were usually occupied and there were often readers queued at the reference desk for additional information. There is no conservation programme as yet and many books are in a sorry state. The collection is housed in open stacks and does not circulate. Rare material is kept in closed stacks.

Fund-raising is underway for the approved expansion to the BAL. The RIBA is strongly committed to its library and believes it should occupy a principle portion of 66 Portland Place. The new scheme will heighten the library's visibility to the public. Half of RIBA's office staff is to be relocated elsewhere thereby allowing the library to increase the number of reader spaces for consultation; it will be environmentally controlled and will include a conservation laboratory.<sup>1</sup>

My introduction to the BAL was in the form of a staff training programme. Throughout my stay, all BAL staff members were extremely generous in allotting their time for me. I was assigned to half-day meetings with staff members responsible for the following departments or research projects.

### Reader Services

The BAL receives approximately 300 enquiries a day: on site, by telephone or by letter. All professional librarians rotate on the information desk. The majority of the questions reflect the needs of the professional architect and architecture student - present day applications of design and technology in practice and international trends in architecture are just two examples. The majority of historical questions emphasizing the United Kingdom are either architect- or building- oriented.

The demands placed on the librarians are further compounded by a lack of terminals available to the readers. As readers are unable to search the online catalogue themselves, the librarians are forced to devote all of their time to ready reference and directional queries. Readers requiring more help are asked to resubmit their questions by letter. There is a strong tradition in Britain to provide service to all. While this is admirable, the rising demands in sheer numbers of readers and the diversity of user queries is forcing the BAL to consider limiting access. The issue is quite controversial among the library staff. Given the fact that it is still primarily responsible to its membership, from whom it receives the majority of its funding, it would be quite admissible that a charge be issued for a reader's ticket. Such a fee would dissuade the "curiosity-bound", thus freeing the librarians to pursue in-depth service. The funds raised from outside reader tickets could be reinvested in acquiring more terminals for the reading room, thereby allowing the readers to become self-sufficient. The staff is strained by its public service obligations. A resolution for greater or restricted service must be decided upon in the near future.

<sup>1</sup> For further information on the new design, see "National Architecture Centre" *RIBA Journal* 96:12 (December 1989): 24-27

## **Acquisitions and Cataloguing**

The Assistant Director for Books and Periodicals selects all material. Approval plans are not used. Lack of funds and the rate of duplication were cited as the reasons for this decision. Selection is made from the British National Bibliography, publishers' catalogues, book reviews, and members' requests. More than half of the UK published material is ordered directly through the RIBA bookstore. Vendors are used for firm orders only.

### **Selection profile**

The selection profile is as follows:

#### **Current imprints**

- I. **Architectural History:** international with particular strengths in Western Europe. The majority of the material is devoted to monographs on individual architects and building types. There is always a keen interest from the users for monographs on contemporary architecture. Inventories outside Great Britain are limited to large cities or urban based regions. The main languages of publication are English, Italian and German. French language publications are well represented only in contemporary architecture because the French have not been active in architectural publishing until recently. There is a growing amount of material on contemporary architecture in Eastern Europe.
- II. **Architectural Practice:** English imprints dealing solely with building design. The BAL is revising its policy in response to the demands from UK architects wishing to compete abroad with Britain's entry into the European Community in 1992.
- III. **Trade catalogues:** the library acquires only the architects' standard catalogues relating to building and specifications annuals such as the RIBA Product Data.
- IV. **Town Planning:** books written by architects or where an architect is responsible for the scheme.
- V. **Retrospective Acquisitions:** a very small amount of the budget is reserved for retrospective buying. The material selected is principally English architecture imprints from 1840 to 1950. Some older trade literature is acquired when particular buildings or architects are identified in the promotion of the products.

Orders are recorded online in the "Bookhold" database. Records remain in this database until the item is received and catalogued.

All cataloguing is original. There is a distrust of the quality of records in shared cataloguing systems and the feeling that the standards established by UK/MARC are insufficient for BAL's needs. Priorities are given to British architecture and, more notably, to those books which are available in the bookstore. These are followed by British construction, and Italian and French monographs on architects, building surveys and building types. An average of 10 books a day are catalogued. After the item has been catalogued, the catalogue record is transferred to the public database.

The BAL subscribes to 1,300 periodicals. Periodicals and annual reports are not catalogued and are shelved alphabetically by title. All post-1974 titles are indexed by the *Architectural Periodicals Index*. Despite the API's role, the BAL is not guaranteed a depository copy from the architectural periodical community. The library is often able to fill gaps in the collection through donations from architects' offices or from deceased members' families. All new periodicals under consideration are circulated to and reviewed by members of the library staff.

The *Architectural Periodicals Index* is the best known and most heavily used vehicle of dissemination emerging from the BAL. It was developed in response to the great majority of inquiries wanting the most current available information on the practice and theory of architecture.

The *Architecture Database* is a free-text information retrieval system on PRIME hardware. It is comprised of online catalogue entries from all of the BAL collections and is available for searching to all libraries via DIALOG.

Records are down-loaded into DIALOG every three months. It provides the capability of searching across the

collections for holdings on given topics using the Integrated Database (IDB) mode or searching may be restricted by type of material and how it is organized.

There was a general consensus against the relevance of an integrated database. Many felt that the material held in the special collections was not requested or needed by the user. It has produced a repetition of irrelevant, insufficient and, in some cases, misleading information resulting in frustration for both the librarian and the reader.

*Biodata or The British Architectural Biography 1834-1914* is a biographical database based on the RIBA nomination papers. It also includes architects who practiced in Britain during this period but who were not RIBA members. Unfortunately, the file does not include project lists; however, each record is supplemented with bibliographic references. Cross references are made from variant personal and corporate names. Funded by the Getty Trust, it is to be completed in 1991.

The **Early Works Collection**, housed in closed stacks, is comprised of 3,500 imprints on architecture. The Early Works librarian is entering into the database a descriptive bibliographic record of each item. The books are catalogued describing not only their intellectual content, but also highlighting the uniqueness of the BAL copy: the paper, binding, and printing history. The catalogue will also be issued in hard copy when completed and will include indexes to artists engravers, provenance, ancient Rome, bindings, abbreviations, short titles, portraits, printers/publishers, and variants of names.

The **Archives and Manuscripts** collection consists of non-graphic records of material related to British architects as well as the RIBA Institutional Archive. When an archive is obtained or bequeathed, it is divided by media and the "archives" are distributed to the respective collections. However, all the items possess one accession number thereby permitting one to reconstitute the entire archive when necessary.

Finding aids to the collections are available in the Reading Room and the archivist is presently preparing a guide to the manuscript collection. It includes substantial indexes to specific buildings, locations, persons, firms, institutions, exhibitions, etc. It will be a companion to the already published guide to the RIBA Institutional Archive<sup>2</sup>.

The **BAL Photography Collection** is regarded as a documentary collection, rather than a museological one. The material is obtained mostly through donations from members. The items are catalogued by archive or by individual photograph depending on provenance. There is a very active picture service and slides of photographs from the collection may be borrowed.

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<sup>2</sup> Angela Mace, *The Royal Institute of British Architects: a guide to its archive and history* (London: Mansell, 1986)

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## NOUVELLES / NEWS

**NEW PUBLICATION:** *Facilities Standards for Art Libraries and Visual Resources Collections* / Betty Jo Irvine, Editor. Englewood, CO : Libraries Unlimited, 1991. xvi, 216 p. - (Visual Resources Series). ISBN 0-87287-929-1. \$32.50 U.S. (\$39.00 U.S. outside North America).

Produced by ARLIS/NA Standards Committee, this handbook provides guidelines for facilities in art libraries and visual resources collections. These standards will serve for planning new facilities or renovating existing ones so that libraries will better meet user service expectations and so that the environment will support the demands of new technologies. The standards also provide criteria for effective work spaces and for optimal housing of collections.

Areas addressed include automation, the catalogue, periodicals, reading areas, special collections, microforms, vertical file collections, photographic study collections, slides, film and video collections, office and work areas, and so forth. Appendixes provide supplementary data, sample disaster response plans, and examples of building programs and planning. A selected bibliography is included.

To order, send to: Libraries Unlimited, Dept. 314, P.O. Box 3988, Englewood, CO 80155, U.S.A. FAX: 303-220-8843. Pre-payment is required for all personal orders.

## BANQUE D'ÉCHANGE D'EMPLOIS

Le Comité de perfectionnement (Professional Development Committee) d'ARLIS/NA offre une banque de renseignements identifiant les bibliothécaires ou diathécaires intéressé(e)s à participer à un échange professionnel temporaire avec un(e) collègue d'une autre institution, soit en Amérique du Nord ou outre-mer. Ces données sont conservées pour une durée de douze mois (d'avril à la fin de mars). Dès réception des inscriptions, le Comité assortira les candidatures, et mettra en contact les partenaires éventuels.

Des communiqués ont été distribués aux bulletins professionnels à l'échelle internationale afin de faire connaître ce service et d'en promouvoir l'utilisation. Les membres d'ARLIS/NA intéressés à participer à ce projet pour la période en cours (dès maintenant jusqu'au 31 mars 1992) peuvent obtenir un formulaire d'inscription auprès de Pamela J. Parry, ARLIS/NA, 3900 Timrod, Tucson, AZ 85711, U.S.A. Tél.:(602) 881-8479; télécopieur: (602) 322-6778.

## NEW PUBLICATION: *John S. Archibald and His Associates : A Guide to the Archive = John Archibald et ses associés: Guide du fonds*

This is the fourth Guide in a series of inventories produced by the Blackader-Lauterman Library of Architecture and Art at McGill University to facilitate access to its Canadian Architecture Collection.

Professor John Bland provides an historical introduction to this Scottish-born architect whose work is familiar to Montrealers in the shape of such well-known buildings as the original Montreal Forum (1924) and the Masonic Temple at the corner of Sherbrooke and St. Marc streets.

This is followed by an inventory of architectural projects and papers, a list of primary and secondary sources, and a chronology of the projects in McGill's Canadian Architecture Collection. The publication includes a project title index, a client and project title index, a geographical index and a typological index.

ISBN 0-7717-0222-1. Price per copy: \$20. + GST + \$5. for postage and handling. Mail orders to: Director of Libraries, McGill University, McLennan Library Building, 3459 McTavish St., Montréal (Québec), H3A 1Y1.

## LE CENTRE CANADIEN DES ARTS VISUELS

Le Musée des beaux-arts du Canada a récemment créé le Centre canadien des arts visuels, lequel a pour mandat de stimuler la formation ainsi que l'étude de la production, de l'usage et de l'importance historique et culturelle de l'art et de la muséologie. L'accent est mis tout particulièrement (mais pas exclusivement) sur l'art et la muséologie canadiens. Le Centre entend appuyer les historiens de l'art, les conservateurs, les artistes, les critiques, les éducateurs et autres professionnels, de même que les étudiants spécialisés dans les disciplines connexes du domaine des lettres, des sciences humaines et des sciences sociales désireux de poursuivre des études en arts visuels et en muséologie. Le Centre veut également favoriser l'étude de la théorie, de l'historiographie, de la bibliographie et de la critique en arts visuels et en gestion des arts, notamment des études critiques menant à l'élaboration de théories esthétiques, de méthodes d'interprétation et de recherches sur le public des musées.

Le Centre entend parrainer et appuyer la formation et les études en arts visuels et en muséologie, en développant des ressources en matière de recherche qui comprendront les collections de la bibliothèque et les archives du Musée des beaux-arts du Canada. Les activités du Centre englobent les programmes de stages et d'orientation (lesquels étaient en vigueur avant la création du Centre), ainsi qu'un nouveau programme de bourses de recherche, de conférences et de publications.

Ces bourses de recherche, au nombre de trois, sont financées conjointement par les secteurs public et privé. La bourse de recherche Lisette Model/Joseph G. Blum pour le secteur de la photographie s'adresse aux intéressés du monde entier. Les bourses pour les secteurs de l'art canadien ancien et contemporain sont offertes aux citoyens ou résidents permanents du Canada.

Pour de plus amples renseignements sur le programme de bourses, communiquer avec: Gyde V. Shepherd, Directeur adjoint, Centre canadien des arts visuels, Musée des beaux-arts du Canada, 380, Promenade Sussex, pièce 284, C.P. 427, succursale A, Ottawa (Ontario), K1N 9N4, (613) 990-1933.

**UPCOMING EVENT:**

**6-13 Feb. 1992: ARLIS/NA 20th Annual Conference, Chicago Hilton and Towers, Chicago, IL, U.S.A.**

Topics to be addressed at the upcoming conference include: automation education for art librarians; copyright and fair use of library and visual resources material; documentation of performance art and artists' books; optical imaging; professional writing and publishing; coping with budget cuts; and developing African, Native American and textile art collections.

The conference will be held in conjunction with the annual conferences of the Visual Resources Association and the College Art Association. Joint sessions of mutual interest will be held with each association and are included in the basic registration fee.

Pre-conference workshops will be offered on developing management skills, overseeing building and remodeling projects, use of the EPIC database on OCLC, and application of the AAT. To highlight the 20th anniversary of ARLIS/NA, special events are planned. A wide array of tours of Chicago's architecture, galleries and libraries have been arranged.

Pre-registration fee: \$65 for members; \$85 for nonmembers (U.S. currency). Tours and workshops are available at additional fees. Hotel rates at the Chicago Hilton: \$103 single and \$118 double. Program and registration packet available through: Pamela Parry, Executive Director, ARLIS/NA 1992 Conference, 3900 East Timrod Street, Tucson, AZ 85711. Tel.: (602) 881-8479; fax: (602) 322-6778.

**OTHER UPCOMING EVENTS:**

- 24-26 Nov. 1991 : ARLIS/NA Regional Meeting, Guadalajara, Mexico.  
12-15 Feb. 1992 : COLLEGE ART ASSOCIATION Annual Conference, Chicago, IL, U.S.A.  
12-15 Feb. 1992 : VISUAL RESOURCES ASSOCIATION Annual Conference, Chicago, IL, U.S.A.  
13-16 Apr. 1992 : "The Art Book: Vasari to Videodisc", IFLA Art Libraries European Conference, Wadham College, Oxford, England.  
30 Aug. - 5 Sept. 1992 : IFLA Annual Conference, New Delhi, India.

**ARLIS/MOQ - COMITÉ EXÉCUTIF / EXECUTIVE**

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