



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

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Mot de la Présidente

La conférence d'ARLIS/NA se tiendra à Montréal dans moins de quatre mois. Nous espérons qu'elle sera l'une des plus réussie. Si quelqu'un d'entre vous n'est pas déjà impliqué activement dans un des nombreux comités, communiquez au plutôt avec une des co-responsables de l'organisation locale, Marilyn Berger ou Daphne Dufresne. Elles vous trouveront sûrement quelque chose à faire!

Bien que la préparation du Congrès soit à l'avant-plan depuis quelques mois, plusieurs activités ou événements sont venus marquer l'année 1994. Le Comité exécutif a examiné et révisé les règlements internes de la Section et a préparé un énoncé de mission qui sera soumis aux membres pour ratification. Le Comité de mise en candidature a proposé une liste de candidats pour tous les postes à combler et a demandé aux membres de voter par le retour du courrier pour les personnes de leur choix. Un groupe de discussion électronique bilingue, arlis-moq@concordia.ca, dont le serveur hôte réside à l'université Concordia, a été créé pour notre Section. Un numéro spécial de *MOQDOC* est en préparation pour la Conférence du mois de mars prochain.

En janvier dernier, nous avons eu une rencontre au Faculty Club de Concordia. Le but de cette rencontre était de permettre aux différents comités du Congrès de 1995 de présenter leurs rapports. En février, plusieurs d'entre nous ont participé au formidable Congrès d'ARLIS/NA à Providence (nous avons alors vendu l'idée à nos collègues du sud des États-Unis que dans la neige les bottes d'hiver seraient plus utiles que les bottes de pluie). Au début de juin, lors de notre rencontre du printemps à l'université McGill, nous avons assisté à une démonstration de la **Base de données nationale des sciences humaines** et de la base de données **Artistes au Canada** du RCIP.

Message from the President

The ARLIS/NA conference is less than four months away. We hope the March meeting in Montréal will be one of the most memorable conferences ever. If there is anyone among our members who is not already occupied with some aspect of the plans, contact our Local Arrangements co-chairs, Marilyn Berger or Daphne Dufresne. They will surely find something for you to do!

The conference has been foremost, but this past year was marked by many other activities and events important to our members. The Executive Committee examined and revised the Chapter by-laws and composed a mission statement to be submitted to the members for ratification. Our Nominating Committee proposed a full slate of candidates for all offices and conducted balloting by mail. Arlis-moq@concordia.ca, our Chapter's own bilingual electronic discussion group has been launched with Concordia University providing the mail server. A special issue of *MOQDOC* is being assembled by our members for the conference in March.

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In January we met at the Concordia Faculty Club to hear the first reports of the 1995 conference planners. In February we enjoyed the wonderful 1994 conference in Providence, where it was demonstrated to many of our colleagues from the southern U.S. that rain boots do not function like snow boots! Early in June at our Chapter's spring meeting at McGill University we were treated to a demonstration of the CHIN Humanities National Database and Artists in Canada Database.

Au cours de la dernière semaine de septembre, certains d'entre-nous ont voyagé non seulement à Toronto mais aussi au Vermont. A titre d'invités de la section ARLIS/NA Ontario, nous avons dans l'avant-midi visité la bibliothèque de l'AGO ainsi que le Edward D. Taylor Media Centre. En après-midi, nous avons participé à diverses activités qui se sont terminées par la visite de l'exposition de la collection de la Fondation Barnes. Quelques jours plus tard, à titre d'invités à la rencontre conjointe d'ARLIS/NE et d'ARLIS/WNY, nous avons passé une fin de semaine splendide au lac Champlain en compagnie de nos collègues dans un environnement enchanteur. La programmation très élaborée nous a mis en contact avec les us et coutumes de l'art populaire, l'architecture et les idéaux sociaux de la «période dorée» aux États-Unis ainsi que l'enseignement actuel traditionnel et non traditionnel des beaux-arts.

Les réunions conjointes de sections sont une excellente occasion d'échanger avec des bibliothécaires en art et des professionnels en ressources visuelles. ARLIS/NA encourage les réunions conjointes des différentes sections ainsi que la participation de conférenciers. Un fonds spécial est mis à la disposition des sections à cet effet. Pour les membres d'ARLIS qui n'ont pas la possibilité de participer aux conférences annuelles, ces rencontres conjointes offrent une chance unique d'échanger avec d'autres membres plus près de nous. L'aspect intimiste de ces rencontres permet aux participants de mettre en relief leur questionnement et leurs préoccupations qui lors de réunions annuelles officielles recevraient peu d'attention.

L'année 1995 promet d'être plus excitante que l'année 1994. Je profite de l'occasion pour remercier tous et chacun pour leur coopération. J'aimerais plus spécialement remercier les membres du Conseil exécutif, la rédactrice de MOQ ainsi que son équipe et les membres de tous les comités pour avoir accompli un travail magnifique. Cela a été un privilège pour moi non seulement de travailler avec chacun/chacune d'entre vous mais aussi de servir les intérêts d'ARLIS/MOQ.

Linda Bien
automne 1994

During the last week of September some of us travelled several hundred miles, first to Toronto and then to Vermont. As the guests of ARLIS/NA Ontario, we had morning tours of the Library and Edward D. Taylor Audio-Visual Centre at the AGO and a full afternoon program culminating with a special viewing of the Barnes Foundation collection exhibit. A few days later, as guests at the joint ARLIS/NE and ARLIS/WNY meeting, we spent a blissful weekend on Lake Champlain enjoying the fellowship of our colleagues in a spectacular setting. The rich program exposed us to folkways and folk art, architecture and utopian ideas from the gilded age, and traditional and not-so-traditional contemporary art education.

Joint Chapter meetings offer an exceptional opportunity to interact with other art librarians and visual resources professionals. ARLIS/NA supports the concept of joint Chapter meetings by helping to fund speakers. For ARLIS members who may not be able to travel to annual conferences, joint meetings present a chance to meet with other Chapters' members closer to home. Even for regular annual conference attendees the smaller number of people and slower pace of joint meetings offer opportunities to speak to fellow librarians about issues and concerns that may be given scant attention in busier settings.

1995 promises to be an even more eventful year than 1994. I would like to take this opportunity to thank everyone for their cooperation in carrying out the many tasks that had to be accomplished. I would especially like to thank all committee members, the newsletter editor and staff, and Chapter officers for doing a superb job. It has been a real privilege to work with you all and to serve ARLIS/MOQ during 1994.

Linda Bien
Autumn 1994

Mot du représentant régional canadien

La réunion du Conseil d'administration d'ARLIS/NA prévue pour la mi-année a eu lieu du 15 au 17 juillet au Museum of Modern Art de New York. Vous en trouverez le compte rendu dans le prochain numéro d'*ARLIS/NA Update* (qui pourrait bien être déjà paru quand vous recevrez ce numéro de *MOQDOC*). Je ne relèverai ici que deux points d'intérêt pour les membres canadiens:

- Olson Management Group, à Raleigh (Caroline du Nord) devient le nouveau quartier général de la Société; Madame Penney De Pas, de OMG, sera la directrice administrative. Adresse: ARLIS/NA, 4101 Boone Trail, Suite 201, Raleigh, North Carolina 27607, U.S.A. Téléphone: 1-800-89-ARLIS, 919-787-5181; télécopieur: 919-787-4916.
- L'année 1995 marquera le début d'un débat sur le Plan stratégique de la Société. Les canadiens sont assurés de pouvoir participer au Groupe de travail qui sera convoqué par le nouveau président, Ed Teague. Cette décision tombe, fort heureusement, au moment même où les professionnels canadiens de l'infomation en art entreprennent une opération similaire.

La version préliminaire de ce Plan stratégique des professionnels canadiens de l'information en art est actuellement entre les mains des membres du Groupe de travail. Une fois revu et corrigé, le document sera distribué à tous les membres canadiens d'ARLIS/NA ainsi qu'aux sections canadiennes. Les commentaires des uns et des autres alimenteront les débats lors d'une rencontre qui aura lieu dans le cadre du Congrès d'ARLIS/NA en mars 1995 à Montréal. Je prierais tous les membres d'ARLIS/MOQ de venir à cette réunion; le succès de l'entreprise dépendra de la participation, de la contribution ainsi que de l'accord général des membres. À la conférence de Montréal se tiendra aussi l'habituelle rencontre annuelle de travail des membres canadiens: si vous aviez l'intention d'inclure une question à l'ordre du jour de cette réunion, vous êtes prié de communiquer avec moi.

La Section des bibliothèques d'art de l'IFLA a tenu une intéressante réunion à l'occasion du Congrès annuel de la Fédération à La Havane du 21 au 27 août. La réunion était dirigée par Jan van der Wateren (du Victoria & Albert Museum à Londres), Président de la Section, et le thème de la session inaugurale portait sur les fonds documentaires latino-américains et antillais en art dans la région et à l'extérieur de celle-ci. Les conférenciers venaient de Cuba, du Mexique et des États-Unis. L'atelier d'un jour, qui avait pour thème le rôle d'intermédiaire joué par les bibliothèques entre les

Message from the Canadian Regional Representative

The midyear meeting of the ARLIS/NA Executive Board was held July 15-17 at the Museum of Modern Art. Board action at this meeting will be summarized in the next issue of *ARLIS/NA Update* (which may have appeared by the time this issue of *MOQDOC* goes to press). Of particular interest to Canadian members were:

- The selection of Olson Management Group in Raleigh, North Carolina as the site of the new Society headquarters, with Ms. Penney De Pas of the firm acting as Executive Director. (ARLIS/NA, 4101 Boone Trail, Suite 201, Raleigh, North Carolina 27607, U.S.A. Telephone: 1-800-89-ARLIS, 919-787-5181; Fax: 919-787-4916.)
- The decision to begin discussion in 1995 of a new strategic plan for the Society, with assurance of Canadian representation on the working group which will be convened by in-coming President Ed Teague. This initiative is well-timed to correspond with the efforts to develop a similar plan for Canadian art information professionals.

The first draft of this strategic plan for Canadian art information professionals is now with the Task Force members for review; the amended document then will be distributed to all Canadian members of ARLIS/NA and its Canadian chapters for comment in preparation for a meeting at the ARLIS/NA conference in Montréal next March. I urge all ARLIS/MOQ members to attend this meeting; the success of the project will depend upon the participation, contribution and broad consensus of the membership. There will, of course, be the annual business meeting as well for Canadian members at the Montréal conference; please contact me if you have items of consideration for the agenda.

The IFLA Section of Art Libraries held a successful program at the annual conference of the Federation which was held in Havana, Cuba, August 21-27. Chaired by Jan van der Wateren (Victoria and Albert Museum, London), Chairman of the Section, the theme of the open session program - «Library Collections of Latin America and the Caribbean: Art Materials Inside and Outside the Region» - was addressed by speakers from Cuba, Mexico and the United States. «Libraries as a Bridge Between Artist and Society» was the theme of the Society's full-day workshop which was held at the

artistes et la société, s'est déroulé au Museo Nacional Palacio de Bellas Artes; il était dirigé par Jan van der Wateren et Hiroyuki Hatano (du National Museum of Western Art de Tokyo), Secrétaire de la Section. Des collègues des États-Unis, de Russie, du pays de Galles, de l'Afrique du Sud et de Cuba y ont présenté des exposés. Le Comité permanent de la Section a tenu, de son côté, deux séances de travail au cours du Congrès; en plus des questions d'ordre administratif, on y a soumis des rapports (débattus par la suite) sur les activités en cours. Le prêt à photographier de la nouvelle édition de *An Art Librarian's Glossary* (1984) doit parvenir au quartier général de l'IFLA au cours de l'automne pour y être publié. Le Vassar College Art Library est à préparer la nouvelle édition du répertoire international des bibliothèques d'art de la Section. Ce répertoire, qui est le fruit d'un projet conjoint de la Section des bibliothèques d'art de l'IFLA et d'ARLIS/NA, aura deux versions: imprimée et électronique. Le Comité permanent de la Section a accepté d'appuyer une proposition de Beth Houghton (de la Tate Gallery de Londres): il s'agit d'entreprendre l'étude de faisabilité d'un module de formation à l'intention du personnel des bibliothèques d'art et d'un centre d'information où se trouveraient l'expertise et les ouvrages exigés pour poursuivre une formation dans le domaine. On lira des comptes rendus complets de ces activités comme du Congrès de La Havane dans le prochain *Bulletin* de la Section des bibliothèques d'art.

Je profite de l'occasion pour remercier les membres d'ARLIS/MOQ qui travaillent sans relâche et avec ardeur à la préparation du congrès annuel de 1995. Leur travail de planification, leur énergie et leur enthousiasme laissent présager une programmation, des opportunités, des visites guidées et des attraits fort intéressants.

Murray Waddington
automne 1994

Museo Nacional Palacio de Bellas Artes and chaired by Jan van der Wateren and Hiroyuki Hatano (National Museum of Western Art, Tokyo), Secretary of the Section; here papers were delivered by colleagues from the United States, Russia, Wales, South Africa and Cuba. Two business meetings of the Standing Committee of the Section were held during the conference; in addition to housekeeping matters, reports and discussion were concerned with on-going projects. Camera-ready copy of the new edition of *An Art Librarian's Glossary* (1984) will be sent to IFLA headquarters this autumn for publication. Work on the new edition of the Section's international directory of art libraries is continuing at Vassar College Art Library; this is an IFLA Section of Art Libraries and ARLIS/NA joint project which will be produced in both print and electronic formats. The Standing Committee agreed to support a proposal tabled by Beth Houghton (Tate Gallery, London) to explore the feasibility of establishing a framework for a staff training module in art librarianship and a clearing-house for education and training materials and expertise in the field. Full coverage of these projects and the Havana conference will be featured in the next *Newsletter* of the section of Art Libraries.

ARLIS/MOQ members who are involved in the preparations for the annual conference next March are to be thanked for the many hours of labour they continue to contribute to the event. Their planning, energy and enthusiasm promise a program, facilities, tours, and extras of the highest order!

Murray Waddington
Autumn 1994

Mot de la Rédactrice en chef

Cordiales salutations à tous les lecteurs de ce numéro automnal de *MOQDOC*. Vous y trouverez toutes les rubriques habituelles, dont un portrait de l'actuelle vice-présidente et future présidente de la section, les derniers rapports sur le congrès de 1995 à Montréal ainsi que les comptes rendus des réunions et congrès auxquels nos membres ont assisté. Comme je l'avais précisé à la réunion de ce printemps, nous avons décidé de publier un numéro plus modeste de notre bulletin cet automne. Cela nous permettra de produire notre numéro spécial de *MOQDOC* qui sera distribué aux participants du congrès d'ARLIS/NA 1995 à Montréal.

Le congrès s'en vient à grands pas, la fièvre augmente et le Comité de rédaction de *MOQDOC* aimerait solliciter votre concours pour le numéro spécial. Veuillez nous envoyer un texte sur votre endroit préféré à Montréal, Ottawa et/ou Québec. Séduisez nos visiteurs! Le succès de ce numéro spécial dépend entièrement de vous! Pour plus de détails, lisez l'encart joint à ce numéro.

Ce numéro régulier de *MOQDOC* est le dernier où j'exercerai le rôle de rédactrice en chef. Je voudrais en profiter pour remercier chaleureusement tous les membres qui ont participé, soit par des articles, des portraits, des conseils, etc. Vos textes font de *MOQDOC* un bulletin intéressant et le Comité de rédaction apprécie infiniment votre collaboration.

Aux membres du Comité de rédaction, merci pour votre travail incessant, votre implication constante et votre si agréable compagnie!

Bonne lecture!

Renata Guttman
automne 1994

Message from the Editor

Welcome, readers, to the autumn issue of *MOQDOC*. You will find all our regular features (including a portrait of the chapter's Vice-president/President-elect and the latest Montréal 1995 conference updates) as well as reports from meetings and conferences that chapter members attended. As you may remember, I announced at our spring meeting that we would publish a somewhat sparser fall issue of our bulletin in order to produce a special issue of *MOQDOC* to be distributed to attendees at the ARLIS/NA Montréal 1995 conference.

The conference is drawing nearer, excitement is building and the *MOQDOC* editorial committee would like to solicit your contributions for this special issue. Please send us a note about your favourite place in Montréal, Ottawa or Québec - inspire our visitors! This special issue depends entirely on you! See the flyer in this issue for details.

As this is the last regular issue of *MOQDOC* that I will be working on as general editor I would like to take the opportunity to heartily thank all the members who contributed to the newsletter through their articles, portraits, advice, etc. Your contributions are what make *MOQDOC* interesting and the editorial board much appreciates your support.

To the members of the editorial board, thanks for your endless hard work, commitment and pleasant company!

Bonne lecture!

Renata Guttman
Autumn 1994

A Weekend in Vermont: Meeting with Members of ARLIS/NE & ARLIS/WNY

Mary Gordon and Rosemary Haddad

The meeting was held in South Hero, Vermont, about 45 minutes north of Burlington. Accommodations were rustic but pleasant, affording a superb view of Lake Champlain and the mountains beyond. The 30 members and 3 guests in attendance included enthusiastic contingents from the New England and Western New York chapters, some of whom had undertaken road trips of over 5 hours in order to participate in the weekend's activities. Also present were three members from our Montréal/Ottawa/Québec chapter and some visiting members from Detroit.

The mood of the gathering was relaxed and friendly as we convened for our Friday evening business meeting. We were treated to excellent dinners on Friday and Saturday evenings, which gave us an opportunity to make and renew acquaintances with our colleagues from New England and New York. On Saturday there was a tour of the Shelburne Museum with its eclectic collection of 19th- 20th century Americana housed in an interesting assortment of buildings on a truly spectacular stretch of rolling Vermont countryside. Later that day we visited the Robert Hull Fleming Museum on the campus of the University of Vermont and were given a guided tour of the museum, including a retrospective exhibition of the work of the Vermont artist Hilda Belcher. On Saturday evening Jonathan Gregg, director of the Vermont Studio Center, offered an overview of the work being done at the Center, an artists' community in Johnson, Vermont, which provides a retreat-like work setting for artists at various stages of their careers. Sunday's tour of the remarkable Shelburne Farms was both informative and a feast for the eyes. As art librarians, we were pleased to have the opportunity to visit grounds planned by Frederick Law Olmsted and forester Gifford Pinchot, and to view buildings designed by Robert H. Robertson. We also welcomed the occasion to learn about the work being done at the farm to educate and promote education in the husbandry and conservation of natural resources.

The ARLIS/MOQ members who attended the New England/Western New York conference were impressed with the quality of the program and enjoyed exchanging ideas—including suggestions for future joint meetings—with their hosts. Many thanks to all sponsors and supporters of the event, and especially to Ruth Thomas, Chair of ARLIS/New England, and Barbara Opar, Chair of ARLIS/Western New York, for their hard work in organizing the weekend's activities and for their kind invitation to members of our chapter.

A Weekday in Toronto: Meeting with the Members of ARLIS/NA Ontario

Gerald Beasley

A sizable group of our members attended a meeting of the ARLIS/NA Ontario chapter at the Art Gallery of Ontario on Tuesday, 27 September. A series of short presentations included a mention of the first issue of the Ontario chapter's new newsletter, called, at least for the time being, *The Grapevine*. Donald Rance, AGO Information Systems Librarian, offered us his unfinished but already extremely useful guide to electronic discussion groups, journals and gopher servers, *The Fine Arts and the Internet*.

The main part of the meeting was taken up with a report by Steven Shubert of the Royal Ontario Museum on his ongoing study of how museums might share subject information on CHIN. This was very informative, especially for those of us interested to see whether AAT would ever become the standard thesaurus for the museum world. The short answer seems to be: probably not.

Daphne Dufresne, Co-chair of Local Arrangements for the ARLIS/NA Montréal 1995 Conference presented pre-conference information to the group, encouraging ARLIS/NA Ontario members to attend as well as to take advantage of the ARLIS/NA travel awards that are available. Rosemary Haddad, Co-chair of Tours & Transportation, gave a preview of the various tours and visits that will be offered to Ottawa, Québec City and Montréal during the conference next March.

The whole meeting was presented so smoothly and efficiently that we had plenty of time to devote to the other attraction organised for us, a special (i.e. uncrowded) viewing of the AGO's Barnes Exhibit. After feasting our eyes on the Impressionists, we returned to the library for tea and optional tours of various departments. I am sure all the ARLIS members who attended were as pleased as I was to make new contacts and see wonderful paintings, and will join me in thanking ARLIS/NA Ontario, and the AGO, for making us feel so welcome.

ARLIS/NA MONTRÉAL 1995

Rapport d'activité des co-responsables de l'organisation locale,

Marilyn Berger et Daphne Dufresne

Le 23e congrès annuel d'ARLIS/NA à Montréal se tiendra du 10 au 15 mars 1995. Le Centre Sheraton situé au centre ville de Montréal est l'hôtel choisi pour le congrès. Le Sheraton est situé à proximité du métro, de différents magasins à rayons, de centres commerciaux, de restaurants et de sites historiques. Le coût des chambres pour le congrès sera de 125\$, simple ou double (environ 91.25\$ US) ou 152\$ pour les chambres simples ou doubles situées dans la tour (environ 111\$ US).

Le programme de la conférence, ayant pour thème «ARLIS et la francophonie», est en marche et promet des sessions excitantes.

Plusieurs activités auront lieu le samedi soir, notamment une conférence sur l'architecture, suivie d'une réception avec dessert au Centre Canadien d'Architecture. Le conférencier sera Jean-Louis Cohen, un historien en architecture de nationalité française. La section Montréal/Ottawa/Québec sera l'hôte d'une fête de bienvenue à la salle «Point-de-vue» située au sommet de la tour de l'hôtel. L'ouverture du congrès aura lieu le dimanche à l'auditorium Cinquième Salle du Musée d'art contemporain de Montréal et sera suivie d'une réception. Le conférencier sera François-Marc Gagnon, professeur à la Faculté des arts de l'Université de Montréal.

Derek Drummond, directeur de l'école d'architecture de l'université McGill, sera le conférencier invité lors du Déjeuner des membres, le lundi. En soirée, les membres auront encore l'opportunité d'assister à une fête fabuleuse d'Ars Libri au Musée des beaux-arts de Montréal.

Plusieurs tours ont été planifiés afin de donner aux visiteurs l'occasion de voir l'architecture de Montréal, ainsi que de faire des visites d'une journée à Ottawa et Québec.

ARLIS/NA MONTRÉAL 1995

Activity Report from the Local Arrangements Co-chairs,

Marilyn Berger and Daphne Dufresne

March 10-15, 1995 are the dates for the ARLIS/NA 23rd Annual Conference in Montréal. The Sheraton Centre in downtown Montréal has been chosen as the conference hotel. The Sheraton is ideally situated near the metro, major department stores and shopping malls, restaurants and sites of interest. Hotel rates for the Conference are \$125 double or single (approximately \$91.25 US) or \$152 for double or single Tower rooms (approximately \$111 US).

The conference program is in place and promises exciting sessions under the umbrella theme «ARLIS and the Francophone World».

Saturday evening will offer a variety of events and entertainment including an architecture lecture and a dessert reception at the Canadian Centre for Architecture. The lecture will be given by Jean-Louis Cohen, French architectural historian. A Welcome Party will be hosted by the Montréal/Ottawa/Québec Chapter in the «Point-de-vue» Room on the roof-top of the hotel. Convocation on Sunday will be held in the Cinquième Salle auditorium of the Musée d'art contemporain de Montréal followed by a reception in the museum. The Convocation speaker is François-Marc Gagnon, professor in the Faculty of Arts at the Université de Montréal.

Derek Drummond, Director of the School of Architecture, McGill University, will be the guest speaker at the membership luncheon on Monday afternoon. On Monday evening ARLIS/NA members will be fortunate once again to be treated to a fabulous Ars Libri party at the Montréal Museum of Fine Arts.

Many tours have been planned to offer visitors the opportunity to see the architecture of Montréal as well as to take day trips to Ottawa and Québec City.

ARLIS/NA MONTRÉAL 1995

Rapport d'activité des co-responsables de la programmation,

Loren Lerner et Irena Murray

Bonnes nouvelles! Après des semaines de consultations, de délibérations et de cauchemars dûs à d'insurmontables conflits d'horaire, le programme est enfin finalisé! Encore mieux, il a reçu l'approbation du Conseil d'administration d'ARLIS/NA et nous allons maintenant fébrilement de l'avant! Ce qui suit est un tour d'horizon de ce programme: le programme préliminaire sera publié sous peu et sera expédié avec l'ensemble des documents pour l'inscription anticipée. Les co-responsables du programme profitent de l'occasion pour remercier tous les membres d'ARLIS/MQ de leur enthousiasme à soumettre des propositions et à accepter de participer comme conférenciers, ainsi que de leurs conseils et leur soutien. Bien que le nombre de propositions ait largement dépassé l'ensemble des plages horaires disponibles, nous avons apprécié l'intérêt témoigné par nos collègues.

Le samedi 11 mars, trois ateliers des plus intéressants donneront le coup d'envoi. En réponse aux commentaires formulés lors de l'évaluation de l'an dernier à Providence, un atelier identique de niveau intermédiaire/avancé portant sur Internet sera offert à deux reprises, soit le matin et l'après-midi, par Marcos Silva, Bibliothécaire responsable des services informatiques à l'université McGill. Toni Peterson et Josephine Nieuwenhuis, membres d'ARLIS/NA, proposeront concurremment aux personnes impliquées dans la mise sur pied de bases d'information dans le domaine de l'art, un atelier d'une journée pour identifier les points d'accès et pour établir des liens linguistiques entre des thésaurus de différentes langues. Enfin, un atelier, offert par Encompass Information Group et portant sur les outils de traitement électronique de l'image, mettra l'accent sur une variété de méthodes existantes de saisie, de stockage et de recherche d'images dans un contexte de restrictions budgétaires où les institutions se doivent de recouvrir leurs coûts.

Trois «Ask ARLIS» et seize séances se tiendront entre le dimanche 12 et le mardi 14 mars. Le rythme sera effréné, sans aucun doute, mais cela en vaudra la peine. Les sujets abordés traversent tous les aspects de notre profession et reflètent la présence sans cesse grandissante des nouvelles technologies. Pour vous mettre l'eau à la bouche, voici quelque-uns des sujets qui seront abordés: le rôle croissant du bibliothécaire d'art en tant qu'éducateur, la complexité de l'accès aux collections multi-médias de plus en plus nombreuses, les répercussions du catalogue public en ligne, Internet en constante mutation, les défis linguistiques reliés à notre profession, l'art des télécommunications et la télécommunication comme forme d'art, la circulation des images et le partage de l'information. Le lieu du congrès a inspiré d'autres types de séances qui ont rapport avec l'art et la science de l'information en art canadiens; parmi celles-ci on retrouve: les archives canadiennes d'art et d'architecture, la fabrication d'objets d'art décoratifs au Canada, une présentation des périodiques canadiens, la censure à la frontière canado-américaine, l'information française sur l'architecture en Amérique du Nord et l'art des Premières Nations au Canada. Enfin, nous attendons avec impatience les séances sur les relations entre la science de l'information en art et les arts de la scène, le cinéma, la profession de conservateur, etc.

Comme vous le savez, le congrès de 1995 sera bilingue. Nous réitérons notre demande pour des bénévoles bilingues parmi les membres d'ARLIS/MQ ou d'ailleurs. Le budget ne peut malheureusement offrir une traduction simultanée et nous devons conjuguer nos efforts pour fournir une aide linguistique à nos collègues participant à titre de conférenciers, en particulier pour les personnes venant d'Europe. Veuillez communiquer avec Irena ou Loren si vous désirez vous impliquer, ne serait-ce que pour une seule séance. Nous recherchons aussi, pour les mêmes raisons, des secrétaires bilingues pour certaines séances. Si votre institution a un service de traduction ou si vous avez d'autres solutions à proposer, faites-nous le savoir. Nous devons réunir tous nos talents, non seulement en tant qu'organisateurs mais aussi comme membres d'une société bilingue, pour faire d'ARLIS/NA 95 un événement spécial. Aidez-nous à attendre cet objectif.

ARLIS/NA MONTRÉAL 1995

Activity Report from the Program Committee Co-chairs,

Loren Lerner and Irena Murray

Good news! After weeks of consultations, deliberations, and nightmares involving unsolvable scheduling conflicts, the program is finally in place. Better still, it has been approved by the Board, and we are forging full speed ahead. What follows is a brief preview, with a full preliminary schedule to be published shortly as part of the pre-conference package. The conference chairs would like to take this opportunity to thank all members of ARLIS/MOQ for their initiative in submitting proposals and agreeing to participate as speakers, as well as for offering us their advice and support. Even though the number of proposals largely exceeded the available time slots, we greatly appreciated the interest of all our colleagues.

Three great workshops will kick off the Montréal program on Saturday, March 11. In response to the evaluation scores from Providence, an intermediate/advanced Internet workshop will be presented twice, morning and afternoon, by Marcos Silva, Computer Services Librarian at McGill University; ARLIS/NA members Toni Peterson and Josephine Nieuwenhuis will jointly present a full-day workshop designed to assist those of us involved in building art information databases to identify access points and to develop linguistic links between thesauri in different languages. Finally an electronic imaging tools workshop from the Encompass Information Group will focus on a variety of available capture, storage and retrieval methods in the face of budgetary constraints and the need for institutional cost recovery.

Three «Ask ARLIS» and sixteen regular sessions will take place between Sunday, March 12 and Tuesday March 14 - all fast-paced, no doubt, but well worth attending. The topics run the full gamut of our profession, and reflect the powerful presence of new technology in it. The growing role of the art librarian as educator, the complexities of access to increasingly multimedia collections, the impact of the OPAC, the ever-changing Internet, the linguistic challenges of the profession, the art of telecommunications and telecommunication art, moving images and sharing information are but some of the topics that have shaped the Montréal conference sessions. The location of the conference has given birth to another group of sessions - those concerned with Canadian art and art librarianship: Canadian art and architectural archives, object making in Canada, Canadian serials in review, censorship at the North American border, French architectural information in North America, and First Nations art in Canada, among others. Last, but not least, we can look forward to sessions explaining the interaction between art librarianship and the performing arts, film media, curatorship, etc.

Due to the intended bilingual nature of the 1995 conference, we reiterate our earlier request for bilingual «buddies» from the ranks of ARLIS/MOQ members and their colleagues. The conference budget cannot accommodate simultaneous translation, and we must make a concerted effort to provide some personal assistants for our participating colleagues from Europe in particular. If you feel that you can help, even in one session, please contact Irena or Loren. For the same reason, we seek bilingual recorders for a number of different sessions. If your institution has a translation program, or if you know of other means of soliciting language assistance, we need to hear from you! If the ARLIS/NA '95 conference is to have the special dimension we planned to give it, we need to pool all our talents, not just as organizers, but also as members of a bilingual society. Please help us to make it happen.

ARLIS/UK & Ireland 25th Anniversary Conference: «Solid Silver: Art Librarians Working Together»

Peter Trepquier, National Gallery of Canada

One hundred and seventy delegates from Europe, North America and Japan attended the ARLIS/UK & Ireland Twenty-fifth Anniversary conference held in London at the Victoria & Albert Museum (V & A) and the Royal College of Art, from the 7th to the 10th of April 1994.

The conference opened with a keynote speech by Jennifer Edwards of the National Campaign for the Arts, an independent advocacy group dedicated to promoting and saving heritage in Great Britain. Following a buffet dinner held in the Gamble Room at the V & A, we listened to Gordon Charlesworth, the V & A's Building Manager, give an illustrated lecture on the history of the construction and subsequent restoration of the museum. Charlesworth highlighted construction techniques which were experimental in nature at the time. They manifested, through the building, the institution's mandate to improve the standards and execution of design; for example, new terracotta applications and highway piping were first experimented with in the UK on the building.

The first session of the conference, «National and International Perspectives,» dealt with local, national and international issues facing library organizations.

Ann Matheson, National Library of Scotland, spoke of her library's need to meet a national obligation, while not marginalizing itself from the UK or the European Union (EU). Matheson reviewed changes and problems facing all libraries at all levels: technology, greater use and heightened awareness of library users, and the change in government funding which has ceased to be a given and now requires justification for all expenditures. All these factors have forced institutions to revise their priorities and commitments. Matheson acknowledged that national libraries as national institutions must promote cooperative ventures in their constituencies; specifically the time has come for national libraries to share legal deposit in partnership with other libraries whose subject expertise must be recognised within the national context.

Ross Shimmon, Head of the Library Association (UK), spoke about the formation in 1992 of a consortium of EU country library associations called the European Bureau of Library, Information and Documentation Association (EBLIDA). Its charge is to better organize the information profession to lobby politicians in the European Parliament in order to insure that library and information matters are taken into account. Membership is open only to associations within the European Union. ARLIS/UK & Ireland is a full member.

Jan van der Wateren, Director of the National Art Library (NAL) at the V & A, briefly reviewed the evolution of the NAL from a curatorial enclave frowning upon all outside contacts until 1985 when the V & A appointed its first professional librarian, Elizabeth Esteve-Coll, who is now the museum's director. Van der Wateren attributed this change in part to ARLIS's role in promoting professionalism in art librarianship. Through examples he elaborated upon how (over a period of approximately 10 years) the NAL came to play a truly national role: joining JANET, Britain's national academic network; making its catalogue available via modem; and the microfilming of portions of its collections by Chadwyck Healey. He concluded with a few questions and comments about the future of the profession. As librarians we should be wary of cooperation solely for the sake of cooperation. Technology is forcing a new profession to evolve; we must think of information brokerage as a concept if we are to survive. He also recommended that ARLIS expand its membership to include its information consumers and creators.

The next session, «ARLIS Yesterday, Today and Tomorrow,» looked at why ARLIS was established, what it had achieved, what it had failed to do and what it still needs to accomplish.

Trevor Fawcett, the first speaker, reviewed ARLIS/UK & Ireland's past. ARLIS gave professional solidarity to art college librarians who had previously been isolated geographically and institutionally. As in North America, many felt that the professional literature did not reflect their problems or relate to their concerns. The impetus for the association came from art college librarians; their membership constituted 75% of the membership and hence their interests set the agenda. ARLIS's aims were modest at the beginning. Two success stories were reported. The first was a group project which produced the bible of art librarianship, the *Art Library Manual* (London: Bowker in association with the Art Libraries Society, c1977); the second was an example of an individual member's accomplishment: John A. Walker and his *Glossary of Art, Architecture & Design since 1945*, now in its third edition (Boston, Mass.: G.K. Hall, 1992). As the official mouthpiece for art librarianship in the UK, ARLIS has acquitted itself well for the profession. ARLIS/UK & Ireland is asked to submit review papers to the British Library on policy issues and to the steering committees of AACR for example. Fawcett also noted that ARLIS/UK was conceived in ignorance

of colleagues abroad. When ARLIS/NA was founded, it was unexpected and flattering. He concluded with the warning not to rest on one's laurels for too long, referring specifically to Simon Ford's recent article «The Disorder of Things: the Postmodern Art Library» (*Art Libraries Journal* 18, no. 3 (1993): 10-23) urging the profession to undergo the task of self analysis.

Gillian Varley of the National Art Library followed and spoke about the NAL's relationship to ARLIS. She recalled that before Esteve-Coll's appointment, the NAL Keeper (Chief Librarian) was astonished that it should honour obligations to the art library community. Today, the Chair of the IFLA Section of Art Libraries is Jan van der Wateren, NAL's Keeper and Gillian Varley is the current President of ARLIS/UK & Ireland. Varley proceeded to speak about a number of recently completed as well as ongoing projects which demonstrated cooperation and collaboration between the NAL and other British art libraries under the auspices of ARLIS: bibliographic control of art literature exhibition catalogues, a union list of serials, *Art & Design Documentation in the United Kingdom & Ireland: A Directory of Resources* (S.I.: ARLIS/UK & Ireland, 1993) and *A Library and Information Plan for the Visual Arts: Report* (S.I.: ARLIS/UK & Ireland, 1993).

Clive Phillpot, Chief Librarian at the Museum of Modern Art, forecast the future using «Raymond Kurzweil's technological cycle» to illustrate the ramifications of technology on the future development of information exchange. The profession of librarianship will evolve into two camps: the preservers and defenders of knowledge versus the facilitators of information. Librarians are knowledgeable agents of referral and are able to shift to access from ownership. Their roles as intermediaries or navigators through the multitude of online systems have the potential of placing librarians among the leading professions of the future. As more information becomes available electronically, copyright changes will be necessary as cumulative readings will be prohibitive. This will be an opportune time for libraries to interface replacing the concept of lending fees with viewing fees. As new technologies better reproduce books, museums of the book rather than libraries will exist to preserve history of the original. However, in order for the virtual book to truly succeed, it must look and feel like the traditional codex.

ARLIS International was a session which brought together a number of representatives to speak about the growth and spread of the ARLIS idea in other countries. Many of the issues brought forward reflected similar problems, accomplishments and visions of professional solidarity and cooperation: compilations of union lists, collection management and shared cataloguing, lack of funding versus technological needs, advocacy for better education in art librarianship and the retention of the ARLIS acronym despite its linguistic origins in order to foster international communication. The speakers were: Mike Avann (ARLIS/UK & Ireland); Elizabeth Kirwan (AVAIL); Hiroyuki Hatano (JADS); Catherine Schmitt (Sous-Section des Bibliothèques d'art, ABF); Janis Ekdahl (ARLIS/NA); Peter Trepanier (Canada); Geert-Jan Koot (ARLIS/NL); Olga Sinityna (ARLIS/Mos); Maggy Wishaupt (IFLA Section of Art Libraries). As I was not an official representative of an organization, I spoke on the history of CARLIS and Canadian activities within ARLIS/NA.

The conference concluded with two sessions, held concurrently, on the theme of national collaborative ventures. Dan Matei, of CIMEC, Rumania's national library, gave an illustrated lecture on the development of ROMARC and its application to Rumania's national catalogue. I followed with a presentation of the development of **Artists in Canada Database**. Toni Petersen, of the AAT, spoke about collaborative ventures with British institutions, most notably with the NAL, and changes to vocabulary to accommodate British spelling and variant appellations. The parallel session included papers given by Roy McKeown, DeMonfort University; Paula Baxter, New York Public Library; and Loanne Snavely, Penn State University.

The conference was celebratory in tone and rightfully so. With so many institutions facing downsizing, restructuring or whatever euphemism you wish to use, (though it does not seem to be as rampant in Europe as in North America), it is important to acknowledge the landmarks that have been achieved in the past twenty-five years by our British colleagues. I also welcomed the occasion to renew my contacts overseas as well as initiating many new ones from continental Europe. I look forward to seeing some of them again in Montreal next March.

PORTRAIT OF A MEMBER: Carol Jackman-Schuller

Visual Resources Curator, Department of Art History, McGill University

Academic Background:

I have a B.A. in Art History and a Masters in Library and Information Studies, both from McGill University, and both obtained on a part-time basis while working full-time at the University.

Professional Experience:

I have been in my present job since 1984 (10 years already!). Before that, for the previous 11 years, I worked as Administrative Assistant to the Vice- Principal (Administration and Finance) here at McGill. In this latter post I learned a great deal about how the University runs on a broad level and about global budgeting. Now, in a small department within the faculty of Arts, I am better able to view the role and functioning of my department in the context of the University community as a whole.

Occupation:

As Curator of Visual Resources, I am responsible for the maintenance, development and day-to-day operation of a collection of 140,000 slides, 40,000 study pictures, postcards, videos and maps, which are used in the teaching of art and architectural history and classical archaeology. The cataloguing and indexing of images of works of art requires a high level of attention to detail, combined with a kind of fly-by-the-seat-of-your-pants attitude to indexing, since there are no hard and fast rules for this kind of material. It has been challenging, fun and a constant learning experience, although it can be somewhat overwhelming at times.

Professional Activities:

I have been fortunate to have become involved in several exciting projects involving the development of standards for visual resources. For three years, I served on the AAT Advisory Committee (of ARLIS/NA) and was also a member of the Visual Resources Cataloguing Committee of the AAT, which developed guidelines for the indexing and cataloguing of visual resources with the AAT. As well, I served on an ad-hoc sub-committee of the Art Information Task Force which looked at the applicability of the Categories for the Description of Works of Art to visual materials. The work which emanated from this committee is being carried on by the Data Standards Committee of the Visual Resources Association, on which I have also served for the past two years. All of this experience has been invaluable in working on one of my main interests, which is to develop a subject indexing tool for the Art History Department's image collection.

Personal Interests:

Recreational activities: I play squash 2-3 times per week to keep myself sane, and garden from April to November to keep myself mellow.

Preferences:

Art/Artists:

Giorgio de Chirico, Matisse, Paul Klee

Architecture/architects:

French Gothic cathedrals, Antonio Gaudi

Literature:

travel biographies

Music:

Baroque choral music, flamenco guitar

Films:

Fitzcarraldo, Latcho Drom

Theatre:

Québec experimental theatre, especially Omnibus and Carbone 14

Vacation site:

the Languedoc-Roussillon region of France (but give me a plane ticket and I'll go anywhere!)

PORTRAIT OF AN INSTITUTION: Library and Archives, National Gallery of Canada

Address:
380 Sussex Drive
Ottawa, Ontario

Mailing Address:
P.O. Box 427, Station A
Ottawa, Ontario
K1N 9N4

Contact person:
Murray Waddington
Chief Librarian
Tel. (613) 990-0586
Fax (613) 990-9818
E-mail: bm.ngw@rlg.stanford.edu

Mandate:

To establish and provide access to research and study collections and facilities of the highest standard for the use of National Gallery curatorial and research staff engaged in collections-related and program-related study, the visiting fellows of the Canadian Centre for the Visual Arts, the national and international scholarly, critical and museological communities, and the general public.

Brief History:

Eric Brown, first full-time curator and then first Director of the National Gallery, began the serious collecting of books and periodicals upon his appointment in 1910. The collection remained a curatorial function until the first professional librarian was appointed in 1956, at which time the library held 5,000 volumes. Through the 1960s and 1970s the Library developed much of its current profile: staff, programs and activities were expanded; automation was initiated; the Library became increasingly involved in professional association. In 1991 the Canadian Centre for the Visual Arts, of which the Library is a unit, was established at the Gallery. The Centre and the Library have national and international mandates for research, training and dissemination of information in the visual arts and museology; in this context the strengthening of the Library collections, programs and services is seen as an imperative in order to support advanced research and the CCVA program of fellowships.

Nature of the Collection:

The resources of the Library facilitate the study and research of the National Gallery fine art collections, all aspects of Canadian art, the history of Western Europe and American art in particular, and the history of art in general. Notable strengths in the literature of the western tradition from the late Middle Ages to the present are painting and the graphic arts of Great Britain, France, Italy and the United States, and the history and technology of photography. The collection numbers over 200,000 volumes, with additional extensive collections of microforms, documentation files, slides, study photographs and archives. 1,150 current periodical titles are received.

Clientele:

The primary users of the Library and its services are the curatorial and research staff of the National Gallery of Canada and the fellows of the Canadian Centre for the Visual Arts. Full reading room services are offered to visiting scholars, researchers and the general public. As part of its national mandate, the Library continues to develop programs, services and products which will increase knowledge of access to the collections for off-site users.

Services Offered:

Full reference services are offered to both on-site and off-site users. The Library's book and periodical collections are represented in the Information Systems Management (ISM) database and the Research Libraries Information Network (RLIN). The Library maintains, with the support of the Canadian Heritage Information Network and other Canadian institutions, the **Artists in Canada Database**, and is working currently with CHIN to develop the Library's on-line catalogue as a second reference database in CHIN.

Hours Open to the Public:

Hours change seasonally. Please consult the National Gallery's *Calendar of Events*, or call (613) 998-8949.

Additional Comments:

A full description of the Library's mandate, history, collections and programs can be found in its *Collection Development Policy* (1994).

MISE A JOUR DE LA BASE DE DONNÉES DE RÉFÉRENCE ARTISTES AU CANADA

La base de données **Artistes au Canada** repère les dossiers documentaires portant sur les artistes qui se trouvent dans les collections des bibliothèques et des musées à travers le Canada. Nous invitons tous les collaborateurs potentiels d'**Artistes au Canada** à alimenter cette base de données.

Nous avons élaboré des procédures pour décentraliser la saisie des enregistrements. A l'avenir, la Bibliothèque du Musée des beaux-arts du Canada (MBAC), tout en conservant la propriété de la base de données, acceptera les enregistrements et les listes de dossiers des collaborateurs sur disquette. L'équipe du projet a préparé un document intitulé *Manuel d'utilisation pour les collaborateurs de la base de données Artistes au Canada* qui explique les procédures pour l'entrée et la modification en différé de données. Le collaborateur effectuera la saisie des données de l'institution sur une disquette selon la politique établie dans le *Dictionnaire de données* en utilisant un logiciel de traitement de texte. Il retournera ensuite la disquette au MBAC pour la révision finale. Nous assumerons la responsabilité du téléchargement des enregistrements sur le Réseau canadien d'information sur le patrimoine (RCIP).

Nous sommes ravis d'annoncer que neuf nouvelles institutions ont accepté de participer à **Artistes au Canada**: Galerie d'art, Université de Moncton; Memorial University of Newfoundland Art Gallery; Musée des beaux-arts de Montréal; Musée David M. Stewart; Blackader-Lauterman Library, McGill University; Niagara Falls Art Gallery; Musée d'art de Joliette; Huronia Museum; Stanstead Historical Society.

Nous espérons sincèrement que vous accepterez de participer à ce projet, l'un des points forts de cette base de données étant sa représentation régionale. N'hésitez pas à communiquer avec Peter Trepanier ((613) 990-0585), ou, pendant son absence, avec Sylvie Roy ((613) 990-0587), si vous désirez de plus amples renseignements. Il nous fera plaisir de vous faire parvenir plus de documentation sur **Artistes au Canada**.

ARTISTS IN CANADA REFERENCE DATABASE UPDATE

The **Artists in Canada Database** is a directory listing artists files in libraries and galleries across Canada. We are inviting all potential contributors to **Artists in Canada** to consider participation in this database.

We have developed a procedure to decentralize inputting of the records. The National Gallery of Canada Library (NGCL), while retaining ownership of the database, will accept on diskette records and holdings reports from contributors. The project team has prepared a document entitled *Artists in Canada Contributors' Guide*, which outlines the procedure for off-line data entry and for modifications to documents which already reside in the **Artists in Canada Database**. The contributor will enter the information using word-processing software according to the policies established by the *Data Dictionary* and will return the diskette to the NGCL for final review. We will assume responsibility for uploading the data to the Canadian Heritage Information Network (CHIN).

We are pleased to announce that nine new institutions have agreed to contribute to **Artists in Canada**. They are: Galerie d'art, Université de Moncton; Memorial University of Newfoundland Art Gallery; Musée des beaux-arts de Montréal; Musée David M. Stewart; Blackader-Lauterman Library, McGill University; Niagara Falls Art Gallery; Musée d'art de Joliette; Huronia Museum; Stanstead Historical Society.

As one of the great strengths of the database is its regional representation, we sincerely hope that you decide to participate in this project. Please do not hesitate to contact Peter Trepanier ((613)990-0587), or in his absence, Sylvie Roy ((613)990-0585), for further information. We would be pleased to send you more documentation.

NEWS FROM THE NATIONAL GALLERY OF CANADA LIBRARY

As part of the Library's collection development policy, Jo Beglo has completed a review of the exchange program of museum and gallery publications. The goal of the project is to ensure receipt by the Library of scholarly titles issued by institutions whose permanent collections and exhibitions and publications programs are of interest to the National Gallery curatorial and research staff. The exchange program also helps to guarantee the availability of National Gallery publications in Canadian and foreign museum libraries. The Library has added to its holdings a major collection of 860 out-of-print and rare titles devoted to the history and technology of photography. Chronologically the collection covers the literature of the discipline from mid-19th century English, German and French treatises on technical studies, to American manuals for the amateur photographer, dating from the 1920s and 1930s.

NOUVELLES

Congratulations on the publication of the informative and handsome first issue of the ARLIS/NA Ontario chapter newsletter! Issued as *The Grapevine*, the bulletin is having a contest to select an official name.

Nancy Marrelli, membre d'ARLIS/MOQ, s'est vu décerner le Prix Jacques Ducharme pour sa contribution exceptionnelle à la communauté archivistique de Québec.

CALENDRIER

26-28 janvier 1995	Conférence annuelle, College Art Association, San Antonio, TX
29 mars- 1er avril 1995	Conférence nationale, Association of College and Research Libraries (ACRL), Pittsburgh, PA
11-17 mars 1995	Conférence annuelle, ARLIS/NA, Montréal
10-15 juin 1995	Conférence annuelle, Special Libraries Association, Montréal
22-29 juin 1995	Conférence annuelle, American Library Association, Chicago, IL
20-26 août 1995	Conférence générale, IFLA, Istanbul, Turquie

**DATES DE TOMBÉE
POUR LE PROCHAIN NUMÉRO
(juin 1995) DE *MOQDOC*:**

- le 1er avril pour les textes longs;
- le 15 avril pour les textes courts et les nouvelles brèves.

**SUBMISSION DATES
FOR THE NEXT ISSUE
(June 1995) OF *MOQDOC*:**

- April 1st for long articles;
- April 15th for short articles and news items.

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Rédactrice en chef: Renata Gutman, Bibliothèque, Centre Canadien d'Architecture, 1920, rue Baile, Montréal (Québec), Canada, H3H 2S6. Tél.: (514) 939-7011; téléc.: (514) 939-7020; courrier électronique: renata@cca.qc.ca.

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Ellen Adelson
Patricia Black
Paul Chénier
Renata Gutman
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Maria Mastromonaco

Ont également collaboré à ce numéro: Gerald Beasley, Pierre Boisvert, Linda Bier,
Marilyn Berger, Joanne Dery, Daphne Dufresne, Mary Gordon, Gisèle Guay, Rosemary
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