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# SECTION OF



ISSN 0261-152X

# ART

# LIBRARIES

## SPECIAL LIBRARIES DIVISION

Newsletter No.37 1995, No.2

## BEIJING 1996

### Call for papers!

IFLA's 62nd general conference will take place in Beijing from 25 - 31 August 1996. The overall conference theme will be: *The challenge of change - Libraries and economic development.*

The Art Libraries Section is pleased to announce that it will hold a one-day Workshop and an Open Session during the conference.

The **Workshop** will centre on the theme: *Pay or profit: Fee or free.* The topic could be approached from a number of angles: costs of new services; the profit motive in relation to government; business and commercial services looking at "what is in it for us"; lessons one can learn from experiences where the user has to pay; what will the user really pay for; selling your product - matching user needs.

The Art Libraries Section **Open Session** theme will be *Chinese libraries and collections within and outside China.*

You are invited to take part in this meeting by delivering a paper or by recommending speakers to lecture on either of the two themes.

The **Proposal** for a paper at either of these Art Libraries Meetings in Beijing should include the following information:

Author's name  
Institutional affiliation  
Address (professional)  
Telephone no., Fax no., Email address (professional)

Address (personal)  
Telephone no., Fax no. (personal)  
Brief biographical information  
Title of the paper  
Original language version:  
English/French/German/Spanish  
Translated version/s:\*  
English/French/German/Spanish  
Audiovisual or other equipment required

\*As it is not possible to provide translations of lectures centrally, prospective contributors will be required to provide a translation into at least one other language if at all possible.

If a **Proposal** is selected the final paper, which should be between 8 and 10 A4 pages, will be required by 12 April 1996. The Proposal plus a brief description of the paper's contents (200 words) must be sent at latest by **31 January 1996** to:

Jan van der Wateren  
Chairman  
IFLA Section of Art Libraries  
c/o National Art Library  
Victoria and Albert Museum  
South Kensington, London SW7 2RL England  
Tel: (44) 171 938 8303  
Fax: (44) 171 938 8275  
Email: 100316.3515@COMPUSERVE.COM



# IFLA Section of Art Libraries Annual Report September 1994 - August 1995

## Standing Committee and Membership

The Section met twice during the Istanbul Conference and this report reflects discussions there. All members of the Committee were able to attend with the exception of Clayton Kirking (USA), T.A.V. Murthy (India) and Murray Waddington (Canada). Earlier in the year four new members were elected to the Standing Committee: Jeannette Dixon (USA), Geert-Jan Koot (Netherlands), Nicole Picot (France) and Marie-Claude Thompson (France). As is the practice of the Section the Committee meetings were open to all those interested in its work and a large number of well-known and new faces were welcomed to the meetings. The following members had reached the end of their term of office: Sue Boaden (Australia), Charlotte Hanner (Sweden), Catherine Schmitt (France), Rossella Todros (Italy) and Maggy Wishaupt (Netherlands). Jan van der Wateren was re-elected Chairman for a second two-year period during the Istanbul Conference, as was Hiroyuki Hatano as Secretary and Catherine Heesterbeek-Bert as Treasurer.

During the year two new members from Russia joined the Section. At 71 members the Section was nine members short of a total of 80, the figure at which IFLA's contribution to administration would be doubled. The Committee investigated means of increasing membership and it recommended to the Special Libraries Division that IFLA should reconsider a sliding scale of fees which would allow smaller institutions and organisations to join. The Committee agreed that it should not undertake any new project before the current ones have come to fruition.

## Projects

*Art Librarians Glossary.* It was hoped that the *Glossary* would be completed before the end of 1994. However, the immense problems caused by Committee-editing has delayed completion. American colleagues started the ball rolling by making a selection of terms from the first edition, providing definitions for these terms and beginning to collect translations of the terms in Dutch, French, German, Italian, Spanish and Swedish. Towards the end of the year Jan van der Wateren took over responsibility for finalising the project and translations were sought and checked by colleagues in the countries concerned. It is planned to complete the editorial work by the end of 1995. The Committee discussed the desirability of publishing the *Glossary* on the World Wide Web as well as in hard copy and it was agreed that it should be loaded onto the Web when hard copy was out of print.

*International Directory of Art Libraries.* Great progress was made with the *International Directory* under the stewardship of Tho-

mas Hill of Vassar College who acts as Editor-in-Chief of the project. It is planned to go live on the Internet with the data thus far received from all over the world during the autumn of 1995. Hard copy publication will follow later. The survey conducted by Thomas Hill would be completed by the end of the year after which hard copy would be published.

*International Guide to Literature and Art Archives in Libraries, Museums and other institutions.* This ICA/CLA project supported by IFLA will be provided with the data from the *International Directory* as and when required.

*Education/Training for art librarians.* A sub-group of the Section Committee discussed progress of the project. The project's aim is to investigate the possibility of the Section producing a framework or model curriculum for staff training which could be adopted and extended by organisations/institutions to meet their own needs; also to investigate the viability of setting up a clearing-house for information on teaching materials. A questionnaire was circulated during the year but there was a disappointing response. The sub-group therefore decided that the questionnaire should be redesigned and translated into the IFLA languages as well as Italian and Japanese. The questionnaire will be circulated through Standing Committee members as well as through the national contacts established by Thomas Hill for the *International Directory*. It will also be published on the IFLANET. The coordinator of the project, Beth Houghton, will analyse the returns during the Spring of 1996 ready for a report at the Beijing Conference. It was proposed that ARLIS/UK & Ireland should be asked to consider running a local (UK) scheme since the majority of responses to the first questionnaire came from the UK. The title of the project has now been changed to *In-house education and training for art library staff*.

## Publications

### Newsletters

During the year two issues of the *Newsletter* were published by Hiroyuki Hatano from Japan. The first carried a Call for Papers for the conference in Istanbul (No.35 1994, No.2). The second *Newsletter* (No.36 1995, No.1) presented the Conference programme as arranged for Istanbul. The Committee was concerned at the cost of producing the *Newsletter*. It is distributed free of charge to some 370 addresses and also as an insertion in the *Art Libraries Journal*. The Secretary included a questionnaire on the *Newsletter* during the year but there was a very disappointing response of less than 10% of all recipients. It was important that the Section should increase its membership so that larger administrative grants could be received from IFLA HQ which would help with *Newsletter* publication costs. It was agreed that the *Newsletter* should be put on the IFLANET if this was acceptable to IFLA. A sub-committee chaired by the Secretary was appointed to investigate the contents of the *Newsletter* and to report back at Beijing.

### Conference papers

The proceedings of the Barcelona Satellite Conference have been prepared and had been forwarded to IFLA HQ for publication. It is not yet known when that will take place.

The Havana conference papers were all published in the *Art Libraries Journal*, Vol.20 (2), 1995 and Vol.20 (3), 1995.

## Finance

Despite the high costs associated with the production and distribution of the *Newsletter*, the financial situation was such that all the projects could be supported. A savings account had been opened so as to attract interest until such time as the money needed to be spent. The full accounts were presented to the Committee and would be forwarded to the Divisional Treasurer at the end of the meetings.

## Future Conferences

The 1996 Beijing Conference theme will be *Libraries and economic development*. The Section of Art Libraries' Open Session will focus on *Chinese collections/publications inside and outside of China*. There will be a one-day Workshop during the Conference entitled *Pay or profit: Fee or free*. A Call for Papers appears elsewhere in this *Newsletter*.

The Committee received formal notification that the proposed Berlin conference would not now take place. A proposal was made to hold a conference in Trieste during 1996 and there was much discussion on how such a European conference might affect attendance at Beijing. Committee members were reminded that they are expected to attend at least three out of the four conferences during their tenure, if not all, and that attendance in Beijing should take precedence over attendance in Trieste, given that finances for everyone would be tight. Although the Section of Art Libraries has in the past been associated with conferences in Europe when the main IFLA Conference was not held in Europe, IFLA does not officially support subsidiary conferences. It was felt that the Annual Conference scheduled for Copenhagen in 1997 was sufficiently close so as not to warrant holding a special European conference during 1996. However, it was agreed that when a full proposal was received from Italy the Section should consider in what way they could support the Italian initiative.

*Copenhagen 1997*. The Art Libraries Section Workshop in Copenhagen will be hosted by the Danish Museum of Decorative Arts and planning is well in hand.

## Istanbul Meetings

*Open Session*. An Open Session on the theme of *Islamic art library collections* was held in the main conference venue. Eighty-five people attended which meant that, once again, there was standing room only for a number of people. Twenty-five countries were represented. There were three speakers: Professor Nurhan Atasoy (Turkey), Andr s Riedlmayer (USA) and Deirdre Lawrence (USA). Abstracts of the papers which were presented appear elsewhere in this *Newsletter*.

*Workshop*. The one-day Workshop on the theme of *Libraries of the future: the impact of modern technology, such as imaging, on art librarianship* was held at The Sadberk Hanim Museum, B y kdere. It was attended by more than eighty people. Abstracts of the papers presented appear elsewhere in this *Newsletter*; the

speakers were Maggy Wishaupt (Netherlands), Hiroyuki Hatano (Japan), John Kirby (England), John Thomson and Joye Volker (Australia), John Murdoch (Scotland) and Jeannette Dixon and Angela Giral (USA). There were also two presentations: Michael Rinehart of the *Bibliography of the History of Art*, reviewed the publication's steady growth, increased availability and new collaborative objectives to share indexing responsibilities and simplify information exchange over common or compatible computer systems; and Havelin Anand, Department of Canadian Heritage on Electronic libraries, who gave a presentation on *Canadian heritage and the information highway*.

## Report of the Open Session: *Islamic art library collections* Tuesday 22 August 1995 Swissotel, Istanbul, Turkey

The librarians who attended the Section of Art Libraries Open Session on the theme *Islamic art library collections* agreed that it was the most memorable and emotional, as well as useful and informative of any session at any professional meeting in our experience.

It began with a visual tour of treasures in Turkish libraries. Professor Nurhan Atasoy, an art historian and member of the Faculty of Letters of Istanbul University, developed her theme that the "art libraries of Turkey" comprise all manuscript libraries of her country since calligraphy, miniatures, and the book arts are the arts documented in libraries. She is a specialist in manuscript miniatures and showed slides of miniatures in several of the major collections in Istanbul while she developed a history of libraries from Seljuk times onward. The Ottoman period saw the greatest growth in libraries which were established in association with *medresses* or schools, and scholars who travelled throughout the Islamic world carried books with them so that collections in cities contained materials from other regions and countries. Sultans endowed libraries, contributed manuscripts by the thousands, provided for librarians and often even appointed bookbinders for the libraries they endowed. Libraries existed in Bursa, Ederne and Iznik quite early and a great many libraries were established in Istanbul immediately after the conquest and separate institutions attached to *medresses* and supported by *vakifs* existed to be used by the public as well as Islamic scholars.

The general plan of these libraries included a domed, carpeted hall, often decorated with tiles, with alcoves, divans and shelves on the perimeter on which books were shelved horizontally. (This shelving pattern contributed to their generally good state of preservation.) Many of these libraries still exist and many early collections have been consolidated into major libraries, such as the State Library in Istanbul which houses collections from many minor *vakif* libraries, the libraries of the Turkish and Islamic Museum in both Bursa and Istanbul, the ethnographic museum in Ankara and the library of the Sulemaniye complex in Istanbul, which houses 82,000 manuscripts including 67,000 from the Sulemaniye libraries and the consolidated holdings of 95 minor *vakif* libraries.

Among the treasures of this collection are special bindings including spectacular European renaissance bindings which came to Turkey as imperial gifts. The various libraries in the Topkapi Palace were enriched not only by the Sultans, especially the learned Mehmet II, but by court officials and even by the holdings of slaves of the Sultan, as well as booty of war, for example the great manuscripts from Tabriz. In 1924 all the minor libraries within Topkapi were moved into one library within the palace though not unified into a single system of organisation, to create a library containing books and manuscripts in Hebrew, Arabic, Persian, Greek, Latin, Syrian and Turkish. The Byzantine manuscripts in Topkapi, especially, provide a visual documentation of historical events - wonderfully illustrated by Professor Atasoy's slides.

In 1924, under the order by Ataturk, the Yıldız Place court library was given to the newly reconstituted Istanbul University. This collection includes manuscripts from the 10th through the 19th centuries and includes among other treasures 1,800 albums containing 35,000 photographs of the Near East. The National Library in Ankara is one of many other libraries which houses significant manuscript collections consolidated at the time of Ataturk.

The range and richness of these collections was stunning to the non-Turkish librarians present and the fact of early public access to collections in the urban centres was most impressive.

After this introduction to some of the preserved heritage of Turkish book arts, the second presentation addressed the deliberate destruction of Islamic cultural heritage, and efforts now under way to reclaim some of it in Bosnia-Herzegovina. András Riedlmayer of the Fogg Museum, Harvard University, USA documented the destruction over the past three years of 1,200 mosques, 150 churches, four synagogues and more than 1,000 other monuments and institutions including libraries, archives and manuscript collections. He showed slides of the deliberate destruction and even further obliteration of a number of these monuments - many of them similar to and even in some cases designed by the same architects as the glorious monuments we were enjoying visiting in Turkey. "The losses include not only works of art, but also crucial documentation that might aid in their reconstruction. Our Bosnian colleagues need the assistance of the international library community to help them recover and rebuild some of what has been lost and to rebuild the buildings and institutions that embody their country's cultural heritage". Hundreds of thousands of Ottoman era documents alone have been lost from libraries including the National and University Library and the library of the Oriental Institute in Sarajevo.

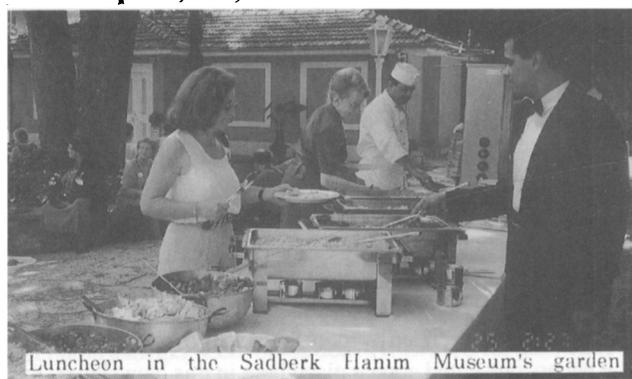
The visual and verbal images of destruction, even tempered by the positive activities to help in rebuilding collections and monuments if not lives was overwhelming. When the presentation ended we were all too moved to be able to formulate questions. And then the Director of the National and University Library of Bosnia-Herzegovina, Mr. Enes Kujundiz was introduced. He took the floor and described the present situation of his library which is continuing to function as the university continues to teach its 4,500 students. Not a single new book or journal issue has come into the library from outside Bosnia in three years. Although the staff of the library, at great personal risk and with the loss of one life, rescued some 10% of the library materials while the library was shelled and burned for three days the saved materials have not yet

been completely inventoried. The remaining 42 staff members (from a pre-war staff of 108) are attempting also to do some conservation, to plan for the reconstruction of the library and to track down local publications. The immediacy and awfulness of the situation stunned and saddened the audience beyond anything any of us had read or thought about. Elsewhere in this *Newsletter* details can be found as to how the library situation in Bosnia-Herzegovina can be helped.

As we sat numbed by what we had heard we came to the third part of the programme. Deirdre E. Lawrence of the Brooklyn Museum Library, Brooklyn, USA delivered her paper on *The formation of an Islamic art library collection in an American museum*. She brought us back to the familiar focus of library collection development and issues most of us readily connect with in our professional lives as she discussed the growth throughout this century of a library collection of more than 5,000 items in support of research on the Islamic materials in the museum. She put this in the context of American public interest in the "Orient" and exhibitions of Islamic art in the United States beginning in the early decades of this century. With the acquisition of two significant personal collections, the Wilbour Egyptology collection and the Wilkinson collection as well as financial support from the Kevorkian Fund (which has provided for acquisitions of museum materials as well as library materials) the library has developed special strengths in Islamic and related areas. Individual significant publications were highlighted, and illustrated with slides. The concern of the Brooklyn Museum to make research materials accessible to a wide user group outside the Museum was stressed and the international availability of bibliographic records for the collection through RILIN (Research Libraries Information Network) noted. With her mention of a planned major exhibition in 1997 of 'Court painting of the Qajars' presenting objects from over 200 years of Persian history, and the accompanying Library exhibit of related publications and the development of a selected bibliography on *Islamic Art: Highlights from the Brooklyn Museum Libraries and Archives Collection*, Ms. Lawrence ended the formal presentations of the session.

The range of content and resonance of the three presentations was personally and professionally enriching and underscored how library collections staff and programmes facilitate the study and understanding of arts and cultures - looking simultaneously to the past and the future.

**Jean S. Adelman**  
**The University Museum**  
**University of Pennsylvania**  
**Philadelphia, PA, USA**



# **Report of the Workshop: *Libraries of the future: the impact of modern technology, such as imaging, on art librarianship***

**Thursday 24 August 1995  
Sadberk Hanim Museum,  
Büyükdere, Istanbul, Turkey**

## **Morning Session**

Jan van der Wateren, Chair of the Section, opened the proceedings by thanking Mrs. Sevgi Gönül, Head of the Museum Board, for so graciously offering the Museum's facilities to the Art Libraries Section. He then introduced the Museum Director, Mr. Çetin Anlagan, who welcomed the more than eighty attendees to the Workshop. He gave a brief overview of the Museum's history and scope and invited conference goers to enjoy the Museum's hospitality. Margaret Shaw of the National Gallery of Australia then assumed the chair to moderate the morning session, which consisted of three papers, each followed by a short question and answer period, and a short presentation.

The first paper, jointly authored by Dr. Maggy Wishaupt and Mr. Marco de Niet of the Royal Dutch Library in The Hague, Netherlands, was presented by Dr. Wishaupt. The paper, entitled *Art in the Web: an advanced information workstation (AIW) as a tool for art research*, reviewed from an art researcher's perspective the progress and usefulness of an ambitious project at the Koninklijke Bibliotheek (KB) to build a multimedia workstation for the humanities which allows integrated access to local, national and international information. Beginning in 1994, the KB conducted a successful pilot project to build a prototype for the AIW focussing on modern art history. After scouring the Internet for a wide variety of relevant resources, AIW staff built a catalogue of Internet and World Wide Web files complete with full bibliographic descriptions, national classification codes and keywords. The Home Page of the AIW also provides electronic access to specialised databases in the KB, specialised indexes, library catalogues in the Netherlands and abroad, and document delivery access. Plans call for extending the capabilities of the AIW to include such improvements as access to full text/image etc. from on-line database vendors. By the year 1998, when the Koninklijke Bibliotheek will celebrate its 200th anniversary, the AIW intends to integrate the flow of such information for art historians and scholars.

The second paper *The virtual museum comes to campus: Two perspectives on the Museum Educational Site Licensing Project*,

was authored jointly and presented by Angela Giral of Columbia University and Jeannette Dixon of the Museum of Fine Arts, Houston, both in the United States. Ms. Giral began by giving an overview of the Getty Art History Information Program (AHIP)'s Museum Educational Site Licensing Project, which attempts to define rules and processes for making digitised, museum-owned images available over electronic networks for academic use. The Site-Licensing Project is a collaboration between seven museums and seven academic institutions in which the museums agree to make digitised images and information available to the participating educational institutions over their campus academic networks without fees or site licenses. The two-year project seeks both to inspire and evaluate academic use of such resources, define requirements for network security and other technological issues, and develop a model site-licensing agreement. Ms. Giral then surveyed Columbia University's information ecology and computing infrastructure, and described CU's participation in the project. Ms. Dixon looked at the project from the perspective of participating museums, describing some of the issues for museums, and how the MFA Houston implements the provision of images to the project.

The third paper of the morning was presented by Mr. John Kirby of Sheffield Hallam University in England. *The George Fullard Electronic Art Book Project* described the creation of an electronic book on the life and times of sculptor George Fullard (1923-1973), an artist educated at the Sheffield College of Art whose work has generated increased interest following an exhibit of his work owned by the University on the occasion of the 150th anniversary of the College of Art in 1993. With growing popular demand for access to these valuable art works as well as information on Fullard, his school, community, and activities, the University decided to develop a multimedia CD-ROM electronic book which has successfully addressed issues of access, scope, publication expense, and preservation. This use of new technologies has enabled the University to put together a large variety of text and image materials from diverse sources and thus meet information needs at a variety of intellectual and interest levels. Moreover it has allowed the continuing development of the research project on Fullard and the linking of that project with other related research efforts. The potential exists for enhancing the database with sound and video, as well as making the book available over networks.

In a short presentation following formal papers, Michael Rinehart of the Getty Art History Information Project's *Bibliography of the History of Art* (BHA) reviewed that publication's steady growth (approximately 20,000 records per year since 1990) increased availability (along with RILA, BHA will be available through Dialog), and new collaborative objectives to share indexing responsibilities and simplify information exchange over common or compatible computer systems. Workshop participants then adjourned for a luxurious buffet luncheon in the Museum's garden and an opportunity to visit its beautifully displayed exhibits of Bronze Age to Greco-Roman antiquities and Ottoman arts, crafts and costumes.

**Stephen Bloom  
The University of the Arts  
Philadelphia, PA, USA**

## Afternoon Session

After the delicious outdoor lunch in the idyllic grounds of the Museum and an hour of browsing its collection of Roman clay lamps, Greek vases, Hittite bronzes and dioramas of elegant 19th century Turkish women in embroidered silk gowns, the afternoon session was chaired by Beth Houghton, Head of Library and Archives, Tate Gallery, London. She refocused the group's attention back to the "international voyage of cyberspace" and the fascinating practical uses of technology for the storage, preservation and access to visual art materials.

The first speaker was John Thomson of the Research Library, National Gallery of Australia, Canberra. He presented a paper authored by himself and Joyce Volker of the Institute of the Arts, Australian National University, Canberra, entitled *Australian Visual Arts: libraries and the new technologies*. He mentioned that World Wide Web (WWW) sites have proliferated in the six months since the paper had been written. The paper described the development of visual resources projects, the products available and discussed the impact of the integration of WWW and CD-ROM technology on visual arts libraries in Australia.

A series of projects have been set up using WWW technology in academic institutions which offer opportunities for sharing text and images transparently around the world. Some of the World Wide Web sites are:

- DIVA (<http://www.monash.edu.au/visarts/diva/diva.html>) Digital Images for the Visual Arts, Monash University, Melbourne. DIVA contains images of architecture, performance art, painting and sculpture produced in Melbourne.
- ArtServe (<http://rubens.anu.edu.au/index.html>) Australian National University, Department of Art History, Canberra. ArtServe is one of the largest image banks in the world and includes 2,800 images of "Prints and Print History", 2,600 images of 'Architecture of the Mediterranean Basin' and a 120,000 word online book 'Greek and Roman Cities in Western Turkey' by Professor Michael Greenhalgh, one of the leading exponents of imaging on the net.
- AusArts (<http://online.anu.edu.au/ITA/AusArts/index.html>) Institute of the Arts, Canberra. AusArts has been up for a year and has undergone many changes already. It began as a virtual library for the visual arts and music, an electronic introduction to cyberspace for students and staff, but has evolved into providing online exhibitions of contemporary Australian art and publishing Institute of the Arts course and facility information.

Other web sites:

- Western Australia Virtual Arts Centre, Perth (<http://www.arts.uwa.edu.au/MegsWWW/intro.html>) News, events, arts, gossip, music.

Commercial galleries on the web:

- SCOPE Gallery, Melbourne (<http://www.ozonline.com.au/scope/>)
- SymChoon Gallery, Adelaide (<http://www.camtech.com.au/symchoon>) Showcases young artists.
- The Australian Government supports AMIS, the Australian Museums Information Service (<http://www.mov.vic.gov.au/AMIS>) Australia's government recognizes the potential of the new interactive multimedia and networking technologies and supports increased access through them to public museum and library collections. Over four years, \$84 million will be spent

on the commissioning of CD-ROMs involving material from major Australian cultural institutions and on the establishment of a government owned company, Australian Multimedia Enterprise, to encourage private sector support in project development and to oversee projects from concept through to distribution. Two important CD-ROM titles have revolutionized art research by making previously unpublished material available and providing instant access to information from a range of published resources.

- Australian Visual Arts Database, AVAD (<http://www.ozemail.com.au/~shubm>) AVAD, now in its third edition, contains biographical databases, details of exhibition catalogues, auction records and periodical indexes. A new AVAD CD is coming out which has a new, more user friendly format.

- Art Right Now (same URL as AVAD) has 450 images of paintings, drawings, prints, sculptures, 3-D forms and installations and was developed in conjunction with about 45 contemporary artists who provided biographical information and copyright clearance.

Other CD-ROMs are:

- Conrad Martens: life and art. State Library of New South Wales Press Finance Branch (fax: 61 02 223 8807) Documents a British born artist who arrived in Australia in 1835 and provided a unique record of the formative part of Australian history. It draws on 2,000 items including watercolours, oil paintings, drawings, sketch and notebooks as well as spoken extracts from his lectures and diaries.

- Cultural Connections. Reed Business Publishing Pty Ltd. (fax: 61 2 412 3317) Artists are making their own interfaces. Documents 250,000 records of Australian films and sound recordings held in the National Film and Sound Archive, Canberra.

- Patterns of Power: aboriginal art from Arnhem land National Gallery of Australia (fax: 61 2 71 2529) Documents 180 artworks that show the extent of indigenous art produced by the people of Arnhem land in the north of Australia. The disc contains photographs and moving images of ceremonies, interviews, traditional music, maps and diagrams.

There are many copyright problems associated with the development and distribution of both objects and intellectual property although Professor Greenhalgh owns the copyright to his book, which is published over the Internet with images.

A select list of Sources for Australian Art that includes print and electronic resources was provided (a copy of this list can be obtained from Floyd Sweeting at the Metropolitan Museum in New York E-mail: [metart1@metgate.metro.org](mailto:metart1@metgate.metro.org)).

The next speaker was John W. Murdoch from the Robert Gordon University School of Information and Media who presented a paper by himself, Robert Newton, and Douglas Anderson entitled *Aberdeen Art Gallery Image Database Project - a prototype project to create and maintain a low-cost art image database*.

This is a pilot project funded by the Scottish Library and Information Council to organize and make accessible visual arts information: paintings, etchings, engravings, using low-cost computer hardware and software and which seeks to investigate relevant issues and provide a model for future projects involving image databases, image retrieval and image use over the Internet. Detailed technical project information can be found on the World Wide Web site at <http://www.rgu.ac.uk/~sim/reports/gallery1.htm> John Murdoch about setting up the project initially. The Aber-

deen Art Gallery's catalogue already existed in plain text as a custom-designed database running on their mainframe. A 486 PC with an optical disk drive and an image database software system were chosen. Images were scanned from postcards of the Gallery's collection using a flatbed scanner. The total equipment cost was £3,856 (+ Value Added Tax) but equipment prices have decreased since then. The School of Library and Information Media covered staff salaries. To avoid complications, the pilot database was limited to the postcard collection of the Gallery and the works to which the Gallery held the copyright. The project has received very good feedback from users and the Gallery is actively seeking funding to develop the pilot into a full system.

The next speaker was Hiroyuki Hatano from the National Museum of Western Art, Tokyo who presented a paper entitled *Image processing and database system in the National Museum of Western Art (Tokyo); an integrated system for art research*. Hatano showed us an impeccably produced video illustrating the project which involves four collaborating researchers; a librarian, three curators and a computer specialist. They are developing an integrated system for art research on an experimental basis over four years from 1994. In the system, image processing technologies are applied to the study of high definition digital images of Western art works. The images can be seen on a monitor the same size as the actual artwork itself. Works of art can also be catalogued onscreen with the system recognizing such different applications as the Art and Architecture Thesaurus (AAT), the Union List of Artist Names (ULAN) and ICONCLASS.

Japanese art museums have been experimenting with collection management databases and high-definition image presentation for the daily management of collections, art education and diffusion for visitors. This project seeks to set up an environment designed to assist museum curators in their research by managing the accumulation, description, classification and retrieval of visual resources of all kinds. The museum does not have a fully-fledged photo-archive of Western Art and is seeking to understand European and U.S. description, classification and retrieval systems such as ICONCLASS, JOCONDE, AAT, NARCISSE and VASARI. The first objective of the study is to discuss the efficiency of the ICONCLASS-based classification and language control method as applied to the actual research environment. Some databases have been created in Japan for artworks, which include Western Art but an overall image study system has not yet been created to cover photographic prints, microfiches, CD-ROMs, X-ray photos, infrared photos, etc.. The project seeks to open a new aspect of the use of electronic image information and to produce a model of visual resources and image information. Finally, the project team seeks to make a comparative study of the museum's collection using this technology and to use the image database in special exhibitions.

Hatano's paper outlines the cooperation of a librarian, art historians and a computer specialist to create a three component system: an image input/output system for capturing images from photographs, slides, CD-ROMs, videodiscs and microfiche; a database system to be integrated with existing image classification systems such as ICONCLASS, AAT and ULAN and finally a terminal system into which the art historians will enter textual data.

The 142,000 frame microfiche collection "Sixteenth Century Pamphlets in German and Latin" and the 1,470,000 frame collection "The Witt Library" were purchased to be captured into the database and classified.

The project is underway but it is too soon to evaluate its effectiveness. The basic system is in place and the art historians are having some problems due to the complicated nature of the system. The system, data input, image processing and research application will continue to be developed by the project team. This paper was followed by an extensive discussion on the interaction between librarians, curators and computers.

There was one last presentation, by Havelin Anand, from the Department of Canadian Heritage entitled *Canadian Heritage and the Information Highway*. Canada's vision for the future is to ensure that Canadian Heritage is preserved, promoted and made available for use to national and international educational and other cultural institutions via the information highway. Havelin put the initiative in context for the Canadian government by outlining the values of democratization of information, universal and affordable access to information, cultural sovereignty, multiculturalism, bilingualism and job creation. She then presented a shared vision and objectives for the G7 ministerial conference and demonstrated how they are compatible (and often identical) with those of Canada: that the information society must be devoted to people and the principles of job creation, cultural enrichment, private sector investment and content development. Objectives are to support access to national and international networks, establish the groundwork for productive forms of cooperation, to create opportunities for information exchange, to identify obstacles to the implementation of practical projects, to select projects to demonstrate the potential of the information society and to create markets for new products and services. Among the G7 pilot projects are the themes of global inventory, cross-cultural training and education, electronic libraries, museums and galleries, etc. The Canadian Heritage Project proposes to try to bring the archives, museum and library constituency together and to ensure the compatibility between multimedia with a project entitled: Multimedia Access to World's Cultural Heritage. Two major issues are the digitization of museum assets and the development of standards to support the widespread exchange of cultural heritage information resources. An investigation of existing databases and computerization (existing networks, standards, user interfaces and navigational tools) is already underway. Future plans include development of a system to demonstrate user storage and retrieval of data and images using multilingual thesauri and testing of the project in institutions in G7 countries. The project "Bibliotheca Universalis" takes as its theme the electronic library and explores issues of access, interconnectivity, digitized collections, standards, multilingualism and multiculturalism. Demonstration library projects include the National Library of Canada World Wide Web site; museum projects include the G7 Museums Word Wide Web site; G7 is working with the International Council of Museums, the Council of Europe and UNESCO.

Hardcopies of the transparencies from Havelin's presentation can be obtained from Floyd Sweeting, The Metropolitan Museum of Art metart1@metgate.metro.org

Jan F. van der Wateren closed the session by thanking the Director of the Sadberk Hanim Museum for his elegant and gracious hospitality.

**Floyd Thomas Sweeting III**  
**The Metropolitan Museum of Art**  
**New York, NY, USA**

## Papers Presented: Open Session

The papers delivered at the Open Session will be published in the June 1996 issue of the *Art Libraries Journal*.

*The art libraries of Turkey*  
by NURHAN ATASOY

An abstract was not made available. However, the paper will eventually be published in the *Art Libraries Journal*.

*Libraries are not for burning: international librarianship and the recovery of the destroyed heritage of Bosnia-Herzegovina*  
by ANDRAS RIEDLMAYER

*Abstract:* In the past three years, the cultural heritage of Bosnia-Herzegovina has suffered major destruction. The result is what a Council of Europe report has called "a cultural catastrophe". Historic architecture (including 1,200 mosques, 150 churches, 4 synagogues and over 1,000 other monuments of culture), works of art, as well as cultural institutions (including major museums, libraries, archives and manuscript collections) have been systematically targeted and destroyed. The losses include not only the works of art, but also crucial documentation that might aid in their reconstruction. Our Bosnian colleagues need the assistance of the international library community to help them recover and rebuild some of what has been lost and to rebuild the buildings and institutions that embody their country's cultural heritage. The paper suggests some innovative ways that librarians outside of Bosnia, through their institutions and professional organisations, can provide material and technical assistance, training and documentation to help to undo the destruction of memory.

*The formation of an Islamic art library collection in an American museum*  
by DEIRDRE LAWRENCE

*Abstract:* The paper will focus on the development of the Islamic art research collection held at The Brooklyn Museum Libraries. The Museum is home to a distinguished collection of Islamic art and library material which was established in the early twentieth century. The collecting interest was enhanced with the development of the substantial Egyptian and Ancient Near Eastern collections in the Museum. For over the past twenty-five years the resources on Islamic art have been enriched through several major donations and special funding. Today the Library collection holds over 3,000 titles on the art of Islam covering the full wealth of Islamic artistic production. One important donation focussed on is the bequest of the personal library of Charles K. Wilkinson, former curator at The Brooklyn Museum and Metropolitan Museum of Art and scholar on Islamic art. The paper will focus on how and when the Islamic art books were originally collected and eventually came to The Brooklyn Museum. The discussion will also show how the Library collection parallels the development of the Museum's Islamic art collection. In addition, the Brooklyn Museum's Library collection on Islamic art will be compared with other similar art research library collections held in North America. Other issues to be discussed will be the history of collecting this type of material, cataloguing and access.

## Papers Presented: Workshop

The papers presented at the Workshop will be published in the March 1996 issue of the *Art Libraries Journal*.

*The virtual museum comes to campus:  
two perspectives on the Museum  
Educational Site Licensing project  
of the Getty Art History Information Program*  
by ANGELA GIRAL and JEANNETTE DIXON

*Abstract:* A landmark project jointly launched by the Getty Art History Information Program (AHIP) and MUSE Educational Media will address key issues in the educational use of museum images etc. and related information delivered over computer networks. The Museum Educational Site Licensing Project will enable museum and educational communities to develop common solutions to problems now inhibiting the development of computer-based learning tools for the study of art and culture. The pilot project will test the distribution of art images and information from six museums to seven universities. Participating institutions will resolve issues of intellectual property rights, network security and information standards, defining the terms and conditions for the educational use of museum images and information on campus networks. This collaborative venture will also demonstrate the value of digital media in the study of art and culture. The project was started in December 1994 and is expected to run through June 1997. This paper describes the work in progress from the perspectives of one of the participating universities (Columbia) and one of the participating museums (Houston).

*Art in the Web: an advanced information workstation as a tool for art research in the Koninklijke Bibliotheek, The Hague*  
by MARCO DE NIET and MAGGY WISHAAPT

*Abstract:* The quality of the future library will be measured not only in terms of its collections, but also in terms of the diversity and efficiency of its electronic services. Therefore, the Koninklijke Bibliotheek in The Hague is building an Advanced Information Workstation for the humanities. With this multimedia workstation users can easily locate and consult sources on the local network (OPAC, CD-ROMS, databases on several collections) and services and databases on national and international networks. Facilities for downloading and processing information will also be offered. In this paper the relevance of this multimedia workstation for art research will be discussed.

*Australian visual arts: libraries and the new technologies*  
by JOHN THOMSON and JOYE VOLKER

*Abstract:* Initiatives underway in Australia are providing opportunities for innovative solutions to the application of new visual resources technology in teaching and research. A series of projects have been set up using World Wide Web technology in academic institutions. The Web offers opportunities for sharing materials transparently around the world and promises to be especially valuable in the visual arts generally because it can deal with images

just as easily as text. Institutions are also embracing CD-ROM technology and many products have already been developed. This paper will describe the strategies, the development of projects and the products available and will also discuss the impact of integration of these new technologies on visual arts libraries in Australia.

*The George Fullard electronic art book project*  
by JOHN KIRBY

**Abstract:** The paper describes the process which led to the production of an electronic book and demonstrates the use of the medium as means of bringing art to diverse audiences. Sheffield Hallam University possesses a large number of drawings by the sculptor George Fullard (1923-1973). Concern over conservation led to a discussion of how to provide access in the future. The result was an electronic book, available as a multimedia CD-ROM but which could also be made available on networks. Particularly important is the provision of an information resource that can be used at a variety of intellectual and interest levels.

*Aberdeen Art Gallery image database project:  
a prototype project to create and  
maintain a low-cost art image database*  
by JOHN MURDOCH, ROBERT NEWTON  
and F. DOUGLAS ANDERSON

**Abstract:** The concern in this study was primarily to identify the way in which visual arts - paintings, etchings, engravings - could be organised and made accessible using low cost computer hardware and software. The aim was to take a typical art gallery collection and investigate fully the type of problems which were involved when considering digitising the collection. The paper examines how the project created a sophisticated image database using minimum financial outlay. Of necessity, the paper is presented as an outline review for expansion and discussion during the conference.

*Image processing and database system in  
the National Museum of Western Art (Tokyo):  
an integrated system for art research*  
by HIROYUKI HATANO

**Abstract:** A research group consisting of a librarian, three curators and a computer specialist, for which the author takes responsibility, is developing an integrated system for art research on an experimental basis for four years from 1994. Image processing technologies using input and output devices and software for high definition digital data are applied to studying Western art works from the museum's collection and comparing them with those of other museums. This system allows us, for example, to see on the monitor an image the same size as the artwork itself. The integrated database system will also enable us to catalogue works of art on the same screen, images and different application programs such as AAT, ULAN and Iconclass being recognised in the same system. With reference to academic research of Western art in Japan, we examine the efficiency of the application of machine-readable thesauri and classification systems which have been developed in Western countries using Western languages. The use of digitized microfiche images is also discussed.



## ARLIS WORLDWIDE 3: QUESTIONNAIRE SET OUT BY THE EDITOR

Revised version in English of the article on BIARTE put in the newsletter No.35.

**Associazione delle Biblioteche Italiane D'Arte  
(BIARTE)**

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Vice-president: Francesca Zannoni

c/o Biblioteca di Archeologia e Storia dell'Arte, Roma, ITALY

Objectives: Development, coordination and cooperation among art libraries and documentation centers of visual arts; enhancement of funds of artistic interest; professional training and updating of operators; definition of technical and scientific criteria and standards; cooperation with private and public agencies operating in this field to improve the relevant activities and services.

Main publications: *Biblioteche d'arte e fondi di interesse artistico in territorio fiorentino* Roma, AIB 1988. *L'immagine del libro* Proceedings of the meeting, Firenze Fortezza da Basso, March 1990. *Bi/Arte news on Biblioteche oggi*, specialized monthly magazine, Milano.

To be issued: *Biblioteche d'arte e fondi di interesse artistico in Toscana*. Proceedings of the *Corso convegno di iconografia musicale*, Roma, June 1994.

Other activities: *Girata di studio sul libro d'artista*, Diplo, November 1995, Firenze. *Corso-convegno di iconografia musicale*: specialized lectures on musical iconography, held in Rome in June 1994, addressed to librarian, recorders, art historian, students (following the very positive results of the first cycle, a second one based on four days of specialized lectures is now foreseen for 1996; for any further information on this subject, please contact Francesca Zannoni, Roma, Italy, c/o Biblioteca di Archeologia e Storia dell'Arte P.zza Venezia 3, 00187 Roma ITALY, tel. +39-6-6789965, +39-6-6797739, +39-6-6783034, fax. +39-6-6781167)

### International Directory of Art Libraries

The electronic version of the IFLA Section of Art Libraries *International Directory of Art Libraries* will be launched on 30 November 1995 on the World Wide Web at <http://iberia.vassar.edu/ifla-idal>.

The Directory currently serves as a source for addresses, telephone numbers, fax numbers and electronic mail addresses for over 3,500 art libraries and their professional personnel throughout the world. A printed version of the Directory is planned for 1996 and we hope eventually to include detailed collection information in future revisions of this ongoing project. Many thanks to the many members of the Standing Committee and others who are serving as regional editors for the Directory and to the ARLIS/NA International Relations Committee for co-ordinating the survey effort. Further questions or revisions can be sent to Thomas Hill ([thhill@vassar.edu](mailto:thhill@vassar.edu)), Vassar College Box 512, Poughkeepsie, New York 12601, USA.

## Video Now Available Highlights of IFLA Art Libraries Section in Cuba

A testimonial to the value of IFLA Art Libraries Section to librarians all over the world and an insightful look at the state of art librarianship in Cuba.

Featuring: Speakers' summaries of their talks/Comments by many Art Libraries Section members/Interviews with Cuban art librarians / Views of a lithography studio and Centro Wilfredo Lam / Scenes of Miami airport departure crowds / Scenes of Havana and the convention centre / Scenes of all Art Libraries Section meetings

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## ARLIS UK & IRELAND ANNUAL CONFERENCE

4th - 7th July 1996

Pollock Halls, University of Edinburgh

### Libraries and the reproduced image from print to digitization

The theme of the next ARLIS Annual Conference is of universal interest to art librarians for whom the provision of images is as vital as the supply of text. The conference will work at representing images in an historic, current and future context. Topics will cover themed aspects of the illustrated book such as private press publishing and childrens' picture books, the photographic image, multimedia and electronic image publishing. Scotland is rich in primary source material and the conference will provide an ideal opportunity to discover these.

For further details please contact:

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## How can we help Bosnia-Herzegovina

Many efforts have begun in various parts of the world in response to the terrible destruction of cultural heritage. Hence the title of the paper (IFLA paper 025-ART-7-E—available on the Internet): LIBRARIES ARE NOT FOR BURNING: INTERNATIONAL LIBRARIANSHIP AND THE RECOVERY OF THE DESTROYED HERITAGE OF BOSNIA-HERZEGOVINA. UNESCO has given its endorsement to the rebuilding of the National Library, Helsinki Citizen's Assembly has established collection sites for donated materials (contact T. Bloomfield, HCA-UK, 11 Goodwin Street, London N3 3HQ, Tel: 44-171 272 9092). In France the Association pour la renaissance de la Bibliothèque National à Sarajevo is collecting both funds and book donations (contact A.R.B.N.S., 23-25 rue des Petites Ecuries, 75010 Paris, France, tel: 33-14 801 0580). The Turkish National Library is locating Bosnia-related materials in its collections with the plan of making copies available when the Bosnian National Library is rebuilt and asks that other research libraries join the effort (contact T.C. Milli Kutuphane, 06490 Ankara, Turkey). Iran's ambassador to Bosnia has promised financial support for the reconstruction of the Oriental Institute. The Royal Library, The Hague, and publishers in the Czech Republic and Germany have offered various help. The Bosnia-Herzegovina Heritage Rescue, U.K. a private foundation has been established to help with immediate conservation needs (contact Dr. Marian Wenzel, 9 Canterbury Mansions, Lymington Road, London NW6 2EW, U.K., tel: 44-171 433 1142). The Sarajevo Fund, P.O. Box 1640 Cathedral Station, New York, NY 10025, USA accepts contributions to aid in the reconstruction of the National Library in Sarajevo. And an interactive home page has been established on the World Wide Web for the Bosnian Manuscript Project (<http://www.acs.sunet.net/manu/ingather.htm>).

This project is calling for information about any photocopies or microfilms of manuscript materials which are in the hands of researchers or research institutions worldwide which are copies of materials probably destroyed in Bosnia. The plan is to make copies to reconstruct part of the lost record. (For further information please contact András Riedlmayer at [riedlmay@fas.harvard.edu](mailto:riedlmay@fas.harvard.edu).)

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