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LOS ANGELES, CALIFORNIA ★ THURSDAY MARCH 29–WEDNESDAY APRIL 4, 2001

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ARLIS/NA 29TH ANNUAL CONFERENCE

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Wilshire Grand Hotel ★ Los Angeles, California
Thursday, March 29 – Wednesday, April 4, 2001

Our conference logo, reproduced here and on the cover, was created by Susan Jurist, Visual Arts Librarian, U. of California, San Diego, and depicts the conference theme, "2001: An LA Odyssey."



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The State of the Art

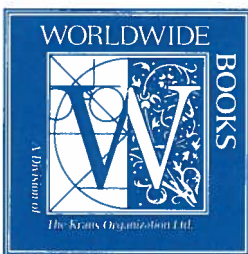
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Welcome to Los Angeles

On behalf of the 2001 Conference Planning Committee and the Executive Board, I take much pleasure in welcoming you to Los Angeles for the 29th annual conference of the Art Libraries Society of North America, 2001: *An LA Odyssey*.

Few North American cities can compare with Los Angeles for cultural attractions and ethnic diversity. With this conference, ARLIS/NA is privileged to have the opportunity of sampling broadly from all that the city and its environs has to offer. Moreover, as I write this message, it is a wintry December day in my hometown of Toronto, Canada, and the prospect of a week in sunny southern California in the stimulating and friendly company of my ARLIS/NA colleagues is a wonderful thing to contemplate!

The Southern California chapter has pulled out all the stops to welcome you to Los Angeles for a third time. We first met here in 1977 when ARLIS/NA was just five years old. We came back for more in 1985 and now, as the Society approaches its 30th year, we're here for what will again be a superb conference experience. For the planning committee led by co-chairs Amy Ciccone (University of Southern California), Susan Flanagan (J. Paul Getty Trust), Nancy Norris (University of California, Los Angeles), and Lorraine Perrotta (Huntington Library, Art Collections and Botanical Gardens), the events of this week are the culmination of some two years of hard work. A warm thank you to all!

ARLIS/NA annual conferences are unparalleled for their rich educational content and numerous opportunities to network with colleagues and trade representatives. You will find this a stimulating, rewarding, fun, and hectic week of workshops (6), tours (18), sessions (20), interest group and business meetings (57), social events (6), and trade exhibits (over 4 days). Spend time with our exhibitors. Many of them are strong supporters of the Society who return year after year and also make generous donations as corporate sponsors of the conference.

After a hugely successful debut in Pittsburgh in 2000, the Silent Auction makes a return appearance in the Exhibit Hall on Monday evening. There will be many *objets*, small and large, to entice your bids. Proceeds are earmarked to launch the new Conference Speakers Fund. If the *objets* aren't enough to loosen your purse strings, then the Silent Auction Happy Hour may do the trick – come and join the fun, it's all for a great cause! The "Hollywood Gala" Welcome Party on Saturday evening, brought to you through the generosity of many of ARLIS/NA's local chapters and starring your colleagues in their most glamorous glad rags, is not to be missed. And the setting for the Convocation, atop the Getty Center's hilltop, will be unforgettable. We are exceptionally grateful to the Getty Research Library for making that event possible.

A final word of thanks to all our generous donors, listed elsewhere in this booklet. For the first time, several conference workshops, sessions, and speakers have been individually supported. We couldn't do it without you.

Have a wonderful week!

Karen McKenzie
President, ARLIS/NA

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Los Angeles Downtown View; Courtesy: LACVB, PictureLA.com; By Michele & Tom Grimm

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one of 50 signed artist's
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Right: Lord Tennyson in
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< <http://arlis2001.ucsd.edu> >

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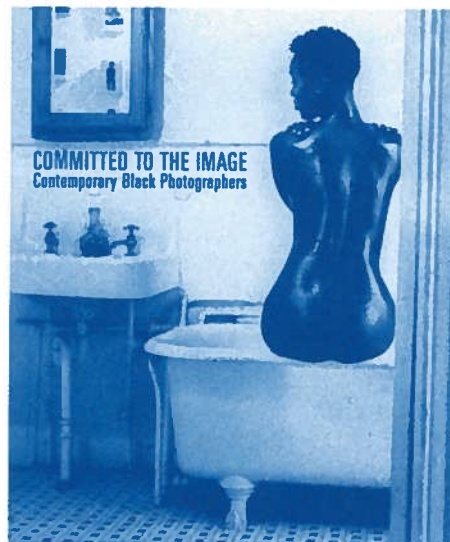
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A complete list will be distributed to all conference attendees.*

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GENERAL INFORMATION

Open Meeting and Guest Policy

ARLIS/NA business meetings are open to all members. All guests are encouraged to register for the full conference. If not preregistered, guests will be permitted to join tours and special events on a space available basis after all registered attendees have been accommodated.

First Time Attendees

Welcome! We are happy you joined us for the 29th annual ARLIS/NA conference. Although the Society has grown over the years, you will find our conferences very intimate and friendly, with many special interest events. If you aren't already a member of a Committee, Section, Division, or Round Table, we encourage you to attend any of these business meetings if you are interested in joining a particular group. The conference provides you with a great opportunity to network with many of your colleagues working in similar positions throughout North America. You are cordially invited to attend a short New Member Orientation on Saturday night from 7:00 pm-7:30 pm. Later on Saturday night, please plan to attend the Welcome Party at 9:30 pm.

Tours and Workshops

Detailed descriptions of tours and workshops are provided herein and require preregistration.

Silent Auction

Last year's Silent Auction proved to be such a successful and profitable fundraiser, we decided to continue what may become a conference tradition. This year's donations to the auction will be placed in "boutiques," such as an art gallery, country store, wine shop, jewelry shop, bookstore, etc. All proceeds from this important event will benefit the newly-established Annual Conference Speakers' Fund, which will be used to cover costs for speakers who are not Society members. This event is also an excellent



*Terry Allen and Philip Levine
"Corporate Head" (1990)
Downtown L.A. Financial District
Photographer: Ruth Wallach*

opportunity to showcase the ARLIS/NA community's prodigious creativity and to interact informally with conference exhibitors in a lively and fun atmosphere. The Silent Auction will be held on Monday evening, 5:30-7:30 pm in the Wilshire Room (the Exhibit Hall), and will include a happy hour with no-host bar. All donations are tax-deductible.

Conference Web Site

Updated conference information and other details not provided here can be found on the Los Angeles conference web site, located at <http://artlis2001.ucsd.edu>

Internet Room

An Internet Room with computers and printers will enable members to keep in touch with e-mail, check out web sites or put the finishing touches on presentations.

Daylight Savings Time

Don't forget to set your clocks and watches ahead one hour on Saturday night. Daylight Savings Time starts Sunday morning, April 1.

GENERAL INFORMATION

Informal Meeting Room

Once again a small meeting room (the Rexford Room) will be available for impromptu meetings. Sign-up sheets will be posted in the Registration area.

Hotel

Centrally located in downtown Los Angeles, the Wilshire Grand is a full-service hotel with an array of indoor shops and restaurants. You may enjoy Northern Italian cuisine in Cardini Ristorante and California specialties in the City Grill, as well as delectable Japanese and Korean cuisines in two specialty restaurants. The Downtown Los Angeles Visitor Information Center is conveniently located within our hotel. The 7 + Fig shopping mall, directly across 7th Street, features a major department store and a large food court.

Parking

If you plan on entering or exiting the hotel after dark, we advise parking in the hotel garage. If you are an overnight guest of the Wilshire Grand, you may park in the hotel garage for \$18 per day (valet parking only), which includes in and out privileges. If you are traveling to the hotel for the purpose of the ARLIS/NA conference (not staying overnight), the rate is \$7 per day; however, this does not include in and out privileges. There are two nearby lots that are alternatives if the hotel garage fills up. One is directly across the street in the 7 + Fig shopping mall parking structure. It is \$6 all day—but only if you enter before 9:30 am; otherwise, charges are significantly higher. It is open 24 hours. Joe's Parking at 724 Figueroa St (between 7th & 8th) is \$8 all day. Closing time is usually around 10:00 pm. If you plan on parking here past 9:00 pm, check with the attendant when you pull in as closing time may vary. Joe's is open air—for those who don't like underground parking.

Copy and Business Services

The Wilshire Grand offers a full-service business center to cater to the needs of business travelers. Services include copying, printing and faxing services, as well as package shipping.

Fitness Center

Use of the Wilshire Grand's fitness center is complimentary for all guests. It offers a full array of exercise equipment, including machine weights, lifecycles, Stairmasters, treadmills, and an outdoor sun deck, including heated swimming pool and hydrotherapy pool.

Other Amenities

The hotel concierge will be glad to assist you with any questions or concerns.

- **ATMs** There is an ATM in the hotel. It is behind the elevator on the 7th Street level.
- **Currency Exchange** The Hotel provides currency exchange service for all guests. American Express Travel Services (213) 627-4800, located in the 7 + Fig shopping mall across the street, also exchanges currency.
- **Liquor Stores** Two blocks north on Figueroa at 5th, the Bonaventure Hotel has a liquor store. The Arco Plaza, at 5th and Flower, has a "Wines and Spirits" store.
- **News Stand** The best selection is at the "7th + Fig" stand, across 7th Street from the hotel.
- **Pharmacies** The nearest is Horton and Converse (213) 623-2838 in the 7 + Fig shopping mall across from the hotel on the lower level.
- **Hospitals** Good Samaritan Hospital is on Wilshire Boulevard, 5 minutes from the hotel.
- **Places of Worship** Several are nearby; a list is available at the concierge's desk.
- **Emergencies** For all emergencies, call x3280 for Hotel Security.



About



Los Angeles

Encounter Restaurant, LAX; Courtesy: LACVB, PictureLA.com

Palisades Park, Santa Monica; Courtesy Arnesen Photography/LACVB, PictureLA.com; By Erik Arnesen

"Los Angeles is the metropolitan equivalent of an Escher staircase. No one can say for sure where it begins or ends....a place with nine area codes and seventeen freeways, a city (actually many cities) so large it can have good and bad weather simultaneously."

(Lee Green, American Way Magazine, June 1999)

This is true. But lucky you, who have come to the ARLIS/NA 2001 conference, you don't have to drive the freeways—unless you want to. You are going to see Los Angeles, *El Pueblo de Nuestra Senora la Reina de Los Angeles de Porciuncula*, where it began 220 years ago and, if you drive 27 miles west on Sunset Blvd., where it ends. (This is a really good thing to do—a driving trip on Sunset takes you through layers of history and culture from Olvera St. downtown, through the Strip in West Hollywood, past bucolic UCLA, the mansions of Bel Air, the Self-Realization Fellowship, and then—the Pacific Ocean.) But if you are up for it, the ARLIS conference can take you south to the Watts Towers, east to East L.A., north-east to Pasadena, northwest to the Getty Center, and west to Santa Monica as well.

Consider this: simply by venturing a few blocks from the Wilshire Grand, you will experience great architecture, world-class libraries and museums, and a dazzling

array of walkable (yes!) neighborhoods: El Pueblo Historic Monument & Olvera Street, Little Tokyo, Chinatown, Pershing Square, Bunker Hill, the Garment District, and the Music Center. Most of these are within walking distance of the hotel, but if you get footsore, the Dash (25 cents) is a downtown shuttle, running every 5-15 minutes. And downtown L.A. now has the Metro Rail with art environments in every station (\$4.7 billion can get you subways AND art). The Red Line subway's 7th St./Metro Center stop is at 7th and Figueroa, directly across from the hotel.

If you haven't been to L.A. since 1985 (the 13th conference), or maybe even 1977 (the 5th), we have a few surprises in store. The Getty Center—you know about that (Richard Meier, 1997), but wait 'til you stand there on a travertine terrace, gazing at once at the ocean, the mountains, and downtown L.A. Then there's the L.A. County Museum of Art, almost totally rebuilt starting in 1986 with the Anderson

LOS ANGELES AREA ATTRACTIONS

Wing (Hardy Holzman Pfeiffer), the Japanese Pavilion in 1988 (Bruce Goff/Bart Prince), the addition of the former May Company Department Store (now LACMA West) in 1999, and in 2000 the renovated Ahmanson (permanent collection) Wing.

And downtown: You saw Frank Gehry's Temporary Contemporary in 1985 (still there, renamed the Geffen Contemporary); a plaza now connects it to the beautiful new Pavilion of the Japanese American National Museum (Gyo Obata, 1999) on the edge of Little Tokyo. Take Lawrence Halprin's (1990) Bunker Hill Steps (something like the Spanish Steps—really!) from the amazing L.A. Central Library, which has married its historic 1926 Bertram Goodhue building to a dramatic 1993 Hardy Holzman Pfeiffer addition, up to Arata Isozaki's (1986) glowing red sandstone Museum of Contemporary Art. Then there's the Latino Museum, the California Science Museum, the California African American Museum, and—further afield—the Autry Museum, the Museum of Jurassic Technology, the Museum of Tolerance... well, you get the idea.

Say, did you hear... there are now more museums in Los Angeles than any other city in the world?!!

LOS ANGELES AREA ATTRACTIONS

This list of highlights represents only a taste of the many attractions available for visitors. Additional information on Los Angeles attractions and tours will be supplied at the Registration Desk during the conference. You will also find a "Los Angeles Restaurant Guidebook," compiled by local ARLIS members, in your conference registration packet. For architectural treasures throughout the city, it's best to have the latest edition of Gebhard and

Winter's *Los Angeles: An Architectural Guide* (Gibbs Smith, 1994) or Michael Webb's *Architecture + Design LA* (The Understanding Business, 2000) in your backpack. For downtown L.A. treasures, we recommend *Downtown Los Angeles: A Walking Guide* (Revised), by Robert D. Herman (Gem Guides, 2000).

Dance, Music, and Theater

About ten blocks north of the Wilshire Grand is the Music Center, home of the L.A. Opera, the L.A. Philharmonic, the Ahmanson Theater, and the Mark Taper Forum. Unless you're staying past April 11, you'll miss the opera (*Don Pasquale* is on April 11-29). But the Philharmonic will feature Esa-Pekka Salonen conducting Ravel's *Ma mère l'oye* and both Sibelius' and Beethoven's *7th Symphony* on March 28. Then on April 5, 6, or 8, you can see Yakov Kreizberg conduct Bartok's *Two Rhapsodies for Violin and Orchestra* and Dvorak's *Symphony No. 9*. Call: (323) 850-2000 for tickets and further information.

Theater is also available at the Music Center at the Mark Taper Forum where Alan Alda is scheduled to star in *QED*. Playing at the Ahmanson (the larger theater in the Music Center) is *3hree*, three short musicals, shepherded by three Broadway directors. Call: (213) 628-2772 for tickets and further information.

On the south end of Downtown is the USC campus and another music venue: USC Thornton School of Music Alfred Newman Recital Hall. Call: (213) 740-3233 for further information. Just north of the USC campus is its theater affiliate, the 24th Street Theatre at 1117 W. 24th St. Call: (213) 745-6516 for information.

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Museums

Many of these museums are offering ARLIS/NA conference-goers complimentary admission. Ask at the Registration Desk for details.

Downtown:

California African American Museum:
(213) 744-2544

California Science Center: (213) 744-7400

El Pueblo de Los Angeles Historical Monument: (213) 628-1274 or
(213) 625-5045

Geffen Contemporary at MOCA:
(213) 621-2766

Japanese American National Museum:
(213) 625-0414

Latino Museum of History, Art, and Culture:
(213) 626-7600

Museum of Contemporary Art (MOCA):
(213) 626-6222

Museum of Neon Art: (213) 489-9918

The Sister Karen Borccalero Gallery:
(213) 636-7076

USC Fisher Gallery: (213) 740-4561

Elsewhere:

Autry Museum of Western Heritage:
(323) 667-2000

Getty Museum: (310) 440-7300

Huntington Library, Art Collections, and Botanical Gardens: (626) 405-2100

Los Angeles Contemporary Exhibitions (LACE): (323) 957-1777

L.A. County Museum of Art: (323) 857-6000

L.A. Craft and Folk Art Museum: (323) 937-4230

Museum of Jurassic Technology:
(310) 836-6131

Museum of Tolerance: (310) 553-8403

Norton Simon Museum of Art:
(626) 449-6840

Pacific-Asia Museum: (626) 449-2742

Petersen Automotive Museum:
(323) 930-2277

Santa Monica Museum of Art: (310) 586-6488

Skirball Cultural Center: (310) 440-4500

Southwest Museum: (323) 221-2164

UCLA Armand Hammer Museum of Art:
(310) 443-7000

Watts Towers and Art Center: (213) 847-4646

Nature

This is usually a great time to travel throughout California, so plan on renting a car if you have a few days before or after the conference. The ocean water will be on the chilly side, but the beaches will doubtless be lovely—at least for viewing, or walking, or biking, or roller-blading down the bike path. You can rent bikes

<<http://www.paradine.com/BikePaths/SantaMon.html>> or rollerblades at all the major beaches. The beach in Santa Monica at the end of Ocean Park Blvd. is one of the nicest. Another kind of nature can be seen at Venice Beach a couple of miles south. Hiking in the Santa Monica Mountains is spectacular. Combine your hike with a visit to the Will Rogers State Historic Park (310) 454-8212. The deserts are still relatively cool and probably flowering like crazy. If you rent a car, you might get to see our famous poppy fields <<http://www.calparks Mojave.com/poppy/>> in bloom in the high desert just north of L.A. Call first: Antelope Valley California Poppy Reserve near Lancaster (661) 724-1180. Mountain roads are still closed at the highest elevations, but views of snow-caps can be dramatic. Seems like we should say something about our palm trees. Many of the most prevalent, *Washingtonia robusta*, tall, skinny, and slightly silly looking, were planted for the 1934 Olympics. *Los Angeles and the Palm Tree* was the title of an exhibition a few years ago. No more unique to L.A. than our sunsets, but what would an L.A. sunset be without 'em?

BUSINESS/DISCUSSION GROUP MEETING FINDER

All business and special interest discussion group meetings are listed here alphabetically.

Title	Day	Time
Academic Library Division	Monday	8:00-9:30 am
Architecture Section	Tuesday	10:30 am-12:00 pm
Art & Design School Library Directors Discussion Group	Monday	9:30-11:30 am
Art & Design School Library Division	Monday	8:00-9:30 am
Art Documentation Editors	Saturday	4:30-6:00 pm
Avery/BHA Users Group	Sunday	8:00-9:00 am
Canadian Members Meeting	Monday	8:00-9:30 pm
Cataloging Advisory Committee	Sunday	8:30-10:00 am
Cataloging Problems Discussion Group	Saturday	4:30-6:00 pm
Cataloging Section	Monday	10:00-11:30 am
Collection Development Committee	Saturday	4:30-6:00 pm
Collection Development Discussion Group	Monday	8:00-9:30 pm
Committee on Institutional Cooperation	Tuesday	8:00-9:30 am
Decorative Arts Round Table (DART)	Sunday	9:00-10:00 am
Development Committee	Friday	5:00-6:30 pm
Distinguished Service Award Committee	Saturday	4:30-6:00 pm
Diversity Committee	Saturday	3:00-4:30 pm
Executive Board Meeting	Thursday	9:00 am-5:00 pm
Executive Board Meeting	Friday	9:00 am-12:00 pm
Executive Board Meeting	Wednesday	8:30-5:00 pm
Finance Committee	Saturday	2:30-5:30 pm
GARLIC	Tuesday	8:00-9:30 am
Gay & Lesbian Interests Round Table (GLIRT)	Sunday	9:00-10:00 am
George Wittenborn Awards Committee	Friday	5:00-7:00 pm
Gerd Muehsam Committee	Saturday	3:00-4:30 pm
Getty Vocabulary Users Group	Friday	5:00-7:00 pm
Indigenous Art & Culture Round Table	Sunday	8:30-10:00 am
Interlibrary Loan Discussion Group	Monday	10:00-11:30 am
International Relations Committee	Saturday	4:30-6:00 pm
Membership Committee	Saturday	3:00-4:30 pm

NOTE: Don't forget! Daylight Savings Time begins on Sunday, April 1 – no fooling! Set your clocks and watches one hour ahead on Saturday night.

Title	Day	Time
Membership Meeting	Monday	1:30-3:00 pm
Museum Library Directors Discussion Group	Monday	10:00-11:30 am
Museum Library Division	Monday	8:00-9:30 am
New Art Round Table	Sunday	9:00-10:00 am
Nominating Committee	Friday	5:00-7:00 pm
North American Relations Committee	Saturday	3:00-4:30 pm
Professional Development Committee	Saturday	4:30-6:00 pm
Provenance Discussion Group	Monday	3:30-5:00 pm
Public Library Discussion Group	Monday	9:30-11:00 am
Public Library Division	Monday	8:00-9:30 am
Public Policy Committee	Saturday	4:30-6:00 pm
Publications Committee	Friday	5:00-6:30 pm
Reference & Information Services Section (RISS)	Monday	10:00-11:30 am
Research Committee	Saturday	3:00-4:30 pm
RLG Art & Architecture Group	Friday	1:00-5:00 pm
SCIPIO Users	Tuesday	8:00-9:30 am
Serials Problems Discussion Group	Monday	8:00-9:30 pm
Serials Round Table	Sunday	9:00-10:00 am
Space Planners Discussion Group	Monday	8:00-9:30 pm
Space Planners Round Table	Sunday	9:00-10:00 am
St. Louis Conference Planning Advisory Committee (CPAC)	Monday	8:00-9:30 pm
Standards Committee	Saturday	3:00-4:30 pm
Statistics Task Force	Sunday	9:00-10:00 am
Technology Committee	Saturday	3:00-4:30 pm
Travel Awards Committee	Saturday	4:30-6:00 pm
Visual Resources Advisory Committee	Saturday	3:00-4:30 pm
Visual Resources Division	Monday	8:00-9:30 am
Visual Resources Software Users Discussion Group	Monday	10:00-11:30 am
Web Site Administrative Board	Monday	8:00-9:30 pm
Women & Art Round Table	Sunday	9:00-10:00 am

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■ Hailed as one of the century's boldest publishing projects, the *Allgemeines Künstlerlexikon (AKL)* now covers the letters from A to D section. While already filling 28 volumes, this encyclopedic set in German with in-depth articles is not yet complete. What is now complete in ten volumes is the bio-bibliographical index - a forerunner work containing brief entries on the full range of artists from A to Z.

■ The *Artists of the World. Bio-Bibliographical Dictionary from A-Z* is a unique source for artists of all kinds, from all periods of history and all regions of the world. Five hundred thousand artists have been included in this 10-volume reference work: not only painters, sculptors and architects, but also restorers, graphic designers, calligraphers and other craftsmen involved in the visual arts.

■ Biographical data in the A to C section has been taken directly from the *Allgemeines Künstlerlexikon*. From D onwards all entries contain at least one reference to a biographical dictionary of artists with information on the person. For this one work the *AKL* and more than 200 other reference works - many of them running to several volumes - were used.

■ Each entry sets out under the artist's name the date of birth and death, place of birth and death, and artistic occupation. Occupation descriptions are in English. The Dictionary also contains a five-language thesaurus that allows users to look up the equivalent in their own language. The German version has German spine labels and title page and is designed to shelve with the *Allgemeines Künstlerlexikon*.

For more information, please contact your Gale Group representative at 1.800.877.4253 or send an e-mail to <sales@galegroup.com>.

GALE GROUP



CONFERENCE PROGRAM SCHEDULE

★ friday ★

All events are listed in chronological order. When two or more events begin at the same time, they are listed in order of the ending time.

THURSDAY, MARCH 29, 2001

9:00 am-5:00 pm

ARLIS/NA EXECUTIVE BOARD MEETING— Hancock Room

Open to membership on a seating-available basis.

FRIDAY, MARCH 30, 2001

7:00 am-7:00 pm

REGISTRATION DESK OPEN

8:30 am-6:00 pm

TOUR 1: Pasadena/San Marino Art and Architecture

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour is wheelchair accessible.

Our first stop is the 1908 Gamble House, recognized internationally as a masterpiece of the Arts and Crafts Movement in America. Built for David and Mary Gamble of the Procter and Gamble Company, it is the most complete and best preserved example of the work of architects Charles Sumner Greene and Henry Mather Greene, who made a profound impact on the development of contemporary American architecture. The furniture, built-in cabinetry, paneling, woodcarving, rugs, lamps, stained glass, and accessories were all custom-designed by the architects in the true hand-crafted spirit of the Arts and Crafts Movement. The Greene and Greene Archives are housed at the Huntington (see below).

Pasadena's wealthier neighbor, San Marino, is our second stop, where lunch will be at the Huntington Library, Art Collections, and Botanical Gardens (Myron Hunt, 1910-1925).

The former estate of Henry E. Huntington, the great railway and real estate magnate, the Huntington is a cultural oasis set amidst 150 acres of breathtaking gardens. Three art galleries and a library showcase magnificent collections of rare books and manuscripts, 18th- and 19th-century British and French art, American art from the 18th to the early 20th century, and a small but noteworthy collection of Renaissance paintings. The Greene and Greene Archives are housed adjacent to the Greene and Greene permanent exhibition gallery. The Library houses an impressive 600,000 volumes; on display are such treasures as letters from George Washington and Chaucer's *Canterbury Tales*. There will be time to wander through the gardens, which include 15,000 varieties of plants. Landscapes include the Japanese, desert, rose, camellia, palm, subtropical, jungle, lily ponds, herb, and Australian gardens.

Our tour concludes at the Norton Simon Museum of Art, which houses one of the most remarkable art collections ever amassed by an individual—Norton Simon, the founder of Hunt Foods. The Museum's collections include art from the early Renaissance period through the mid-20th century. Works by Degas, Monet, Rembrandt, Renoir, and Van Gogh, as well as Indian and Southeast Asian sculpture are on exhibit. Built in 1969 as the Pasadena Art Museum, in 1974 it was reorganized, renamed, and established as the home for Simon's collection. Frank Gehry designed a total renovation in October 1999, while noted California landscape designer Nancy Goslee Power turned the outdoor space into a sculpture garden inspired by Claude Monet's Giverny.

8:30 am-7:00 pm

TOUR 2: San Juan Capistrano: California History through Architecture

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour is NOT wheelchair accessible.

San Juan Capistrano is the birthplace of Orange County and home to its oldest traditions. Most of that history is epitomized by the beautiful and best known of the California missions, San Juan Capistrano. Architecture buffs will be amazed as they walk through 200 years of architecture in the city. The San Juan Capistrano Public Library, designed by renowned architect Michael Graves, is a fine example of postmodern architecture.

The day will begin with an architectural walking tour led by docents from the Friends of the Library. The 90-minute walk, which includes adobes, Spanish-era dwellings, and Streamline Moderne buildings, covers about a mile on level ground. Lunch will be at the 1894 Capistrano Train Depot. The depot and tracks are still in use, both for freight and commuters from L.A. Free time will be available to explore the many unique shops and antique stores around town.

In the afternoon we will visit Mission San Juan Capistrano. You will hear the tolling of its centuries-old bells and walk down its time-worn paths. You'll probably see plenty of the famous swallows as they normally begin arriving around March 19, St. Joseph's Day. Founded by Padre Junipero Serra on November 1, 1776, today it is one of California's most important cultural and educational centers.

9:00 am-11:00 am

TOUR 3: Pershing Square Landmarks Walking Tour

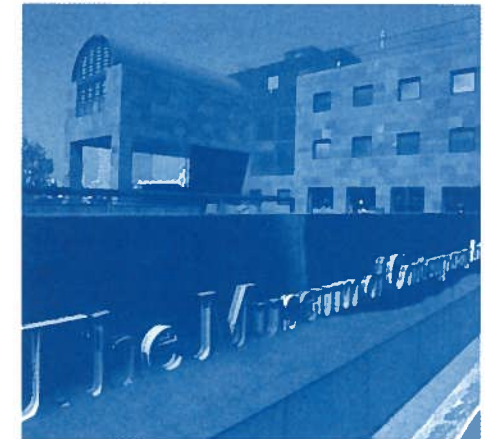
Meet at the ARLIS/NA Registration Desk.

This tour will be repeated today (Friday, March 30) at 1:00 pm.

This tour is NOT wheelchair accessible.

A guide from the Los Angeles Conservancy will lead us on a downtown walking tour of Pershing Square landmarks, which span four decades of downtown Los Angeles history. Pershing Square itself underwent a dramatic

and colorful renovation by Ricardo Legorreta and Hanna/Olin in 1994. The Bradbury Building, designed by George H. Wyman (completed in 1893), is unique not only for its dramatically projecting stair and lift towers, but also for its glazed hydraulic elevators giving access to the various office floors. It was featured in the movie, "Blade Runner." Next stop is the lively Grand Central Market. The tour also includes the Million Dollar Theater, the Edison Building, the Subway Terminal Building, and the California Plaza Watercourt, featuring shops, restaurants, and a public live entertainment space accentuated by fascinating water-jet displays. The Museum of Contemporary Art and the L.A. Music Center are also nearby.



Museum of Contemporary Art; Courtesy: LACVB, PictureLA.com; By Michele & Tom Grimm

TOUR 4: Union Station Walking Tour

Meet at the ARLIS/NA Registration Desk.

This tour is partially wheelchair accessible.

Union Station, built in 1939 and considered to be "the last of America's great rail stations," is a National Historic Site, a Cultural Landmark, and one of the few buildings to successfully combine Spanish Colonial Revival, Art Deco, and Streamline Moderne styles. A committee of architects participated

in the creation of Union Station, with John and Donald Parkinson as the consulting architects. The landscape architect was Tommy Tomson. Built with the cooperation of the region's three principal railroads, it was the transportation gateway into Los Angeles years before there was an LAX. The 1940s saw the heyday of the railroad era, as movie stars and GIs alike arrived in or left this city through the station's platforms. Our walking tour takes us back to that glorious time as we arrive by the Metro Red Line and meet our



Union Station
Courtesy: LACVB, PictureLA.com

tour guide from the Los Angeles Conservancy. The tour includes an interior visit to the famed Fred Harvey Restaurant, closed to the public for nearly twenty-five years, and the new East Portal area. Nearby to Union Station (across Alameda Blvd.) is the Olvera Street Mexican marketplace and the Avila Adobe. If you continue north on Alameda, take a left on Ord, and right on North Broadway, you'll be in Chinatown.

9:00 am-11:30 am

**WORKSHOP 1: Statistics You Can Use—
Westwood Room**

This workshop is wheelchair accessible.

Workshop Leader

Joyce Toscan, Library Statistics Coordinator,
University of Southern California

Sponsor

Statistics Task Force

All of us collect statistics concerning our libraries: how many items circulated for the year, how many new patrons we registered, etc. Many of us do patron surveys to determine why users enter the library or how satisfied they are with library services. But how many of us make good use of the numbers we collect?

The workshop will look specifically at areas such as:

Sampling, or how to be sure your numbers are valid so you can use them with confidence; when do you need "valid" numbers and when can a "sense" be enough for action? What kinds of numbers might you want about patrons? What kinds of numbers might you want on collection use? If a title never circulates, do you keep it? At what point do you buy a second copy? What is benchmarking all about? How can you do it and why would you want to? How can it result in a better library?

Participants are encouraged to bring surveys or studies they would like to have critiqued, as well as questions which they would like addressed by workshop leader Joyce Toscan.

9:00 am-12:00 noon

**ARLIS/NA EXECUTIVE BOARD MEETING—
Hancock Room**

Open to membership on a seating-available basis.

1:00 pm-3:00 pm

**TOUR 5: Pershing Square Landmarks
Walking Tour**

Meet at the ARLIS/NA Registration Desk.

See Tour 3, 9:00-11:00 am today for details.

This tour is NOT wheelchair accessible.

1:00 pm-5:00 pm

**WORKSHOP 2: Applying Added Value:
Accessing Visual Information through the
Use of Structured Vocabularies—
Westwood Room**

This workshop is wheelchair accessible.

Workshop Leaders

Murtha Baca, Head, Getty Standards Program

Patricia Harpring, Managing Editor, Getty
Vocabulary Program

Sponsors

Standards Committee; Visual Resources Division

The key to successful retrieval of visual information is the selection and correct application of the right vocabulary. This half-day workshop will focus on the use of structured vocabularies for information retrieval of objects and images of objects. Even if you are only a one-person operation, or you think you already know how to use specialized vocabularies to catalog and retrieve visual information, this workshop is intended for you. From museum librarians and archivists to visual resources curators and reference librarians, all may benefit.

Problems posed by the workshop leaders will focus on application of the vocabularies in everyday work situations. No computer facilities will be assumed or required. Material covered in the workshop will include the Getty vocabularies of the Art & Architecture Thesaurus, the Union List of Artist Names, and the Getty Thesaurus of Geographic Names. Also to be discussed will be ICON-CLASS, an iconographic classification system of ready-made definitions of objects, persons,

events, situations, and abstract ideas that can be the subject of a work of art.

**RLG ART AND ARCHITECTURE GROUP
MEETING—Garden Room East**

Open to AAG members only.

Kathleen E. Salomon, Chair

5:00 pm-6:30 pm

BUSINESS MEETINGS

Development Committee—Balboa Room
Jill Patrick, Chair

Publications Committee—Sawtelle Room
Kathryn Corcoran, Chair

5:00 pm-7:00 pm

BUSINESS MEETINGS

George Wittenborn Awards Committee—
Mulholland Room

Jacqueline Allen, Chair

Getty Vocabulary Users Group—Serrano Room
Robin Johnson, Facilitator

Nominating Committee—Hillhurst Room
Marilyn Berger, Chair

5:00 pm-9:00 pm

TOUR 6: Los Angeles County Museum of Art

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour is wheelchair accessible.

The Los Angeles County Museum of Art (LACMA) is the premiere visual arts survey museum in the Western United States. Its holdings include more than 150,000 works spanning the history of art from ancient times to the present. Curatorial departments with major collections include American Art, Ancient and Islamic Art, Costume and Textiles, Decorative Arts, European Painting and Sculpture, Far Eastern Art, Japanese Art, Modern and Contemporary Art, Photography, Prints and Drawings, the Rifkind Center for German Expressionist Studies, and South and Southeast Asian Art.

Three of LACMA's libraries will be open for visits from 5:30 pm-6:30 pm: the main Balch Art Research Library, which has a non-circulating collection of approximately 150,000 books, journals, and auction catalogs; the Doris Stein [Costume and Textile] Research Center; and the Rifkind Center for German Expressionist Studies.



Los Angeles County Museum of Art; Courtesy: LACVB, PictureLA.com; By Michele & Tom Grimm

LACMA's three original buildings were designed by Pereira & Asso. in 1965. The complex was enlarged, and its façade transformed, with the addition of the Anderson Building in 1986 by Hardy Holzman Pfeiffer, and the Japanese Pavilion in 1988 by Bruce Goff and Bart Prince. The former May Company Department Store became an annex known as LACMA West in 1998.

In addition to its comprehensive, eclectic permanent collection, the special exhibition, "The Road to Aztlan: Art from a Mythic Homeland," will also be on view. This exhibition will explore two thousand years of art derived from and concerned with the legendary area that encompasses the American Southwest and Mesoamerica and more recently is associated with the historical and political geography of the Chicano community. After art and books, sit back and enjoy the free Friday Night open air Jazz concert in the Times Mirror Central Court.

7:00 pm-10:30 pm

TOUR 7: The Museum of Neon Art Night Cruise

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour will be repeated on Tuesday evening, April 3, 7:00-10:30 pm.

This tour is NOT wheelchair accessible.

Climb aboard MONA's double-decker bus for the ride of your life! An illuminating tour of the bright lights of the big city, you'll have a bird's eye view of historic vintage signs, animated movie marquees, and contemporary neon installations. Learn the history of neon as you travel in style through downtown L.A. and along Hollywood and Wilshire Boulevards. Complimentary drinks and light refreshments are served en route. Our tour includes a visit to the Museum of Neon Art (founded in 1981), which opened its new main exhibition space in 1996. MONA annually mounts five to eight temporary exhibitions of serious contemporary fine neon sculpture as well as historic commercial neon. The museum maintains an archive and a slide library of over 5000 transparencies.

SATURDAY, MARCH 31, 2001

7:30 am-7:30 pm

REGISTRATION DESK OPEN

8:30 am-4:45 pm

WORKSHOP 3: They Never Covered This in Library School: Basic Resources in Costume, Art Direction, Film, and Artists' Videos

If you are starting from the hotel, meet at 8:15 am at the ARLIS/NA Registration Desk. If you are driving from home, use the Century Parking Lot under the FIDM building. It's free on Saturdays.

Location

Fashion Institute of Design and Merchandising, 919 South Grand Avenue (5-6 blocks southeast of the Wilshire Grand Hotel.)

This workshop is wheelchair accessible.

Workshop Moderators

Barbara Q. Prior, Head, The Clarence Ward Art Library, Oberlin College

Miranda Haddock, Visual Resources Librarian, Western Michigan University

Sponsors

Academic Library Division; Reference & Information Services Section (RISS)

Welcome to L.A., "movie capital of the world," and a great place to learn about film and artists' videos! Have you ever wished film courses had been available in library school or elsewhere? Do you struggle trying to purchase the new "time art" (artists' videos, CD-ROMs, multimedia, etc.) for your collection? Have you ever wondered if there are basic resources in costume or set design with which you are not familiar or are not using to their full potential? Continuing the success of the previous "They Never Covered This in Library School" series at ARLIS/NA conferences, this workshop will cover both print and electronic resources needed to research films, time arts, and their creation. The development of both the feature film industry and the new time art will be described, the strengths and weaknesses of specific tools discussed, and collection development strategies laid out. Preservation, storage, and space planning issues for these media will also be addressed.

Speakers

Linda Harris Mehr, Library Director, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, "Everything You Want to Know about Motion Pictures—Don't Be Afraid to Ask: Resources at the Margaret Herrick Library"

Darlene Tong, Head of Information, Research & Instruction, San Francisco State University, "Beyond Celluloid: Artist-Generated Time Arts Media—How to Research It"

Henrietta Zielinski, Bibliographer, School of the Art Institute of Chicago, "Beyond Celluloid: Artist-Generated Time Arts Media—How to Buy It"

Anne G. Schlosser, Director, Research Library, Warner Bros. Studios, "Visual Research for the Movies"

Miranda Haddock, Visual Resources Librarian, Western Michigan University, "The Clothes Make the Movie: Periodical Resources for Costume Research"

Sara Shatford Layne (former costume designer), Head, Cataloging Division, Science & Engineering Library, UCLA, "Costume Design: A Brief History, Some Principles, and Research Needs"

Linda Tadic, Digital Initiatives Coordinator, Getty Research Institute, "Care of Audiovisual Materials in Mixed Collections"

Related Event

Session 5, "Managing Moving Image Collections in Art Libraries, Sunday, 12:45 pm-2:45 pm.

9:00 am-12:00 noon

WORKSHOP 4: Approval Plans: Review, Preparation, and Selection—Brentwood Room

This workshop is wheelchair accessible.

Generously supported by Blackwell's Book Services.

Workshop Team

Nancy Pistorius (Moderator), Humanities Collection Management Coordinator, General Library, University of New Mexico

Sarah Dickinson, Collections Librarian, Graduate School of Design, Harvard University
Marilyn Healey, Art Bibliographer, University of Georgia Libraries

Sponsors

Collection Development Committee; Academic Library Division

This workshop is intended to benefit all art library professionals who are responsible for acquisitions. Approval plans save time and facilitate the selection of current imprints. They can assist with collection building in public and university art libraries, art and design school libraries, and art museum libraries.

Sarah Dickinson will present common elements of approval plans, review non-subject and subject parameters, cover geographic factors, and other profile considerations. Nancy Pistorius will review the various types of approval plans and approval plan vendors serving the visual arts. Marilyn Healey will present a case study on developing an approval plan profile and selecting a vendor.

Attendees will participate in exercises useful in developing approval plan profiles for their libraries. Participants should bring current collection development policy statements, mission statements, and course catalogs or photocopies of pertinent institutional programs.

9:00 am-1:00 pm

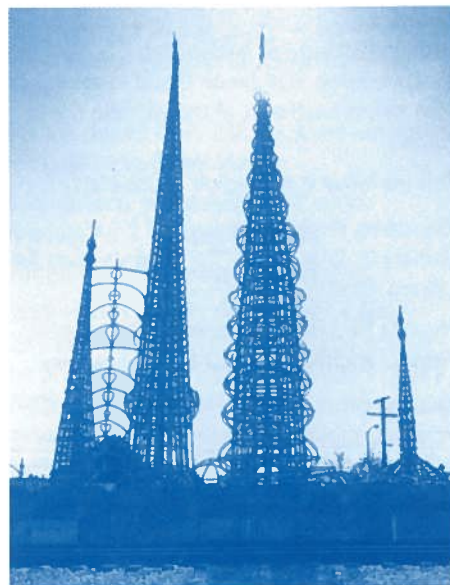
TOUR 8: Murals of East and South L.A./Watts Towers and Art Center

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour will be repeated on Wednesday, April 4, 9:00 am-1:00 pm.

This tour is partially wheelchair accessible.

Los Angeles has been called the Mural Capital of the United States. Murals express self-definition to people and neighborhoods whose voices are too seldom heard in our major arts venues. This tour, conducted by the Mural Conservancy of Los Angeles, will visit two distinctive locales: East L.A. and South L.A.



*Simon Rodia, "Watts Towers," 1921-1955
South Central L.A.
Photographer: Seymour Rosen,
courtesy, SPACES*

East Los Angeles is home to hundreds of vibrant images of Chicano pride and history by established studio artists and "street artists." Chicanos, people born in the U.S. whose families immigrated from Mexico, have been the principal instigators of mural-making here. Starting in 1969, the struggle of California farmworkers led by Cesar Chavez ignited a powerful Chicano civil rights movement and led to a great flowering of mural-making in East L.A. The East Los Streetscapers, Paul Botello, David Botello, George Yepes, Willie Herron, and Gronk are but some of the well-known Chicano artists whose work is evident. The Estrada Courts, a housing project, is famous for its murals, of which over forty remain. Self-Help Graphics is a community art center famous for its highly regarded studio workshop where visiting artists produce silkscreen prints.

The African-American murals of South L.A. and Watts are an eye-opener for many, as the

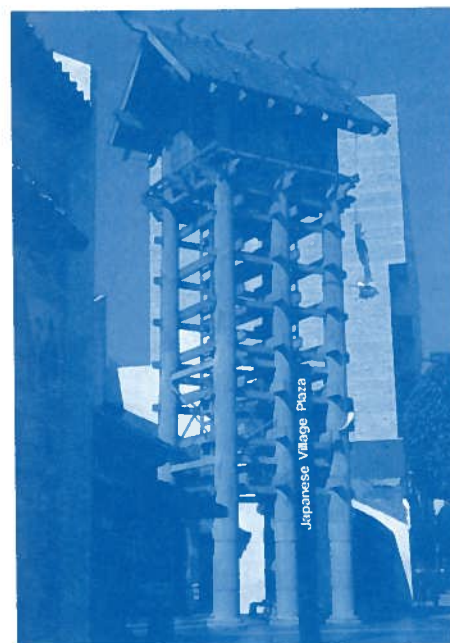
body of outstanding work in this community isn't well known. There are works by nationally renowned artists such as Charles White, Hale Woodruff, and Charles Alston, as well as more recent works of tremendous beauty and heart. Finally, we will pay a visit to Simon Rodia's Watts Towers. Worked on by Rodia from 1921-1955, it is perhaps the most famous folk art installation in the world. It resisted the wrecker's ball to become a creative symbol for this neighborhood, along with its adjoining Arts Center, whose gallery usually shows the work of community artists.

TOUR 9: Little Tokyo and the Japanese American National Museum Walking Tour

Meet at the ARLIS/NA Registration Desk.

This tour is NOT wheelchair accessible.

As the cultural and historic heart of the Japanese community in Los Angeles, Little Tokyo offers vivid contrasts between the old and the new. This Los Angeles Conservancy walking tour includes a history of the area as



*Japanese Village Plaza; Courtesy: LACVB,
PictureLA.com*

well as background on the Japanese American community. Sites include the Japanese American Cultural Community Center's Irvine Gardens and Noguchi Plaza, the First Street North Historic District, and the interior of the Higashi Hongwanji Buddhist Temple (1976).

After our walking tour, we will visit the Japanese American National Museum. The Museum, now including a stunningly beautiful Pavilion Building designed by Gyo Obata (1999), was created to promote understanding and appreciation of America's ethnic and cultural diversity by preserving, interpreting, and sharing the experiences of Japanese Americans. Founded in 1985 and opened in 1992 in a former Buddhist temple (now known as the Historical Building), the Museum has already built a well-deserved reputation as an important resource and destination. The Museum's collection of more than 30,000 objects includes artifacts, paintings, works on paper, photography, film and video documentation, ephemera, textiles, and recorded life histories. A Research Library supports the collections research. The Terasaki Garden Café offers light lunches and snacks. The Museum Store carries a wide range of Japanese American and Japanese books and gifts.

Exhibition highlights include compelling works documenting the widespread incarcerations during World War II, including part of an original barracks from one of the camps; congressional papers that culminated in the passage of the Civil Liberties Act of 1988; and the archives of the Buddhist Churches of America, which document the early history of Japanese immigration and settlement in the United States. The Museum of Contemporary Art's Geffen Contemporary is next door to JANM, which you may choose to visit at the conclusion of the tour. There are many excellent lunchtime choices close by in Little Tokyo.

9:00 am-4:00 pm

WORKSHOP 5: Critical Issues in Art Library Space Planning for the 21st Century—Westwood Room

This workshop is wheelchair accessible.

Workshop Moderators

Carol S. Terry, Director of Library Services, Rhode Island School of Design

Susan Moon, Head, Arts Library, University of California, Santa Barbara

Workshop Leader

Jay K. Lucker

Sponsor

Space Planners Round Table

Twelve essential areas for a successful art library building project will be addressed in this workshop: predicting collection growth; determining the amount and nature of user space required; organization of functions and services; storing collections effectively; designing in flexibility; creating appropriate environments for research, learning, and study; providing security for collections and patrons; accommodating the physically challenged; wiring and connectivity; staff offices and workrooms; environmental concerns; and librarians as players in the process. Issues regarding technological and other changes in and around art libraries that affect space planning must be answered before the first step is taken.

Jay K. Lucker was Director of Libraries at MIT from 1975 to 1995. Since 1960 he has served as a library building and management consultant to numerous universities, colleges, public libraries, museums, and research organizations involving campus-wide planning, new library buildings, additions, and renovations. He holds the Helen F. Childs Lectureship at the Graduate School of Library and Information Science, Simmons College, where he teaches courses in academic libraries and library architecture.

Among Lucker's current and recent projects involving art and architecture libraries are: Clark Art Institute; Getty Center for the History of Art and the Humanities; Rotch Library, MIT; Metropolitan Museum of Art; Nelson-Atkins Museum; Rhode Island School of Design; Smith College; Yale University.

WORKSHOP 6: Subject Cataloging First Aid for Art Librarians—Garden Room West

This workshop is wheelchair accessible.

Generously supported by Library Associates.

Workshop Moderators

Alexis Curry, Librarian Cataloger, Los Angeles County Museum of Art Research Library

Angelica P. Lopez, MLIS Candidate, UCLA; Library Ass't, Young Research Library Cataloging Dept., UCLA

Sponsors

Cataloging Section; Museum Library Division

For small art libraries with minimal staffing, it is often difficult to find instruction specific to cataloging art-related materials. This workshop will benefit librarians who catalog for small art libraries with little or no cataloging support as well as catalogers and reference librarians whose subject cataloging skills need refreshing. Library school students interested in art libraries may also benefit, as this level of specialized course work is lacking in most library school curricula. The workshop will provide specific instructions for cataloging art-related materials, demystify art subject headings and classification for those just entering the field, and sharpen the subject cataloging skills of those who have not had cataloging instruction since library school.

The speakers will guide participants in constructing Library of Congress (L.C.) subject headings and classification numbers for art-related materials. Exercises and handouts will provide participants with hands-on practice. The basic print and electronic tools needed to catalog for an art library will also be surveyed. Also to be discussed are major

impending changes in L.C.'s construction of art subject headings; developing a subject cataloging workflow; and using alternative and/or supplementary vocabularies such as the Art and Architecture Thesaurus (AAT).

Workshop Speakers

Julia Wisniewski, Art Monographs Cataloger, University of Maryland Libraries, "LC Subject Cataloging for the Art Library"

Sherman Clarke, Head of Original Cataloging, New York University, Bobst Library, "Demystifying LC Classification for Art and Art-Related Materials"

Kathy Corcoran, Head Librarian, Joslyn Art Museum Library, "Art Subject Cataloging in the Real World"

Daniel A. Starr, Chief Librarian, Technical Services, Museum of Modern Art, "Subject Cataloging Workflow"

Maria Oldal, Head of Cataloging and Database Maintenance, Pierpont Morgan Library, "Using Alternative Vocabularies"

9:00 am-5:30 pm

TOUR 10: Santa Monica Art and Architecture/Museum of Jurassic Technology

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour is wheelchair accessible.

The city of Santa Monica is located on Santa Monica Bay, an inlet of the Pacific Ocean. Incorporated in 1886, it was and is both a seaside resort and a residential city well-known for its shopping districts, parks, and beaches. Many art galleries, artists' studios, bookstores, and acclaimed restaurants are located within the city.

Our tour begins with a stop at the Museum of Jurassic Technology located in a modest building in an unlikely neighborhood on Venice Boulevard on the way to Santa Monica. Subject of a Pulitzer Prize-winning book by Lawrence Weschler (*Mr. Wilson's*



Santa Monica Pier; Courtesy: Arnesen Photograph/LACVB, PictureLA.com; By Erik Arnesen

Cabinet of Wonder, New York: Vintage, 1996), it is simultaneously a critique of and a paean to museums. The founder is former movie miniaturist David Wilson.

Next stop is Bergamot Station in Santa Monica, a former trolley station transformed into a modern arts complex containing over 18 galleries, several architecture and design firms, a museum, and café. Visit the Santa Monica Museum of Art or one of the many galleries including ArtWorks Bookarts (for artists books) or eat at the outdoor café. Lunch is on your own.

Our final destination is Santa Monica's award-winning Third Street Promenade shopping district, located just two blocks east of the Pacific Ocean. A 3-block long outdoor mall features Claude and Francois LaLanne's topiary dinosaur fountains, with interesting shops, restaurants, coffeehouses, and bookstores, especially Hennessey and Ingalls (art and architecture), Arcana (contemporary art), and Midnight Special (general with an emphasis on the politically progressive). Two blocks west, at Colorado and Ocean Avenues, the Santa Monica Pier features a glorious new nine-story-high neon-decorated ferris wheel, and at the far end a dramatic fishing and viewing platform where you can sip margaritas at tables outside (or inside) at a moderately-priced Mexican restaurant. All this is within easy walking distance of the Promenade.

10:00 am-6:00 pm

INTERNET ROOM OPEN—Larchmont Room

The Internet Room is generously supported by Innovative Interfaces, Inc.

12:00 noon-1:30 pm

EXHIBITS OPENING RECEPTION—Wilshire Room

Generously supported by Sound View Press.

Be the first to stop by, enjoy some refreshments, and hobnob with your favorite exhibitors, look at and savor the publishers' displays of new books and the antiquarian dealers' displays of older titles, all the while relishing the sights and sounds of lots of new and nifty products!

12:00 noon-6:00 pm

EXHIBIT HALL OPEN—Wilshire Room

1:00 pm-5:00 pm

TOUR 11: Ennis-Brown and Schindler-Chase Houses

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour will be repeated on Wednesday, April 4, 9:00 am-1:00 pm.

This tour is NOT wheelchair accessible.

Frank Lloyd Wright's Ennis-Brown House (1924), located in East Hollywood, is one of the most unusual of his California designs. In it, Wright combined elements from his past work with a new vocabulary created specifically for the sun-drenched, slightly rugged topography of Southern California. Aware that his client shared his affinity for Mayan art and architecture, he drew inspiration from that culture's highly ornamented and organized buildings. The Ennis-Brown House is one of the first residences constructed from concrete block. The wisteria-motif glass mosaic above the living room fireplace is the remaining extant example of only four art glass mosaics Wright

ever designed. Built for Mabel and Charles Ennis, it was purchased by Augustus O. and Marcia Brown in 1968.

Our second visit is to the Rudolph Schindler residence and studio in West Hollywood. The Schindler studio-residence was built in 1922 on Kings Road for the Schindlers and R.M.'s engineer colleague, Clyde Chase. The house's design addressed in a revolutionary manner architectural problems involved with new methods of construction, a low budget, organization of living space, aesthetics, and a new life philosophy. In many respects, the Schindler-Chase house marks the beginning of modern architecture in California. The building sits directly on a concrete slab, which serves as foundation and floor, avoiding the expense of excavation. Concrete was poured into wooden molds to form panels that were then tilted up to form walls. Each adult was accorded a private studio for work and play. Roofed sleeping baskets were the only living quarters above ground level. In hopes that shared cooking duties would reduce their drudgery, a common kitchen was shared by the occupants. Living areas are delimited by hedges and differing garden levels, no less complexly conceived and structured than the enclosed spaces.

2:30 pm-5:30 pm

BUSINESS MEETING

Finance Committee—Doheny Room
Floyd Zula, Chair

3:00 pm-4:30 pm

BUSINESS MEETINGS

Diversity Committee—Verdugo Room
Marilyn Russell-Bogle and Eric Schwab,
Co-Chairs

Gerd Muehsam Award Committee—
Del Mar Room
Paula Gabbard, Chair

Membership Committee—Hillhurst Room
Katherine Poole, Chair

7:30 pm-9:30 pm

PLENARY SESSION—Pacific Ballroom

Hollywood Design: Decadence, Glamour, Fantasy, Modernism, and Opulence in 20th Century Southern California

Moderators

Robert Kaufmann, Reference Librarian,
Metropolitan Museum of Art

Stephen H. Van Dyk, Chief Librarian, Cooper-Hewitt National Design Museum Library

Sponsors

Decorative Arts Round Table; Diversity Committee; Gay and Lesbian Interests Round Table; Architecture Section

In the 20th century, especially the thirties through the sixties, many extraordinarily talented designers flocked to Hollywood to indulge their imaginations in lavish fantasy re-creations or the most advanced modernist designs in movie sets. In turn, movie stars, directors, producers, and the new California oil and land millionaires frequently emulated movie sets by commissioning elaborate, opulent houses. This session will present an overview of the efflorescence in set and interior design during the greatest and most creative years of the movies.

Papers will focus on design in and out of the movies as well as on individual designers—among them, African American architect Paul R. Williams; the versatile Tony Duquette; expressionist architect Lloyd Wright (son of Frank); and movie star William Haines, who turned to interior design when his first career was ruined by a homosexual scandal.

Speakers

Karen Hudson, granddaughter of Paul R. Williams, "An Architect in Hollywood: Paul R. Williams"

Jannelle Grigsby, Christie's, NY, "Celluloid Expressionism: The Making of an Image"

Hutton Wilkinson, President, Tony Duquette Inc., "Tony Duquette, a Personal Culture"

North American Relations Committee—
Chandler Room
Paula Epstein, Chair

Research Committee—Sawtelle Room
Linda Baldwin-Tompkins and Joan Stahl,
Co-Chairs

Standards Committee—Mulholland Room
David Austin, Chair

Technology Committee—Balboa Room
Paula Hardin, Chair

Visual Resources Advisory Committee—
Serrano Room
Leigh Gates, Chair

4:30 pm-6:00 pm

DISCUSSION GROUP

Cataloging Problems Discussion Group—
Garden Room East
Sherman Clark, Facilitator

BUSINESS MEETINGS

Art Documentation Editors—
Mulholland Room
Stephanie Sigala and Betsy Peck Learned,
Co-Editors

Collection Development Committee—
Sawtelle Room
Amanda Bowen, Chair

Distinguished Service Award—Hillhurst Room
Milan Hughston, Chair

International Relations Committee—
Chandler Room
Edward Teague, Chair

Professional Development Committee—
Verdugo Room
Tom Greives, Chair

Public Policy Committee—Balboa Room
Roger Lawson, Chair

Travel Awards Committee—Serrano Room
Kari Horowicz, Chair

7:00 pm-7:30 pm

**NEW MEMBERS ORIENTATION—
Garden East Room**

Jason Stein, Ass't Vice President, Christie's-Los Angeles, "The Hollywood High Style of William Haines"

9:30 pm-11:00 pm

WELCOME PARTY: A HOLLYWOOD GALA—Sierra Room

Generously supported by ARLIS/NA Chapters.

Come dressed in your best decadent and glamorous Hollywood garb while you enjoy a dessert reception, a no-host bar, and a live band for dancing! Meet and greet old and new friends, new members, first time conference attendees, and international colleagues.

★ *Daylight Savings Time* ★

SUNDAY, APRIL 1, 2001

Did you remember to set your clock ahead one hour? Daylight Savings Time starts this morning!

7:00 am-7:45 am

YOGA IN TINSELTOWN—Brentwood Room

Presented by B.J. Kish Irvine. Wake up your body and mind with a series of gentle stretches based on Yoga and related systems of exercise. Practice includes both deep breathing and positions of physical ease (Yoga *asanas* or postures). These sessions can be enjoyed by anyone regardless of prior Yoga experience.

8:00 am-9:00 am

DISCUSSION GROUP

Avery/BHA Users Group—Los Angeles Room
Ted Goodman, General Editor, Avery Index, Facilitator

EXHIBIT HALL COFFEE SERVICE

Generously supported by Erasmus Booksellers and Cambridge Scientific Abstracts.

8:00 am-1:00 pm

EXHIBIT HALL OPEN—Wilshire Room

8:00 am-2:30 pm

INTERNET ROOM OPEN—Larchmont Room

8:00 am-3:00 pm

REGISTRATION DESK OPEN

8:30 am-10:00 am

BUSINESS MEETING

Cataloging Advisory Committee—Westwood Room
Daniel Starr, Chair

ROUND TABLE MEETING

Indigenous Art & Culture Round Table—Chandler Room
Robert Beebe, Coordinator

9:00 am-10:00 am

ROUND TABLE MEETINGS

Decorative Arts Round Table (DART)—Hillhurst Room
Robert Kaufmann & Stephen Van Dyk, Co-Coordination

Gay & Lesbian Interests Round Table (GLIRT)—Doheny Room
William Peniston & William Bunce, Co-Coordination

New Art Round Table—Serrano Room
Henrietta Zielinski, Coordinator

Serials Round Table—Sawtelle Room
Evalyn Stone, Coordinator

Space Planners Round Table—Balboa Room
Sonja Staum-Kuniej, Coordinator

Women and Art Round Table—Mulholland Room
Laura Schwartz & Miguel Juarez, Co-Coordination

BUSINESS MEETING

Statistics Task Force—Verdugo Room
Carol Graney, Coordinator

10:00 am-12:00 noon

SESSION 1: Treasures of the Dragon: Exploring Art Libraries and Publishing in China—Los Angeles Room

Generously supported by the Getty Grant Program and Paragon Books.

Moderator

Ed Teague, Head, Architecture and Allied Arts Library, University of Oregon

Sponsor

International Relations Committee

This groundbreaking session features first-hand accounts of issues and trends in art publishing and librarianship in contemporary China. Dr. Betty Jo Kish Irvine will speak about her 3-month adventure visiting art libraries in China. Mrs. Angela Lew will discuss her collaborative efforts with Chinese art publishers to make their works more accessible to North American audiences. Special guest speaker Mr. Gu Yin Hai will discuss the challenges he faces managing one of China's largest art libraries.

Speakers

B.J. Kish Irvine, Fine Arts Librarian, Indiana University, "Chinese Art Libraries: Developments and Trends"

Angela Lew, Librarian/Art Bibliographer, California State University, Northridge, "Exploring Hidden Treasures of the Dragon: Bringing Art Information and Publishing in China to English Readers in North America"

Gu Yin Hai, Deputy Manager of Library, Shanghai Museum of Art, "Introduction to the Management of the Art Library of the Shanghai Museum"

SESSION 2: A Grown-Up's Guide to Children's Books—Garden Room West

Moderators

Ross Day, Associate Museum Librarian, Robert Goldwater Library, Metropolitan Museum of Art

Shannon Van Kirk, Head, Wertz Art & Architecture Library, Miami University (Ohio)

How do adults first develop an appreciation for art? For many of us it was through the same means that we came to appreciate other aspects of our world: books, specifically, children's books. Yet as most of us have gravitated to "adult" libraries, our acquaintance with children's books has diminished.

The speakers will address some of the following questions: How do children develop the cognitive skills to address art? What do children's book authors and illustrators see as the challenges of matching their audience and their message? Do "children's books" belong in the adult library? What responsibilities do special libraries have to supplement the activities of school and public libraries? Who's publishing this stuff anyway? And even once we've accepted children's books into our collections, how do we go about identifying, reviewing and acquiring them?

Speakers

Michael Cart, formerly Director, Beverly Hills Public Library, lecturer, and national expert on children's literature, "Art History as Inspiration, Influence, and Presence in Children's Picture Books"

Erica Silverman, Author, and Deborah Nourse Lattimore, *Gittel's Hands* (1996).

Susan Patron, Senior Children's Librarian, Los Angeles Public Library, "Museums in Our Laps: Art for Babies, Preschoolers, and Young Children in Illustrated Books"

SESSION 3: "Too Much of a Good Thing?" Selection, Collection Development, and Cataloging of Art/Design Web Sites—Sierra Room

Moderators

Judy Donovan, Design Arts/Architecture Librarian, Drexel University

Alexandra de Luise, Coordinator, Instructional Services, Queens College/City University of New York

Sponsors

Reference and Information Services Section; Cataloging Section

Art and design-related web sites accumulate like drifting snow at an almost unmanageable pace. Only a few years ago the number of sites seemed comparable to the number of key reference sources in anyone's art reference collection. Now there are enough sites—many of them of high caliber—to make up a small electronic art library. And the blizzard continues.

This session will focus on three areas: core collections of good art, design, and architecture websites; issues in collection development such as finding and evaluating good sites, keeping track of new quality sites, and the selection of sites to be included in your library's OPAC; and cataloging sites that are of permanent interest.

Speakers

Tom Greives, Reference Librarian/Fine Arts Bibliographer, Arizona State University Libraries, "Just Enough of a Good Thing: Using and Organizing Art Related Web Sites for Reference Resource Guides and Bibliographic Instruction"

Lois Swan Jones, Professor Emeritus, University of North Texas, "Not Enough of a Good Thing? Special Needs for Art"

Linda Barnhart, Head, Catalog Department, University of California, San Diego, "Catalogs, Portals, Pathfinders: How Should We Organize Web Resources?"

Related Event

Poster session by Miguel Juarez, "Developing Collaborative Web Sites," Tuesday, 10:00 am-10:30 am.

12:30 pm-2:30 pm

SESSION 4: Through Time and Space: Documenting Museum Collecting and Exhibition History on the Web—Sierra Room

Moderator

Daniel Starr, Chief Librarian, Technical Services and Planning, Museum of Modern Art

Sponsor

Museum Library Division

Museums and galleries possess a wealth of material concerning their own collecting and exhibiting history, and are now understood to be active participants in, rather than merely passive recorders of, the cultural and artistic histories of their communities.

Museum archivists and librarians, with their expertise and grasp of standards, are increasingly providing access to these materials through electronic media, in particular the World Wide Web. This session is relevant to both museum and academic librarians, as well as anyone concerned with special collections, and will provide a perspective on current principles and practices. It will cover two existing projects and a survey of developments in this area. Reference will be made to standards such as:

MARC (Machine Readable Cataloging) <<http://www.oasisopen.org/cover/marc.html>>

Encoded Archival Description (EAD) <<http://lcweb.loc.gov/ead>>

Extensible Mark Up Language (XML) <<http://www.w3.org/XML>>

The Text Encoding Initiative (TEI) <<http://www-tei.uic.edu/orgs/tei>>

Computer Exchange of Museum Information (CIMI) <<http://www.cimi.org>>

OCLC's Cooperative Online Resource Catalog (CORC) <<http://www.oclc.org/oclc/corc/index.htm>>

Speakers

Jonathan Franklin, Head of Collections and Database Management, National Gallery of Canada Library, "Exhibition History Records at the National Gallery of Canada." Paper co-written by Jonathan Franklin and Cyndie Campbell, Head, Archives, Documentation, and Visual Resources, National Gallery of Canada.

Douglas Dodds, Head of Collection Management, National Art Library, Victoria & Albert Museum, "Documenting Collecting, Publishing, and Exhibition History at the Victoria & Albert Museum"

Tony Gill, Program Officer, Research Libraries Group, "The Research Libraries Group Cultural Materials Initiative"

12:45 pm-2:45 pm

SESSION 5: Managing Moving Image Collections in Art Libraries—Los Angeles Room

Moderator

Claire Eike, Director, The John M. Flaxman Library, School of the Art Institute of Chicago

Sponsors

Visual Resources Division; Art & Design School Library Division

Many art librarians are struggling to maintain valuable film and video art works in traditional library settings without benefit of developed media management practices or institutional recognition of the significance of these collections. While technological advances and national cooperative projects offer hope for the future of moving image collections, their management remains problematic for many ARLIS members. Copyright negatively impacts patron access; adequate cataloging of unique collections is still difficult to provide; preservation is a low priority for many institutions. This session will address some of the management, access, and preservation issues associated with film and video collections in libraries. Learn how

others are handling typical problems. The work of the Association of Moving Image Archivists (AMIA) and the Consortium of College and University Media Centers (CCUMC) will be introduced and the audience will be engaged regarding the extent, condition, and future of their moving image collections.

Speakers

Linda Tadic, Digital Initiatives Coordinator, Getty Research Institute, "If It Moves, Don't Kill It: Keeping Your Moving Image Collections Alive"

Oksana Dykyj, Head, Visual Media Resources, Instructional & Information Technology Services, Concordia University, Montreal, "Academic Media Collections: Images of the Future"

David Seubert, Curator, Performing Arts Collections, University of California, Santa Barbara, "Moving Image Materials in Libraries: A Case Study"

Related Event

Workshop 3, "They Never Covered This in Library School: Resources in Costume, Art Direction, Film, and Artists' Videos," Saturday, 8:30 am-4:45 pm.

1:00 pm-2:30 pm

ASK ARLIS 1: Be Prepared: Disaster Planning and Recovery—Garden East Room

Participants

Romaine Ahlstrom, Head, Reader Services, Huntington Library, Art Collections, and Botanical Gardens (formerly Head, Arts and Music Department, L.A. Central Library)

Gretchen Karl, Head of Collection Maintenance, Getty Research Institute

Leslie Goldstein, Branch Librarian, New York Institute of Technology

California's multiple disasters may be all you hear about, but sometime in almost every librarian's career s/he will face a disaster. The threat might be fire, water, or earthquake,

and collections in art libraries are particularly vulnerable. When a disaster occurs, a quick, effective, and appropriate response is required. Many resources and staff members are immediately needed for treatment and the recovery of a library. This session will cover developing a disaster plan for your library and the importance of practice and preparation in recovery. Assessment of collections and design of facilities before a disaster will help in recovery efforts. The panelists will show and discuss plans, disasters, and recovery procedures for a variety of materials.

3:00 pm-10:00 pm

CONVOCATION—GETTY CENTER

Generously supported by the Getty Research Library.

DUE TO LIMITED SEATING, PRE-REGISTRATION REQUIRED. TICKET HOLDERS ONLY TO BE ADMITTED TO THE CONVOCATION PROGRAM.

3:00 pm-4:00 pm

Transportation to Convocation. All buses will depart from the 7th Street entrance of the Wilshire Grand Hotel.

4:00 pm-6:00 pm

Library Open House and Museum Visit

A delightful tram ride whisks you to the top of the hill, where you can spend time at the Library Open House and visiting the Museum galleries. Or just relax and walk the Getty Center grounds, the Central Garden, and the numerous specialty garden areas, while taking in the spectacular views of Los Angeles from downtown L.A. to the ocean all in one glance! Signage on the upper-level South Terrace directs visitors to points of particular interest within the panoramic views. The Getty Center was designed by world-renown architect, Richard Meier, and opened to international acclaim in 1997. The campus consists of six separate buildings

and a Central Garden designed by the artist Robert Irwin. The Museum is the most visible structure, but other primary activities housed in this complex are the Research Institute, which includes the Library; the Conservation Institute; and the Grant Program. The Harold M. Williams Auditorium and a restaurant/cafeteria structure complete the building program. The hillsides have been planted with 3,000 California live oaks and many other species of trees and plants.

The Getty Research Library contains materials relevant to the history of art and architecture. The Library consists of 800,000 volumes of books, serials, and auction catalogs; approximately 2,000,000 study photographs; and Special Collections comprising rare books, historical photographs, and original archive materials.

The Getty Museum's five two-story pavilions, designed around an open central courtyard, display changing exhibitions and the expanding permanent collections of pre-20th-century European paintings, drawings, illuminated manuscripts, sculpture, and decorative arts, and 19th- and 20th-century American and European photographs. Visitors may view works of art chronologically or randomly by moving between pavilions and in and out of doors.

6:00 pm-7:30 pm

Convocation Program—Harold M. Williams Auditorium.

Welcome

Susan Allen, Chief Librarian, Getty Research Library

Keynote Speaker

Henry Hopkins, Professor, Art Department, University of California, Los Angeles, "L.A. Museums—From Storehouse to Shopping Mall"

An active proponent and participant in the postwar California art field for over forty years, Henry Hopkins is currently a Professor in the UCLA Art Department teaching courses in Art History, Theory, and Criticism. He was

Chair of the Department from 1991-1995 and from 1994-1999 was also Director of the UCLA Hammer Museum. Prior to coming to UCLA, he was director of the the Fort Worth Art Museum, the San Francisco Museum of Modern Art, and the Frederick R. Weisman Art Foundation. He also held curatorial positions at the L.A. County Museum of Art and the UCLA Wight Gallery of Art. The author of four books on contemporary artists (*California Painters: New Work* [1989]; *Fifty West Coast Artists* [1982]; *Clyfford Still* [1976]; and *California Painting and Sculpture: the Modern Era* [1976]), and many journal articles, Hopkins has been a consultant to the museum panel of the National Endowment for the Arts and an administrator for the São Paulo Biennial, the Venice Biennale, and the Festival of Two Worlds in Spoleto, Italy. He is the subject of a two-volume oral history produced by the UCLA Oral History Program in 1995.

7:30 pm-9:30 pm

Buffet: Join us for a reception in the Museum Rotunda. The Museum galleries will remain open.

9:00 pm-10:00 pm

Bus Transportation to Wilshire Grand Hotel
Last bus leaves at 10:00 pm.

MONDAY, APRIL 2, 2001

7:00 am-7:45 am

YOGA IN TINSELTOWN—Brentwood Room
See Sunday schedule for description.

8:00 am-9:30 am

DIVISION MEETINGS

Academic Library Division—
Los Angeles Room
Sarah E. McClesky, Moderator

Art & Design School Library Division—
Del Mar Room
Paul Glassman, Moderator

Museum Library Division—Garden Room East
Meg Klinkow, Moderator

Public Library Division—Balboa Room
Jeffrey Stephens, Moderator

Visual Resources Division—Garden Room West
Gregory P.J. Most, Moderator

8:00 am-11:30 am

EXHIBIT HALL OPEN—Wilshire Room

Exhibit Hall closed during Membership Luncheon and Membership Meeting.
Reopens 3:00 pm-7:30 pm.

REGISTRATION DESK OPEN

Registration Desk closed during Membership Luncheon and Membership Meeting. Reopens 3:00 pm-5:00 pm.

INTERNET ROOM OPEN—Larchmont Room

Internet Room closed during Membership Luncheon and Membership Meeting.
Reopens 3:00 pm-5:00 pm.

9:30 am-10:00 am

POSTER SESSIONS—Outside the Wilshire Room

Informal 30-minute presentations on specific topics. See also Tuesday, 10:00 am-10:30 am

POSTER 1: IRIS Cooperative: Implementing VRA Core Categories

Norine Duncan, Curator/Librarian for Art, Brown University and Elisa Lanzi, Director of Image Collections, Smith College.

The Image Resource Information System (IRIS), an application of FileMaker Pro, was designed cooperatively by the curators of seven academic visual resource collections to implement the VRA Core Categories, version 2.0. Smith College, a member of the IRIS Coop, now intends to contract with a professional software developer to re-invent IRIS to bring it into compliance with version 3.0 of the Core Categories.

POSTER 2: Scare Fair—University of Rochester's River Campus Libraries' Halloween Event

Stephanie Frontz, Art Librarian, University of Rochester

The "Scare Fair" is a campus-wide Halloween party, presented by the U. of Rochester libraries as an innovative way for students to learn to retrieve materials from the library stacks. The timing of the event takes advantage of a convergence of scary things in a student's life: Halloween; the writing of their first research papers; and the fact that students have identified the old library stacks as scary. The event combines library orientation with other fun activities, including a visit to the library tower, which is usually off-limits to students. Costumed library staff members provide directions and candy treats as the students successfully search for their books. Refreshments are served in the spooky "Addams Family dining room"—normally a large study room. Students decorate the exterior of the library and faculty dress in costume for a student contest to guess their identity. The Scare Fair has become a unique and much-heralded campus event attracting many students, faculty, staff and faculty children. The poster session will include photos, comments by students and faculty, and an assessment of its success as a teaching and PR tool.

POSTER 3: Electronic Books: A Technological Odyssey

Sarah E. McCleskey, Gunnin Architectural Library, Clemson University

The Electronic Book Pilot Project was designed to meet an immediate need for information by providing texts for a group of students and faculty participating in Clemson's Summer Humanities Academy in Genoa, Italy. Each student and faculty member was given a Rocket ebook pre-loaded with a number of titles to take to Italy. At the conclusion of the Summer Academy, the ebooks will be used to intro-

duce Clemson students and faculty to the use of electronic books in campus libraries. Students and faculty will try out and evaluate this new technology that may have a major impact on the future of information access, use, and portability. A Rocket ebook will be available for attendees to try out.

POSTER 4: Baltimore Art Resources Online Consortium (BAROC): An Innovative Partnership

Kathleen Stacey, Head Librarian, Walters Art Museum

Presented in this poster session will be the background and history of the BAROC partnership; descriptions of the main BAROC projects (Database of Maryland Artists, Website, Public Workshops, Joint Automation Project); a discussion of funding strategies, both local and national; and future plans for the Consortium.

9:30 am-11:00 am

DISCUSSION GROUP

Public Library Discussion Group—Balboa Room
Jeffrey Stephens, Facilitator

9:30 am-11:30 am

DISCUSSION GROUP

Art & Design School Library Directors Discussion Group—Sawtelle Room
Carol Terry, Facilitator

10:00 am-11:30 am

DISCUSSION GROUPS

Interlibrary Loan Discussion Group—Mulholland Room
Lydia Dufour, Facilitator

Museum Library Directors Discussion Group—Westwood Room
Jeannette Dixon, Facilitator

Visual Resources Software Users Discussion Group—Del Mar Room
Norine Duncan, Facilitator

SECTION MEETINGS

Cataloging Section—Garden Room West
Alexis Curry, Moderator

Reference & Information Services Section (RISS)—Sierra Room
Tom Greives, Moderator

11:30 am-1:30 pm

MEMBERSHIP LUNCHEON AND KEYNOTE SPEAKER—Pacific Ballroom

Ticket holders only admitted.

Speaker generously supported by Harry N. Abrams, Inc.**Keynote Speaker**

Dr. Janet R. Fireman, "Paradise Los Angeles and Its Evil Twin, Sin City"

Dr. Janet R. Fireman is Curator and Chief of History at the Natural History Museum of Los Angeles County. Dr. Fireman's talk will explore the twin images of Los Angeles: as a paradise of light, opportunity, and happiness, and as "Sin City," a place of darkness, excess, nastiness, and corruption.

Dr. Fireman has curated or co-curated over 25 exhibitions for the Museum on a broad range of topics related to California history, art, and culture, including California artists, landscape and portrait painting; Spanish and Mexican California church iconography; Latin American folk art; gold in the New World; motion picture history; and the automobile in American life. In addition to developing exhibitions, she has curatorial, research, and public programming responsibilities for the History Department's 1.5 million objects. She has been a consultant to the Autry Museum of Western Heritage, the Getty Research Institute, the Huntington Library, the Institute of Museum Services, the Museum of New Mexico Palace of the Governors, and the Oakland Museum, among others. She was President of the Western History Association, 1997-98, and received its Honorary Life Membership Award in 1995.

1:30 pm-3:00 pm

ARLIS/NA MEMBERSHIP MEETING—Pacific Ballroom

3:00 pm-5:00 pm

REGISTRATION DESK OPEN**INTERNET ROOM OPEN—Larchmont Room**

3:00 pm-7:30 pm

EXHIBIT HALL OPEN—Wilshire Room

3:30 pm-5:00 pm

DISCUSSION GROUP

The Problem of Provenance Discussion Group—Sawtelle Room
Lauren Lessing & Marcy Neth, Facilitators

This new Discussion Group will be a forum for members involved in provenance research who wish to address issues such as the need for resource sharing among institutions; the role of the librarian in assisting curators and interns conducting provenance research; and favorite tools for research.

3:30 pm-5:30 pm

SESSION 6: Reconstructing Modernism: Research and Documentation of Los Angeles Architectural Masterworks—Los Angeles Room

Generously supported by H.W. Wilson.

Moderators

Paul Glassman, Director of the Library, New York School of Interior Design

Deborah Husted Koshinsky, Director, Architecture & Environmental Design Library, Arizona State University

Sponsors

Architecture Section; Decorative Arts Round Table

How do you make informed decisions about the restoration of some of the most important buildings in the history of modern architecture? How do you uncover new sources in a field already heavily mined?

How specifically have archival resources enhanced, altered, or in other ways enlightened the restoration efforts for particular modern structures, their interior spaces, and their contents? Centered on the California work of Frank Lloyd Wright (1867-1959), Rudolph M. Schindler (1887-1953), and Richard Joseph Neutra (1892-1970), among others, a panel comprising a museum curator, scholars, and a preservation architect will entertain these and other questions. How we navigate the ocean of modernism resources and the implications for our definition of modernism in the 21st century will anchor the session.

Speakers

Michael Darling, Museum of Contemporary Art, Los Angeles; Ass't Curator, *The Architecture of R.M. Schindler*, "Documenting and Presenting the Work of R. M. Schindler"
James M. Steele, Associate Professor, School of Architecture, University of Southern California, "The Legacy of Frank Lloyd Wright in Los Angeles"

Jeffrey M. Chusid, AIA, Director, Preservation Program, University of Texas at Austin, "Reading the Documents of Southern California Modernism"

Lionel March, Professor, Department of Design/Media Arts, University of California, Los Angeles, *Rudolph M. Schindler: R.M. Schindler House, Hollywood, California, 1921-22, James E. How House, Los Angeles, California, 1925* (A.D.A. Edita, 1999), "Archival Evidence and Recent Restorations: The Case of R.M. Schindler"

Related Events

The Architecture of R. M. Schindler, an exhibition at the Museum of Contemporary Art at California Plaza in downtown Los Angeles, February 25-June 3, 2001. (These galleries will be open during the ARLIS reception at MOCA Tuesday evening, April 3, 6-9 pm.)

TOURS 11 (p.34) AND 17 (p.55): Ennis-Brown and Schindler-Chase Houses

TOUR 13 (p.52): Palm Springs Art and Architecture

SESSION 7: Encoded Archival Description: Protocol and Practice—Sierra Room

Moderator

Gregory P.J. Most, Chief Slide Librarian, National Gallery of Art

Sponsors

Visual Resources Division; Cataloging Section
Encoded Archival Description (EAD) <<http://lcweb.loc.gov/ead>> is an exciting new development in the information world that allows internet-searchable finding aids for libraries, museums, and archives to be mounted on institutional web sites. Amidst the praises for EAD from its admirers, many questions are voiced by interested institutions. In a climate of tight budgets and scarce resources for libraries and archives, is the high cost of EAD implementation for every institution? This session will examine EAD from three perspectives.

Anne Gilliland-Swetland will place EAD in an historical context and will discuss the process and ramifications of initiating this technology in a library environment using the Online Archives of California as an example. Allen Townsend will examine the process he went through to begin his newly-funded project, from budgeting funds and staff, to identifying significant collection areas that would benefit from wider access. Karen Weiss will examine the implementation of EAD at the Archives of American Art and the pros and cons of the format. Richard Rinehart will discuss the use of EAD in describing art collections and visual images. Dr. Gilliland-Swetland will respond to the presentations.

Speakers

Anne J. Gilliland-Swetland, Ass't Professor, Department of Information Studies, University of California, Los Angeles, "Implementing EAD in Individual and Collaborative Settings: The Development of the Online Archive of California"

Allen K. Townsend, Head Librarian, Philadelphia Museum of Art, "EAD Project Funding and Implementation: A View from the (Almost) Bleeding Edge"

Karen Weiss, Catalog and Internet Resources Manager, Archives of American Art, Washington, D.C., "EAD at AAA: Findings on Encoding Finding Aids at the Archives of American Art"

Richard Rinehart, Director of Digital Media, Berkeley Art Museum/Pacific Film Archives, University of California, Berkeley, "EAD and Art Collections"

4:00 pm-5:30 pm

ASK ARLIS 2: Insourcing: Buying Artist Books directly from the Artist—Garden Room West

Moderator

Judith A. Hoffberg, Umbrella Associates

For 23 years the editor and publisher of *Umbrella*, a magazine about contemporary art, especially artist books and media art, Judith Hoffberg, a charter member of ARLIS/NA and its first Executive Director, is also a well-known artist book critic, curator, and collector. The session will deal with the distribution of artist books to universities and colleges, art libraries and public libraries, directly from creator to institution. Which approaches are the most advantageous to the artists? Which ones to the libraries? What are some problems and solutions in expanding the audiences for this material?

Six consummate book artists from the Los Angeles area who are well-known throughout the U.S. and abroad will address these issues, and bring examples of their work to view during the session.

Speakers

Terry Braunstein, *A Tale From the Fire*, 1995 winner of the Library Fellows Award of the National Museum of Women in the Arts

Gloria Helfgott, *Traveling Light on a Short*

Journey (1996); *In the Shape of Things* (1998); *Howl: a Memorial to Allen Ginsberg* (1998)

Susan E. King, *Redressing the Sixties: What Artists Wore, Lessons à la Mode*, 2001 winner of the Library Fellows Award of the National Museum of Women in the Arts; *I Dream Atget* (1997); *Treading the Maze: An Artist's Book of Daze* (1993)

Katherine Ng, *Spirit Vessel* (1997); *A Hypothetical Analysis of the Twinkle in Stars* (1994); *Fortune Ate Me* (1992)

Sue Ann Robinson, *Quercus Psalter*, 1994 winner of the Library Fellows Award of the National Museum of Women in the Arts; *Quercus Meander* (1993)

Beth Thielen, *Why The Revolving Door* (1994); *Sentences—Words Spoken in Prison to an Artist* (1990)

5:30 pm-7:30 pm

SILENT AUCTION AND HAPPY HOUR—Outside the Wilshire Room

Join us for this new spin on the silent auction concept, mingling with colleagues and exhibitors in an array of "boutiques" featuring items created or donated by generous individual members, chapters, and vendors. A no-host bar will be open. Back by popular demand, this second edition of the silent auction will benefit a new fund for conference speakers who are not Society members. Join in the bidding frenzy and go home with some fabulous items.

8:00 pm-9:30 pm

ASK ARLIS 3: The Exploding Plastic Fundraising-Is-Inevitable Show Featuring the ARLIS/NA Mothers of Invention, Blind Faith, 10 Years After, and the Development Experience—Westwood Room

Moderators

Martha Childers, Nelson-Atkins Museum of Art, Kansas City

Jill Patrick, Ontario College of Art & Design, Toronto

Sponsor

Development Committee

A "think-in" to brainstorm and raise fundraising consciousness among the ARLIS/NA membership, this program will be led by facilitators who will loosen your mind.

Together we will take a trip and see the future of ARLIS/NA. Are you experienced? Ask ARLIS!!!

Facilitators

Deborah A. Kempe, Frick Art Reference Library
Milan Hughston, Museum of Modern Art
Jack Robertson, Thomas Jefferson Foundation
Kathryn M. Wayne, University of California, Berkeley

BUSINESS MEETINGS

ARLIS/Canada Members Meeting—
Balboa Room

Carole Goldsmith, ARLIS/NA Canadian Representative and Chair, ARLIS/Canada

ARLIS/NA Web Site Administrative Board—
Sawtelle Room

Roberto Ferrari, Chair

St. Louis Conference Planning Committee—
Mulholland Room

Ted Goodman, ARLIS/NA Vice-President/
President-Elect

DISCUSSION GROUPS

Collection Development Discussion Group—
Garden East Room

Timothy Shipe, Facilitator

This new Discussion Group will be an opportunity to exchange ideas with colleagues about collection development. A moderated discussion will be followed by a round robin during which attendees may pose any relevant question.

Serials Problems Discussion Group—
Fernwood Room

Evalyn Stone, Facilitator

Art librarians often have little prior experience regarding serials cataloging, vendor relations,

frequency, etc. Electronic resources complicate serials work, raising issues of license agreements and system requirements. This will be a forum for exchange of serials information. The Serials Swap, now conducted on the ARLIS-L, has been discontinued as a conference event.

Space Planners Discussion Group—
Glenwood Room
Sonja Staum-Kuniej, Facilitator

A new forum for sharing with and learning from colleagues about planning new building projects, renovations, off-site storage, and related items.

TUESDAY, APRIL 3, 2001

7:00 am-7:45 am

YOGA IN TINSELTOWN—Brentwood Room

See Sunday schedule for description

8:00 am-9:30 am

DISCUSSION GROUPS

Committee on Institutional Cooperation (CIC)—Hillhurst Room

Open to CIC members only.

Lyn Korenic, Facilitator

Gallery of Art Research Libraries in California (GARLIC)—Serrano Room

Open to GARLIC members only.

Judith Herschman, Facilitator

SCIPIO Users Group—Doheny Room

Deborah Kempe, Facilitator

8:00 am-10:00 am

LEADERSHIP/CHAPTER OFFICERS BREAKFAST—Los Angeles Room

By invitation only.

Generously supported by F.A. Bennett Books.

8:00 am-12:00 noon

EXHIBIT HALL OPEN—Wilshire Room

8:00 am-4:00 pm

REGISTRATION DESK OPEN

10:00 am-10:30 am

POSTER SESSIONS—Outside the Wilshire Room

Informal 30-minute presentations on specific topics. See also Monday, 9:30 am-10:00 am.

POSTER 5: Artifact: An Interactive Study Tool for Art History Courses at Tufts University

Pamela Born, Slide Librarian, Department of Art & Art History, Tufts University.

Artifact is a web-based curriculum tool for art history classes at Tufts University. Currently images for thirteen courses are available for study on campus. Some unique components of Artifact include side by side image comparison, flash card and memory matching games, and a student art gallery which enables students to create their own thematic exhibitions.

POSTER 6: New Strategies to Support Access to VCU's Art Exhibition Catalog Collection by Visual Arts Faculty and Students

Margaret A. Boylan, James Branch Cabell Library, Virginia Commonwealth University.

In 1993, Virginia Commonwealth University's School of the Arts gave one of the largest art exhibition catalog collections in the south-eastern U.S. to VCU's main library, Cabell Library. The exhibition catalogs were cataloged and integrated into the main library's collection during 1993-1997. This poster presentation will discuss recent steps that have been taken to facilitate access to the collection by visual arts faculty and students.

POSTER 7: Enrich & Enlighten: Models for Chapter Programming

Carole Ann Fabian, Librarian, University at Buffalo, and Kari Horowicz, Art & Photography Librarian, Rochester Institute of Technology.

This ARLIS/Western New York poster session will describe notable programming activities including our 25th Anniversary Celebration (Fall 1998); a joint meeting of ARLIS/WNY and VRA/Upstate (Spring 1999); and "Seeing the 'Wright' Things in Buffalo" (Spring 2000).

POSTER 8: The Art of Instructing: Librarians as Instructors

Monica Fusich, Reference Librarian, Henry Madden Library, California State U., Fresno and Lorelei Tanji, Fine Arts Librarian, U. of California, Irvine.

Librarians play an important role as instructors in academia. With the increase of information via the Internet and other electronic resources, the librarian's role has become even more essential in terms of providing research strategies and promoting critical filtering techniques. This poster session will examine issues of critical thinking, teaching portfolios, designing a course, teaching outside the library, and partnering with faculty in curriculum design. It will highlight some tips and tricks for instructors. And it will share some selected resources where librarians can keep up-to-date on trends in the arts and educational technology.

POSTER 9: Developing Collaborative Art Web Sites at the University of Arizona Library

Miguel Juarez, Fine Arts & Photography Librarian, University of Arizona.

This poster session will illustrate the use of two web sites to create collaborative relationships between Art Faculty and the University of Arizona Library. "Grant\$ and Residencies for Artists" was created for a Fibers Instructor for two classes in which students were required to research and apply to artist residency opportunities. This collaboration has resulted in the creation of an extensive site which has gone beyond the classroom and is also being utilized by community artists. The second site, developed in collaboration with a Visual Communications

faculty member, is "Design for Social Change." It is designed for Visual Communications students who are examining multimedia and web development as vehicles to convey messages for the betterment of the world, via political, personal expression and/or social environmental change. Using skills learned in graphic design methodologies, semiotic theories, and art production, they will develop projects that will have social, political, or cultural agendas to communicate with the public.

10:30 am-12:00 noon

ASK ARLIS 4: Never the Twain Shall Meet? Museum Systems and Library Systems—Garden West Room

Moderator

Daniel Starr, Chief Librarian, Technical Services and Planning, Museum of Modern Art

Sponsors

Cataloging Section; Museum Library Division

Since differences between museum and library collection management systems were first addressed at the 1991 ARLIS conference, the ascendancy of Windows, developments in digital imaging, and the omnipresence of the World Wide Web have transformed both types of systems. In 1991, museum systems and library systems shared a common technology (text-and DOS-based), but served very different functions and user groups. Library system vendors routinely tout the ability to link full text and images to Internet-accessible catalogs, while museum systems offer the ability to share collection information with the public on the Web. Although there is much overlap in functionality, for the most part library and museum systems continue to evolve in parallel, rather than in tandem. What are the factors that an institution should consider when deciding whether to purchase a library system, and/or a museum system? Speakers representing several museums will briefly describe the criteria their institutions used in decision-making;

the moderator will respond, and then the issues will be thrown open to the floor for questions and comments.

Speakers

Elizabeth O'Keefe, Director of Collection Information Systems, Pierpont Morgan Library

Pedro Figueredo, Project Manager, Cuban Heritage Collection Department, U. of Miami

Nancy Allen, Director of Information Resources, Museum of Fine Arts, Boston

Daniel Starr, Chief Librarian, Technical Services and Planning, Museum of Modern Art

Section Meeting

Architecture Section—Westwood Room
Christine Sala, Moderator

10:30 am-12:30 pm

SESSION 8: Copyright, Fair Use and the Disappearing Public Domain: What Art Information Specialists Are Doing and What You Need to Know—Sierra Room

Generously supported by Groves Dictionaries Inc.

Moderator

Roberto C. Ferrari, Arts & Humanities Librarian, Florida Atlantic University

Sponsors

Academic Library Division; Visual Resources Division

A professor wants the library to put art slides bought at a museum gift store on the Web. A webliographer links digital images whose origins are unknown to a web site. A museum has launched a virtual gallery that includes exhibited works on loan from other museums. Are these scenarios legal? How would you handle these issues?

The world of copyright is confusing, in particular because of the Internet as a new communication medium. What are the effects on libraries, visual collections, museums, and artists as a result of new intellectual property legislation including the Bono Term

Extension Act, the Digital Millennium Copyright Act, anticircumvention measures, database bills, and UCITA? How is the creation of new work as well as public access, public spaces, and fair use affected by the new legislation? Librarians have an obligation to uphold the law, yet still provide quality information to their users. The panel will look at recent examples and respond from a variety of perspectives.

Speakers

Howard Besser, Associate Professor, Department of Information Studies, UCLA, "The Disappearing Public Domain: What This Means for Art and Creativity"

Sharon E. Farb, Coordinator for Digital Acquisitions, UCLA Library, "Now You See It, Now You Don't: The Perils and Practice of Licensing Digital Resources for Art Collections"

Jane Turner, Editor, The Dictionary of Art, Groves Dictionaries Inc.

Cheryle Robertson, Rights & Reproductions, Los Angeles County Museum of Art, "Everyday Copyright: Implementation for You and Your Institution"

1:00 pm-3:00 pm

SESSION 9: Classroom Odyssey: Teaching Adventures in the Art Library and Cyberspace—Sierra Room

Moderators

B. J. Kish Irvine, Fine Arts Librarian, Indiana University

Tom Greives, Reference Librarian/Fine Arts Bibliographer, Arizona State University

Sponsors

Academic Library Division; Reference and Information Services Section (RISS)

Instruction by art librarians in academic, museum, and art school libraries has undergone dramatic changes in the last decade. Traveling between the worlds of print media and cyberspace demands capacity and enthusiasm for change, innovation, and

technological savvy coupled with respect and knowledge of traditional art historical resources. Topics will include keeping pace with rapid and constant changes in the field, institutional support for hardware and software changes, and how to evaluate instruction, i.e., the "teaching portfolio." Representing art school, museum, and university art libraries, the speakers will discuss approaches to instruction which connect our historical roots with the vastness of cyberspace.

Speakers

Maya Gervits, Art Librarian, Rutgers University, "Subject-Integrated Instruction in the Art Library"

Christina Gjertsen, Reference Librarian, Adam and Sophie Gimbel Design Library, Parsons School of Design, "Teaching in the Art School Library"

Miguel Juarez, Fine Arts and Photography Librarian, University of Arizona Library, "Developing an Online Teaching Portfolio to Assess Bibliographic Instruction"

Lauren Lessing, Reference Librarian, Ryerson and Burnham Libraries, Art Institute of Chicago, "From Member to Curator: Tailoring Instruction for the Spectrum of Museum Library Patrons"

Related Event

Poster session by Monica Fusich, "The Art of Instructing," Tuesday, 10:00 am-10:30 am

1:30 pm-3:30 pm

SESSION 10: Contemporary Native American Art: Challenges for Artists, Curators, Scholars, Librarians, and Educators—Los Angeles Room

Generously supported by Art Catalogues; ATLATL – National Organization for Native American Arts; and Nancy Moure/Dustin Publications.

Moderators

Joan Benedetti, Cataloger, Balch Research Library, L.A. County Museum of Art; former Director, Center for the Study of Art and Culture, Craft & Folk Art Museum, Los Angeles
 Marilyn Russell-Bogle (Ojibwe), Fine Arts and Humanities Librarian and Ass't Professor, American Indian Studies and Art, University of Minnesota-Duluth

Sponsors

Museum Library Division; Diversity Committee; Indigenous Art and Culture Round Table; Women and Art Round Table
 Are contemporary art and Native American art mutually exclusive in your mind—or in the mission statement of your institution? Native American contemporary artists have faced challenges like this in negotiating space for their art in the museum and gallery world and the world of art scholarship. Many are supporting the Smithsonian Institution's National Museum of the American Indian, due to open in 2002. Native-run organizations such as American Indian Contemporary Arts, ATLATL, and the Native American Arts Alliance (NA3) are making contemporary Native American art known more broadly. NA3 showed the work of eight of their members at the 1999 Venice Biennale.

This session's impact will derive from its panelists speaking from first voice experience as Native Americans who are artists, curators, scholars, art librarians, and art educators. They will talk about and show the broad diversity and complexity of contemporary Native American art today. They will also comment on art documentation issues. Bibliographies and webliographies will be available.

Speakers

Marilyn Russell-Bogle (Ojibwe), Fine Arts and Humanities Librarian and Ass't Professor, American Indian Studies and Art, University of Minnesota-Duluth, "My Quest for Identity as Artist, Scholar, Librarian, and Native American"

Paul Apodaca (Navajo), Ass't Professor, Chapman University; formerly Curator, American Indian Art, Bowers Museum; consultant, Smithsonian Institution, National Museum of the American Indian, "The Role of the Native Artist in the 21st Century"

Nancy Mithlo (Chiricahua Apache), Independent Scholar; Ass't Director, The Native Eyes Project: Indian Perspectives on Knowledge and Culture, Institute of American Indian Arts; Chair, Native American Arts Alliance (NA3), Santa Fe, New Mexico, "Articulating an Indigenous Aesthetic: Challenges from Indian Art Education and Contemporary Native Art Curation"

Harry Fonseca (Maidu), Artist; *Coyote: A Myth in the Making* [a retrospective], Museum of Natural History, Los Angeles, 1986; *Indian Humor*, American Indian Contemporary Arts, San Francisco, 1995, "Growth and the Creative Process... 43 Years of Work by Harry Fonseca"

2:00 pm-4:00 pm**SESSION 11: The Accreditation of Art Libraries: Benefit or Burden?—Garden East Room****Moderators**

Paul Glassman, Director of the Library, New York School of Interior Design

Clayton Kirking, Director, Adam & Sophie Gimbel Design Library, Parsons School of Design

Robert Craddick, Head Librarian, Pacific Northwest College of Art

Sponsors

Art & Design School Library Division; Standards Committee; Architecture Section
 Museums, schools of art and design, schools of architecture, professional degree programs, liberal arts colleges—many subscribe to the pursuit of excellence and the establishment of standards through accreditation programs. These usually begin with self-studies and assessment programs, leading to a presumably

objective evaluation by a committee of peers. Achievement of accreditation can be a vehicle for quality assurance and accountability.

How would the art library benefit from an independent accreditation process? Would accreditation help the art library achieve parity with academic divisions and curatorial departments? Raise the level of recognition paid art libraries? Provide assurance of adequate budgets and other resources? Guard in general against the marginalization of the art library? Help intensify commitment by the institution to the mission of the art library? Or, would accreditation introduce an unwelcome requirement of reporting and record keeping? Impose guidelines that may not acknowledge the nature of the particular library? Subject the library to arbitrary interpretations of its services and collections? Detract from the provision of essential services?

Speakers

Harold B. Nelson, Director, Long Beach Museum of Art, "Museum Accreditation as a Self-Study Tool"

Thomas Ferreira, Professor of Art Emeritus, California State University, Long Beach; visiting team member, National Association of Schools of Art and Design (NASAD), "NASAD Evaluations of Art and Design School Resources"

Janice Stevenor Dale, FIIDA, CID, JSDA Inc., "FIDER Standards for Information Resources in Interior Design"

Katherine Diamond, FAIA, Siegel Diamond Architecture, "NAAB Accreditation and Standards for Information Resources in Architecture"

Elizabeth Douthitt Byrne, Head Librarian, Environmental Design, University of California, Berkeley, "Guidelines for Visiting Teams: The Experience of an Architecture Librarian with NAAB Accreditation"

3:00 pm-5:00 pm**SESSION 12: The Arts & Crafts Movement in Southern California—Golden State Room****Moderators**

Elizabeth Broman, Reference Librarian, Cooper-Hewitt National Design Museum

Stephen Van Dyk, Chief Librarian, Cooper-Hewitt National Design Museum

Sponsor

Decorative Arts Round Table (DART)

At the turn of the century the Arts & Crafts Movement in America spread from the East Coast to the West Coast, culminating in Southern California. Los Angeles was a growing city, open to new and less traditional artistic expressions, and reflected the influences of many artistic movements. We will be looking at how the Arts & Crafts styles from the rest of the United States, and possibly from Asia, manifested themselves in an Arts & Crafts style unique to Southern California. We will concentrate more specifically on how the Arts & Crafts Movement translated itself in the decorative arts, architecture, and interior design. Speakers will provide an overview of Southern California Arts & Crafts design in general as well as of individual designers and firms.

Speakers

Robert Winter, Professor Emeritus, Occidental College, "Batchelder Tiles"

Charlotte E. Erwin, Associate Archivist, California Institute of Technology, "Throop University and the Arts & Crafts Movement in Southern California"

Edward R. Bosley, James N. Gamble Director, The Gamble House, "Gamble House: Greene & Greene"

3:30 pm-5:00 pm

ASK ARLIS 5: Renewing the Profession: Recruiting and Mentoring Art Catalogers—Chandler Room

Generously supported by Library Associates.

Moderator

Alison Dickey, Ass't Dean, Palmer School of Library and Information Science

Sponsor

Cataloging Section

Practitioners and library school professors alike are concerned about how few students are choosing to become catalogers. There does not seem to be a vital "next generation" to succeed the experienced catalogers working today. The elimination of required courses that teach cataloging is often cited as the source of the problem, but in master's programs where such courses are still required the same problem exists. The speakers in this session will present ideas for recruiting and mentoring new catalogers. Topics will include planning and supervising interns, promoting the profession to master's students, and how knowledge organization course curricula might be enhanced to highlight the value of this field. The presentations will be informal and all attendees will be encouraged to join the discussion.

Speakers

Gregory Leazer, Ass't Professor, Department of Information Studies, UCLA

V. Heidi Hass, Head of the Reference Collection, Pierpont Morgan Library

6:00 pm-9:00 pm

MUSEUM OF CONTEMPORARY ART RECEPTION

Hosted by ARLIS/Southern California.

It's Been Grand! Please join us for a farewell reception at the Museum of Contemporary Art. Arata Isozaki's red sandstone sculpture

of a building is atop historic Bunker Hill, about eight blocks north of the Wilshire Grand Hotel. MOCA is graciously opening their galleries from 6:00-9:00 pm for ARLIS/NA viewing only. In addition to their impressive permanent collection, the featured exhibition, *The Architecture of R.M. Schindler*, the first major retrospective of his work, will be open. Located at 250 South Grand Avenue, you can walk, climbing Lawrence Halprin's Bunker Hill Steps (think of the Spanish Steps—really!) A map in your registration packet will show you the way! We invite you to enjoy the art and evening views of downtown as you bid a fond farewell to the City of Angels.

7:00 pm-10:30 pm

TOUR 12: The Museum of Neon Art Night Cruise

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

See Tour 7 (p.28) for details.

This tour is NOT wheelchair accessible.

WEDNESDAY, APRIL 4, 2001

7:00 am-12:00 noon

REGISTRATION DESK OPEN

7:30 am-7:00 pm

TOUR 13: Palms, Sand, Sun, and Snow: Art and Architecture of Palm Springs

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour is partially wheelchair accessible.

The winter desert is a contradiction, offering dramatic views and sometimes dangerous conditions. The cooler—sometimes freezing—temperatures of early April provide respite for its inhabitants from summer's extreme heat, yet the stark and brutal terrain anticipates the return of blazing sun and temperatures to match.



Palm Springs Area; Courtesy: LACVB, PictureLA.com

Palm Springs garnered attention as early as the 1920's as the new playground for the wealthy. Lloyd Wright (son of Frank) designed the Oasis Hotel in 1923-24 using Southwest and Mediterranean elements. In 1938, Richard Neutra designed the Miller House of steel and stucco, and in 1947 a desert house for the Pittsburgh Kaufmanns. Albert Frey designed a dramatic gas station with a large parabolic, cantilevered roof, collaborated with other architects on at least four Palm Springs homes (two for himself), and in 1963 collaborated with Robson C. Chambers on the Aerial Tramway. R.M. Schindler, A. Quincy Jones, Steward Williams, and Craig Ellwood also helped shape the look of the resort. By the 1950's film stars like Frank Sinatra and Ava Gardner, Lucy and Desi Arnaz, Bob Hope, and Jack Benny, along with film directors, department store magnates, and others who combined a sense of adventure with a taste for luxury, commissioned some of the more daring architects to design modern shelters from the brutal elements. Even Elvis Presley kept a Palm Springs home.

This tour will include the Albert Frey gas station (now the Montana St. Martin Art, Design, & Sculpture Gallery), Frank Sinatra's first house, and Neutra's Kaufmann House, conducted by Palm Springs architecture authority Tony Merchell. The first two houses feature rectilinear slabs of floors and roofs, glass curtain walls, and the essential swimming pools—Sinatra's shaped like a grand piano. Lunch will be at the luxurious Rancho Mirage Country Club. During lunch, Merchell will give a slide lecture on the resort's architecture. Afterwards, he will conduct a bus tour of other Palm Springs sites.

Free time will allow us to see the downtown Palm Springs galleries and shops, visit the Palm Springs Desert Museum, or see another house—possibly the 1968 organic Arthur Elrod house (with swimming pool, of course!) by John Lautner, who also designed Bob Hope's 25,000 square-foot domed house perched above the town. Or you may choose to take the Aerial Tram, but you must be prepared for snow at the tram's top in early April!

Palm Springs offers some of the contrasts that are unique to the desert—cold with hot, light with shade, dry with moist, man's artistic work with nature, closed space with open space, and the stillness and quiet of a Zen sand garden that encourages reflection.

8:30 am-5:00 pm

ARLIS/NA EXECUTIVE BOARD MEETING—Hancock Room

Open to membership on a seating-available basis.

8:30 am-5:30 pm

TOUR 14: Los Angeles Area Public Libraries

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour is wheelchair accessible.

The Los Angeles area offers the unique opportunity to visit three major public library art

departments at highly different venues within a 25 mile radius. On the west side, the Beverly Hills Public Library is located at the edge of chic downtown Beverly Hills in a postmodern Civic Center complex that includes the police and fire stations, designed by Charles Moore and the Urban Innovations Group in 1990. The library serves a large clientele of collectors, appraisers, and dealers.



Los Angeles Central Library; Courtesy: LACVB, PictureLA.com; By Michele & Tom Grimm

Northeast of L.A. in Glendale, the Brand Library and Art Center is located in the historic former home of L.A. real estate tycoon Leslie C. Brand, an Islamic fantasy he called "El Miradero" (1902-04). Based on the design of the East India Pavilion in the 1893 World's Exposition, the library, a branch of the Glendale Public Library, is entirely devoted to art and music and includes a large art gallery. An Armenian gourmet box lunch will be provided in the Brand Library courtyard.

The Los Angeles Central Library houses one of the principal art research collections on the West Coast, including many artist books. The National Landmark building (Bertram Goodhue, 1926) survived a devastating fire exactly 15 years ago in April 1986. With overwhelming public support, it was reborn in a stunning restoration and dramatic addition by

Hardy Holzman Pfeiffer (1993). The landscaping is by Lawrence Halprin and includes an urban oasis with art work by L.A. artists Jud Fine, Laddie John Dill, and Mineo Mizuno. The Central Atrium is hung with large works by Therman Statom and many other art works integrated into the architecture are featured throughout the building. This all-day bus trip will include a guided tour of architecture and other points of interest along the way.

9:00 am-1:00 pm

TOUR 15: Autry Museum of Western Heritage

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

This tour is wheelchair accessible.

Skillfully blending scholarship and showmanship, the Autry Museum of Western Heritage, founded by Gene Autry, is dedicated to preserving the real and imaginary history of the Wild West. Its amiable setting in heavily used Griffith Park (the largest city park in the U.S.) contains the sprawling 140,000 square foot museum built in 1987. The permanent collection is housed in 7 themed galleries called "Spirits," covering everything from extraordinary saddles (Spirit of the Cowboy), and the *Mountain of the Holy Cross* by Thomas Moran (Spirit of Romance), to a charming Hopalong Cassidy children's room (Spirit of Imagination). A sculpture court is surrounded by Guy Deel's *Spirits of the West* master mural. The special exhibition on view will be *Out of the Mist: Treasures of the Nuu-Chah-Nulth Chiefs*, an exploration of the 5,000 year-old traditions of a native people of British Columbia and Washington State through their ancient and contemporary art, including wood sculptures, masks, musical instruments, and basketry.

The Autry offers an entertaining and educational opportunity to discover the legacy of the American West. To a great degree, the story of the West is a contrast of the

historical with the mythological. This tour will bring you a taste of that story. We will visit the Research Center, which supports the scholarly, interpretive, and educational activities of the museum in the broadest sense. An excellent cafeteria, an auditorium, and a delightful shop are some of this attractive museum's amenities.

TOUR 16: Murals of East and South L.A./Watts Towers and Art Center

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

See Tour 8 (p.30) for details.

This tour is partially wheelchair accessible.

TOUR 17: Ennis-Brown and Schindler-Chase Houses

Bus will depart from the 7th Street entrance of the Wilshire Grand Hotel.

See Tour 11 (p.34) for details.

This tour is NOT wheelchair accessible.

TOUR 18: El Pueblo de Los Angeles Historical Monument/Siqueiros Walking Tour

Meet at the ARLIS/NA Registration Desk.

This tour is partially wheelchair accessible.

This tour takes you to the birthplace of Los Angeles, now El Pueblo de Los Angeles Historic Monument. At present predominantly Latino in flavor, the area has been home to a number of immigrant populations. If you don't have to rush back to the hotel after this tour, we recommend you take your time, eat lunch on Olvera Street, and stop in at the Mexican Cultural Institute Gallery at 125 Olvera Street and the Sister Karen Borccalero Gallery at 19 West Olvera St. Union Station, an architectural landmark, is also nearby, across Alameda Street. Keep going north on Alameda, turn left on Ord, and right on North Broadway and you're in the middle of Chinatown.

Los Angeles was originally inhabited by Native Americans who became known by the names of the missions built near them. The



Olvera Street; Courtesy: LACVB, PictureLA.com; By Michele & Tom Grimm.

Gabrielino and Fernandeno Indian communities are still an active part of the life of the city. Under orders of King Carlos III of Spain, a pueblo was founded in 1781 to grow food for the soldiers guarding this far-off Spanish territory. Twenty-seven historic buildings, located in the northeast section of downtown L.A., are clustered around an old plaza. Each has an exciting story to tell about the people of various ethnic groups who settled here, as does the colorful Mexican-style marketplace nearby on Olvera Street. As the town prospered, retired soldiers were given land on which to graze their cattle. In 1821 Mexico declared her independence from Spain and successive governors of Alta California made additional land grants to other settlers. They joined the Californios in becoming ranchers, merchants, and winemakers.

In 1846 the Mexican-American War began and U.S. troops took Los Angeles the following year. Gradually, as the population grew, the professional heart of the city moved southwards. The plaza area then saw many changes. The old landowners who had owned

★ wednesday ★

houses around the plaza moved away, new buildings were constructed, and the area gradually evolved to light industrial and business use. These changes brought in new settlers and the east side of the plaza became the heart of the city's first Chinatown. French and Italian settlers also arrived in large numbers, but could not prevent the gradual decline of the former pueblo which, soon after the turn of the century, became a slum.

Christine Sterling, a determined woman who recognized the value of the old historic buildings, and cherished the Spanish and Mexican heritage of the city, rescued the Avila Adobe from demolition. The city's oldest landmark, it has become the focal point of Olvera Street, which began a new life as a Mexican American marketplace in 1930. In 1953

efforts to preserve the area resulted in the creation of a state historic park. Together the State of California and the County and City of Los Angeles purchased the buildings and land around the plaza. In 1989 the Park was turned over to the City of Los Angeles and the Monument, as it is now called, is run by the City. Plans are underway to further restore and develop the historic buildings.

Upon his expulsion from Mexico for political activity in 1932, the Mexican artist, David Alfara Siqueiros, settled in Los Angeles for six months. During that short time, he completed three murals. Siqueiros' most important mural in Los Angeles was his second, *Tropical America*. We will see this powerful political statement, which was executed along the exterior of the second floor of the Italian Hall, where the Plaza Art Center was located.

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DAY-IN-VIEW THURSDAY, MARCH 29

7 am	
8 am	
9 am	ARLIS/NA Executive Board Meeting
10 am	
11 am	
12 pm	
1 pm	
2 pm	
3 pm	
4 pm	
5 pm	
6 pm	
7 pm	
8 pm	
9 pm	
10 pm	
11 pm	
12 pm	

DAY-IN-VIEW SUNDAY, APRIL 1

7 am	Yoga																
	DID YOU REMEMBER TO SET YOUR CLOCK ONE HOUR AHEAD?																
8 am	Registration/Information Desk Open	Coffee Service	Exhibit Hall Open	Internet Room Open	Cataloging Advisory Comm.	Dec. Arts RT	Avery/BHA Meeting	Indigenous Art & Culture RT	New Art RT	Serials RT	Space Plan. RT	Statistics Task Force	Women & Art RT				
9 am					Session 1 Treasures of the Dragon	Session 2 Children's Art Books	Session 3 Art/Design Web Sites										
10 am																	
11 am																	
12 pm																	
1 pm									Session 4 Museum Coll. & Exh. on the Web	Session 5 Moving Image Collections	Ask ARLIS 1 Disaster Planning						
2 pm																	
3 pm	Buses to Getty																
4 pm	Convocation at the Getty Center																
5 pm																	
6 pm																	
7 pm																	
8 pm																	
9 pm	Buses to Hotel																
10 pm																	
11 pm																	
12 pm																	

DAY-IN-VIEW MONDAY, APRIL 2

7 am	Yoga													
8 am	Registration/Information Desk Open	Exhibit Hall Open	Internet Room Open	Art & Design Schools	Public Library Division	Museum Lib. Division	VR. Division	Academic Lib. Div.						
9 am				Art/Des. School Lib. Directors	Public Library D.G.	Poster Sessions 1 - 4								
10 am						Cataloging Section	Museum Lib. Directors	Ref/Info Services	V.R. Software Users	Interlib. Loan Disc. Group				
11 am						Membership Luncheon								
12 pm														
1 pm														
2 pm							ARLIS/NA Members Mtg.							
3 pm	Registration/Info. Desk Open	Exhibit Hall Open	Internet Room Open	Provenance D.G.	Ask ARLIS 2	Session 6 Reconstructing Modernism	Session 7 Encoded Archival Descriptions							
4 pm					Artists Bks.									
5 pm														
6 pm														
7 pm														
8 pm				Ask ARLIS 3		Space Planners D.G.	Canadian Members	Web Site Admin. Bd.	Collection Dev. D.G.	St. Louis CPAC	Serials Problems D.G.			
9 pm				Fundraising										
10 pm														
11 pm														
12 am														

DAY-IN-VIEW TUESDAY, APRIL 3

7 am	Yoga						
8 am	Registration/Information Desk Open	Exhibit Hall Open	Leadership Breakfast		GARLIC	SCPIO Users	
9 am							
10 am			Poster Sessions 5 – 9				
11 am			Architecture Section	Museum/Library Systems	Ask ARLIS 4	Session 8	Copyright
12 pm							
1 pm				Session 9			
2 pm				Tech. in the Art Lib. & Cyber.	Session 10		
3 pm					Contemp. Native American Art	Session 11	
4 pm					Ask ARLIS 5	Accreditation of Art Libraries	Session 12
5 pm					Recruiting/Mentoring		Arts & Crafts in So. Cal.
6 pm		Reception at the Museum of Contemporary Art (MOCA)					
7 pm							
8 pm							
9 pm							
10 pm			Museum of Neon Art Night Cruise				
11 pm							
12 am							

DAY-IN-VIEW WEDNESDAY, APRIL 4

7 am	Registration/Information Desk Open	Executive Board Meeting	Tour 13			
8 am			Tour 14			
9 am						
10 am						
11 am						
12 pm						
1 pm						
2 pm						
3 pm						
4 pm						
5 pm						
6 pm						
7 pm						
8 pm						
9 pm						
10 pm						
11 pm						
12 am						



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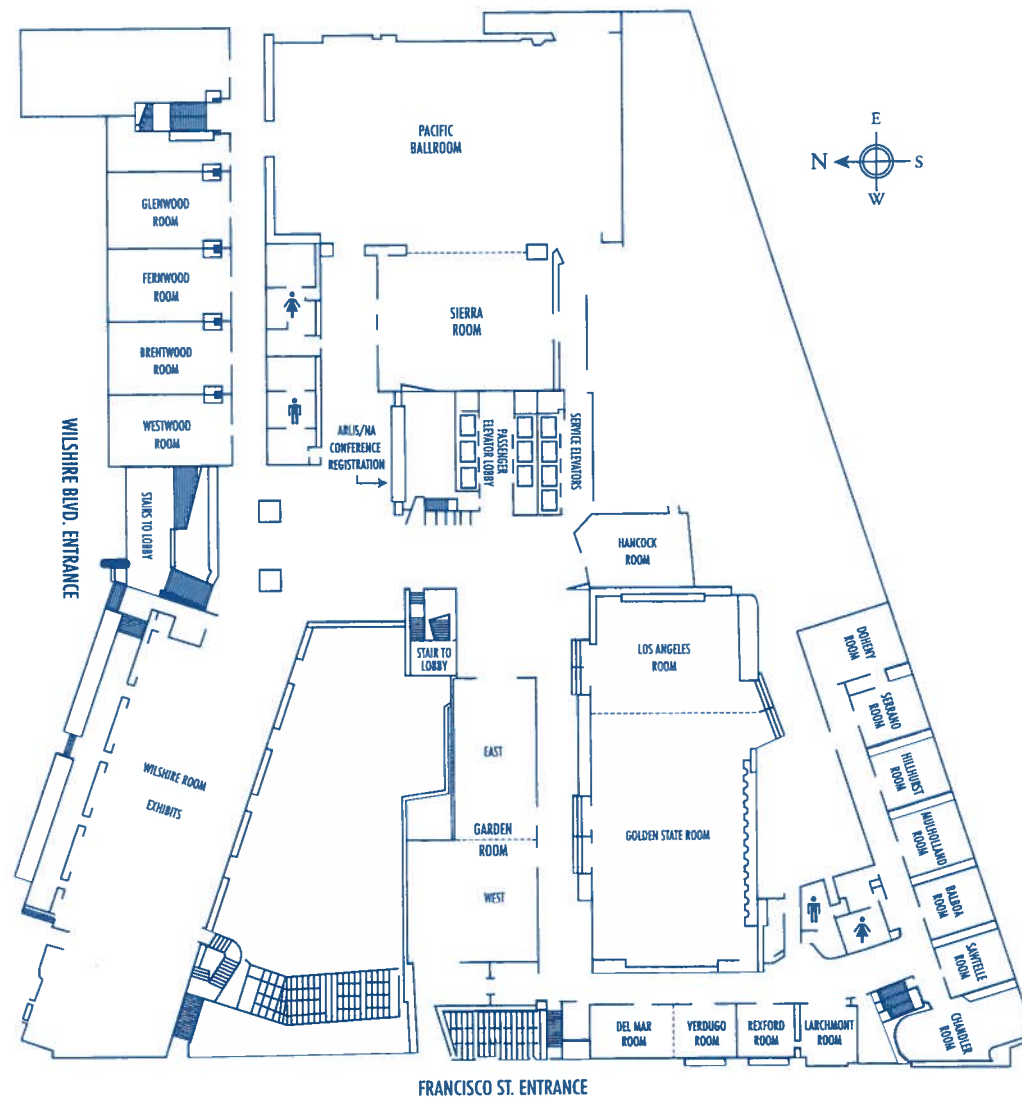
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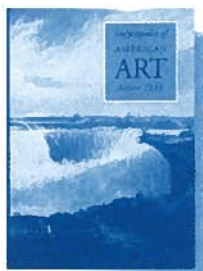
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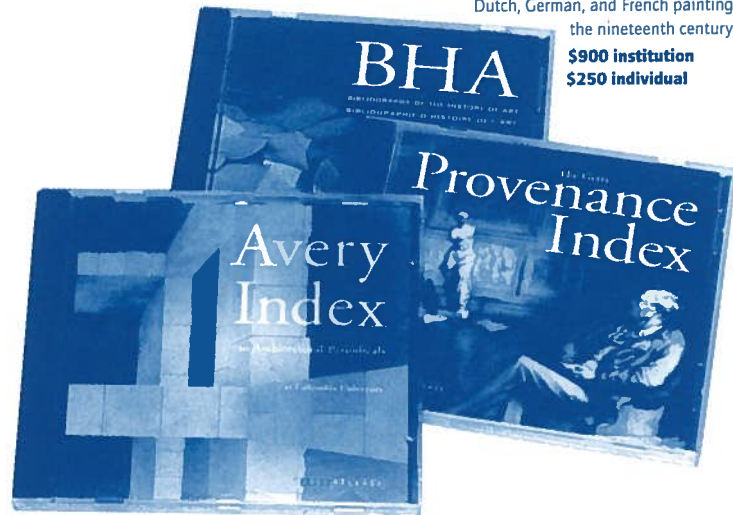
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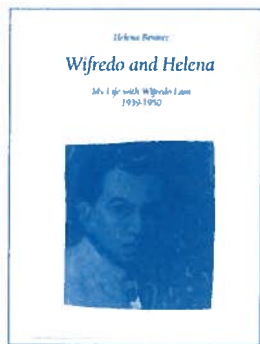
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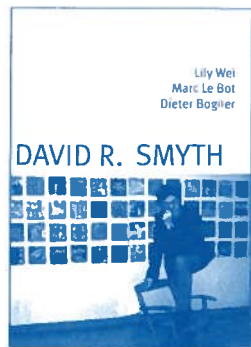
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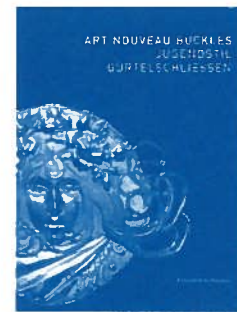


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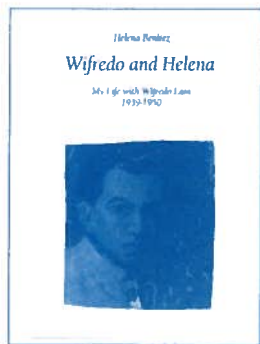
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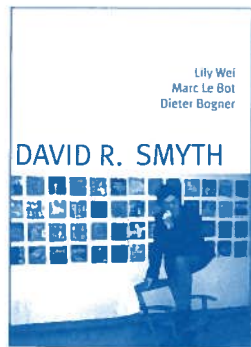
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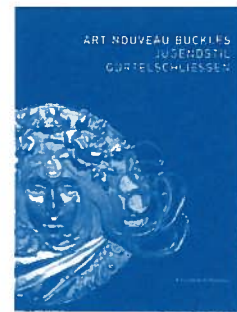
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