

**42<sup>ND</sup> ANNUAL CONFERENCE**  
**WASHINGTON, D.C.**  
**MAY 1 - 5, 2014**

**ARLIS/NA**  
ART LIBRARIES SOCIETY OF NORTH AMERICA

Art Libraries Society of North America  
42nd Annual Conference Program



# NATIONAL MUSEUM *of WOMEN in the ARTS*



WELCOME ARLIS/NA

## YOU ARE INVITED:

- To visit our exhibition *Meret Oppenheim: Tender Friendships* and the New York Avenue Sculpture Project.
- To learn about the Suzanne and James Mellor Prize, a \$50,000 award for publishing scholarship on women artists.

FREE ADMISSION THROUGH MAY 10 *ARLIS/NA badge required*  
[nmwa.org](http://nmwa.org) • 1250 New York Ave., NW • 202.783.5000  
2 blocks west of conference hotel

## **TABLE OF CONTENTS**

- 4 Welcome Messages**
- 6 Conference Planning Advisory Committee (CPAC)**
- 6 Local Conference Planning Committee**
- 7 ARLIS/NA Executive Board**
- 8 Acknowledgments**
- 11 Thanks to Mentors**
- 12 Sponsors**
- 14 Exhibitors**
- 16 General Information**
- 20 Meetings at a Glance**
- 22 Conference at a Glance**
- 30 Program Schedule**
- 81 Poster Session Descriptions**
- 94 Maps/Floor Plans**

## WELCOME FROM THE PRESIDENT

As a resident of the District of Columbia, like many of the Planning Committee, I am particularly thrilled to welcome you to a city that has evolved from the sleepy, purpose-built company town that was derided by President John F. Kennedy as a city of "Southern efficiency and Northern charm" to a vibrant city packed with ethnic enclaves, hipster hangouts, charming residential neighborhoods, and as Pierre L'Enfant envisioned, broad avenues of public buildings designed to impress visitors. L'Enfant's plan for the city confuses some—quadrants with numbered and lettered streets bisected by named avenues, but a quick study of a map will help you get to your destination. Besides being a very walkable city, Washington has an extensive network of public transportation options that we hope you will use to explore the many distinct areas of the District of Columbia. If our local guide doesn't answer your questions, ask one of our chapter members for tips to enjoy your visit to D.C. more fully.

The content of the conference is due to the dedicated work of our Co-Chairs, Megan Halsband and Kathy Woodrell from the Library of Congress, and Anne Simmons and Roger Lawson from the National Gallery of Art as well as the dedicated team of volunteers from the DC-Maryland-Virginia Chapter who comprise the Conference Committee. No idea was too crazy to explore for viability and every session and paper was carefully weighed so that we could present a lively and thought-provoking conference. I must say that every planning meeting involved both hard work and a certain amount of levity. On behalf of the Washington Conference Committee, I would like to extend our deep thanks to Robert Kopchinski, ARLIS/NA Association Manager, who tirelessly worked on a myriad of details, along with Jill Tucker, Karen Olsen, and the staff of Technical Enterprises, Inc. who have helped make this conference a reality.

Without the generosity of our many sponsors, a conference with the variety of educational programs, social gatherings, exhibits, and networking opportunities simply would not

happen. Please see pages 12-13 in the program for a complete listing of our many generous supporters and add your thanks to ours for their continuing support of the Society. Many of our sponsors are also our exhibitors, who bring exciting new books and products, or rare and unusual material for us to see firsthand rather than in a catalogue. Our exhibitors are always happy to share their expertise or assist you in finding the right product or book for your library. For a complete list of exhibitors, please see page 14 in the program to help guide you through the ballroom.

We have two special speakers. Susan Stamberg, special correspondent to National Public Radio, will address us at the Convocation at the Library of Congress on the provocative topic "Art Will Save the World." Our Membership Brunch Speaker, architectural historian James Goode, will present his latest research on the historic residential structures of this area. These speakers and those at our sessions promise a conference that you will find both educational and entertaining.

Finally, I hope you take full advantage of the opportunity to network with your colleagues—whether they be old friends or new. The hallmark of ARLIS/NA has always been the strong bonds we form both professionally and personally at the conferences that carry over through the years. I hope you will make a new friend in Washington.



**Gregory P. J. Most, ARLIS/NA President**

## WELCOME FROM THE CONFERENCE CO-CHAIRS

Welcome to Washington, D.C.! The ARLIS/NA 42nd Annual Conference committee gratefully acknowledges the insight, time, and energy the membership has dedicated to devising a program perfectly suited to its theme, “Art+Politics,” and to its setting in the nation’s capital.

The nearly 100 sessions and papers submitted for consideration represents the vitality and rich variety of ARLIS/NA’s professional interests and provided the committee with the opportunity to showcase the region’s remarkable resources in every aspect of the program. With 31 sessions, nine workshops, 29 poster sessions, 16 tours, special guest speakers at the convocation and membership luncheon, and receptions at The Dumbarton Oaks Research Library and Collection and the Library of Congress, attendees will be able to participate in engaging presentations and discussions, forge new professional connections, and experience the Washington metropolitan area and its cultural treasures in what many consider its most beautiful time of year.

The annual conference is of course the work of many hearts and minds, and we would like to thank the ARLIS/NA DC-MD-VA chapter and the ARLIS/NA Executive Board for their guidance and support at every step. We are also grateful to our volunteers, who will provide extremely valuable assistance and warm hospitality, and to our sponsors, whose generosity is so critical to the success of the conference.

**Kathy Woodrell and Anne Simmons**

Conference Co-Chairs, Local Arrangements

**Megan Halsband and Roger Lawson**

Conference Co-Chairs, Program

# CONFERENCE PLANNING ADVISORY COMMITTEE (CPAC)

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## ACKNOWLEDGMENTS

We wish to thank the following individuals for contributing to the planning and realization of the 2014 conference. We couldn't have done it without each and every one of you!

In addition, many individuals volunteered to help on-site during the conference, and we thank them for their time and enthusiasm.

### LOCAL ARRANGEMENTS

Yota Batsaki, The Dumbarton Oaks Research Library and Collection

Lenore Bell, United States Holocaust Memorial Museum

Kaia Black, Podesta Group

Katherine Blood, Library of Congress

Doris Bowman, National Museum of American History

Anna Brooke, Hirshhorn Museum & Sculpture Garden Library

Gudrun Buehl, The Dumbarton Oaks Research Library and Collection

Kate Cooper, United States Holocaust Memorial Museum

Karl Debus-Lopez, Library of Congress

Dan DeSimone, Folger Shakespeare Library

Mark Dimunation, Library of Congress

Alan Dirican, The Dumbarton Oaks Research Library and Collection

Lamia Doumato, National Gallery of Art

Jeff Duncan, Duncan Government Strategies, LLC

Anne Evenhaugen, Smithsonian American Art Museum/ National Portrait Gallery

Chris Franklin, The Dumbarton Oaks Research Library and Collection

Andrea Gibbs, National Gallery of Art

Gail Griffin and staff of the Gardens at The Dumbarton Oaks Research Library and Collection

John Hagood, National Gallery of Art

Christine Hennessey, Smithsonian American Art Museum

Susannah Italiano, The Dumbarton Oaks Research Library and Collection

Sybille Jagusch, Library of Congress

Martha Kennedy, Library of Congress

Heather Kliegman, Podesta Group

Sheila Klos, The Dumbarton Oaks Research Library and Collection

Everette Larson, Library of Congress

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Kathryn Phillips, Freer Gallery of Art and Arthur M. Sackler Gallery

Tony Podesta, Podesta Group

Dan Rose, Library of Congress

Roberta I. Shaffer, Library of Congress

Patti Sheer, The Dumbarton Oaks Research Library and Collection

Heather Slania, National Museum of Women in the Arts

Kathy Sparkes, The Dumbarton Oaks Research Library and Collection

Staff of the Image Collections and Fieldwork Archives at The Dumbarton Oaks Research Library and Collection

Staff of the The Dumbarton Oaks Research Library and Collection

Janet Stanley, National Museum of African Art

Neal Turtell, National Gallery of Art

Andrew Thomas, National Gallery of Art



## **ACKNOWLEDGMENTS (CONTINUED)**

Linda Thrift, Smithsonian National Portrait Gallery

Krystyna Wasserman, National Museum of Women in the Arts

Camilla Williams, Library of Congress

Cindy Williams, Smithsonian/George Mason Program in the History of the Decorative Arts

Julia Wisniewski, Library of Congress

Reiko Yoshimura, Freer Gallery of Art and Arthur M. Sackler Gallery

Georgianna Zeigler, Folger Shakespeare Library

Jan Ziolkowski, The Dumbarton Oaks Research Library and Collection

### **TOURS & WORKSHOPS**

Justin Belcher, George Washington's Mount Vernon

Sarah Osborne Bender, The Phillips Collection

Erin C. Blake, Folger Shakespeare Library

Diane E. Bockrath, The Walters Art Museum

Tessa Brawley, Glenstone

Charles Brock, National Gallery of Art

Beka Bridges, American Visionary Art Museum, Baltimore

Amy Elizabeth Burton, Office of Senate Curator

Ellen Clark, The Society of the Cincinnati

Dan DeSimone, Folger Shakespeare Library

Lynley Herbert, The Walters Art Museum

Yuriko Jackall, National Gallery of Art

Dave Jackson, Oak Hill Cemetery

Emma Kirks, National Gallery of Art

Amy Luna Knox, Hillwood Estate, Museum & Gardens

Michael Matos, Assistant Librarian, American University, The American University

Meredith Mitchell, Woodlawn and Frank Lloyd Wright's Pope-Leighey House

Mushhood Mahfooz, U.S. State Department

Alan Newman, National Gallery of Art

Nicolette Pisha, Federal Reserve Board

Margaret Publisi, Congressional Cemetery

Emily Rafferty, Baltimore Museum of Art

Kristen Regina, Hillwood Estate, Museum & Gardens

Lynn Rossotti, Hillwood Estate, Museum & Gardens

Mark Santangelo, George Washington's Mount Vernon

Gretchen Schermerhorn, Pyramid Atlantic Arts Center

Michael Skalka, National Gallery of Art

Bettina Smith, Archives of American Art

Karen Thompson, National Museum of American History

Lisette Wilson, Baltimore Museum of Art

Marta Zollner, The Walters Art Museum

## **THANK YOU, ARLIS/NA MENTORS!**

Your participation in the yearlong Mentoring Program nurtures our future leaders and ensures that the Society continues to thrive. In addition to all the wonderful members below, we'd like to express our gratitude to the generous members who mentor outside of the ARLIS/NA-sponsored Mentoring Program.

Hannah Bennett, 2013

Stacy Brinkman, 2013

Caley Cannon, 2013

Judy Donovan, 2013

Ian McDermott, 2013

Rachel Resnik, 2013

Diane Sybeldon, 2013

Heather Topcik, 2013

Jamie Vander Broek, 2013



# Garry Winogrand through June 8

## Street photography by a revolutionary artist

Organized by the National Gallery of Art, Washington, and the San Francisco Museum of Modern Art. The international tour of this exhibition is sponsored by the Terra Foundation for American Art. Leadership support is provided by Randi and Bob Fisher. The exhibition in Washington is made possible through the generous support of the Robert and Mercedes Eichholz Foundation. It is also supported by the Trellis Fund. Additional funding is kindly provided by the Blavatnik Family Foundation.

## National Gallery of Art

On the National Mall at Sixth Street and Constitution Avenue NW

Admission free | Mon–Sat 10–5, Sun 11–6

202-737-4215 | TDD 202-842-6176 | [www.nga.gov](http://www.nga.gov)



Image: Garry Winogrand, *New York*, c. 1962, gelatin silver print  
The Garry Winogrand Archive, Center for Creative Photography, The University of Arizona  
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ARLIS/NA

ART LIBRARIES SOCIETY of NORTH AMERICA

**SAVE THE DATE!**

ARLIS/NA 43RD ANNUAL  
CONFERENCE

**MARCH 19-23, 2015**

Fort Worth, Texas

New Frontiers on the  
Old Frontier

Stay tuned for details!

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## **CHAPTER DONATIONS**

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## **GENERAL CONFERENCE SUPPORT**

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Casalini Libri

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Thomas Jefferson Foundation

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## **IN-KIND SUPPORT**

Christopher Hibben Graphic Design

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Museum Shop

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National Portrait Gallery Museum Store and  
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## **SPECIAL EVENT SPONSORS**

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ARLIS/NA

Convocation Speaker:

National Museum of Women in the Arts

Emerging Technology Forum:

Smithsonian Libraries

Exhibit Hall Closing Reception:

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Exhibit Hall Opening Reception:

Erasmus Boekhandel, The MediaPreserve

Exhibit Hall Reception: Oxford University Press

First-Time Attendees Reception:

Aux Amateurs de Livres International

Leadership Breakfast: F.A. Bennett Books

Membership Brunch: Artstor

Membership Brunch Speaker:

National Museum of Women in the Arts

Reception at The Dumbarton Oaks Research  
Library and Collection:

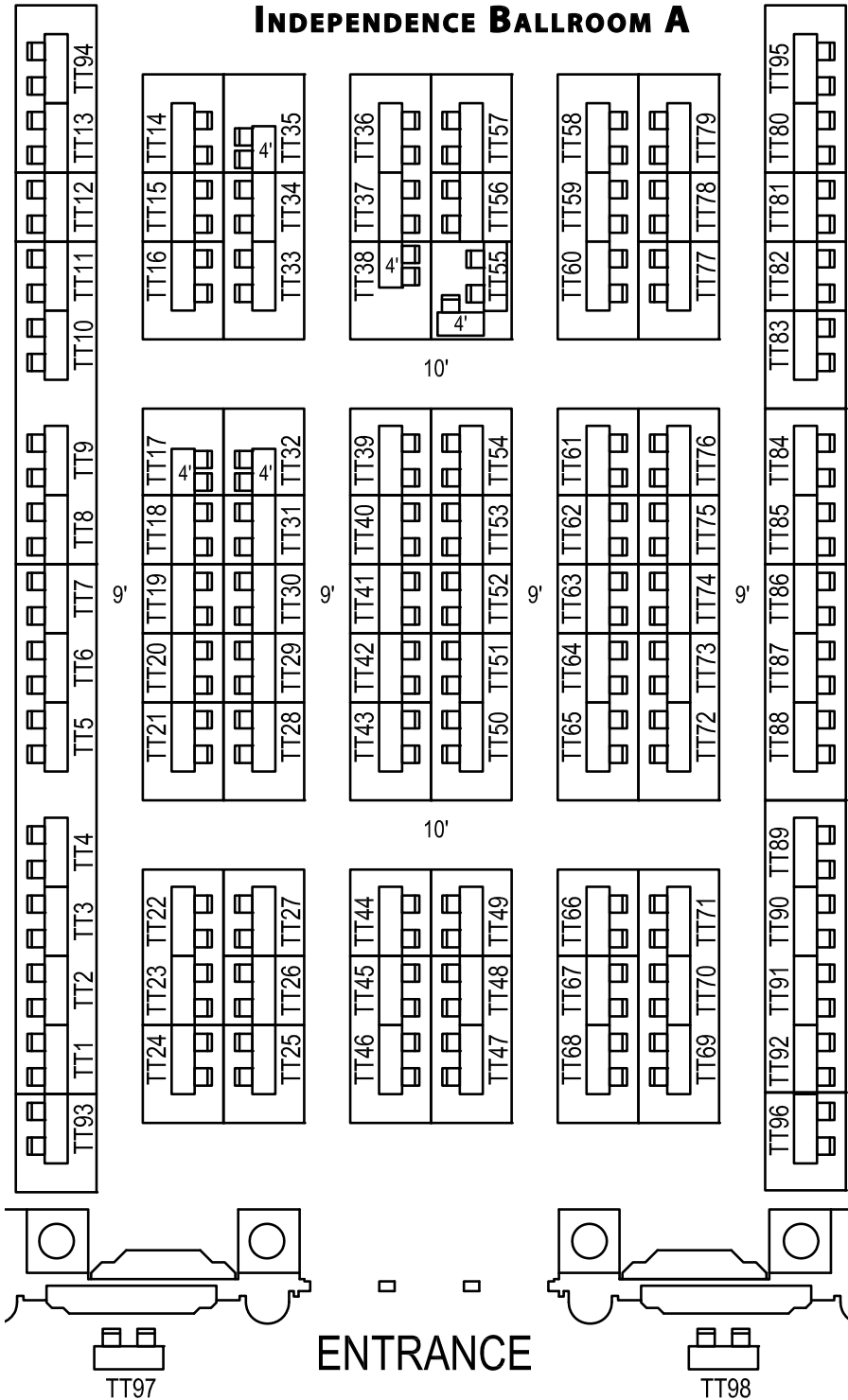
The Dumbarton Oaks Research Library and  
Collection, Ars Libri Ltd.

## EXHIBITORS

21st Editions .....	27	Leonard Fox Ltd. ....	33, 34
23 Sandy Gallery .....	83	Material ConneXion .....	45, 46
Abecedarian Gallery .....	30	Michael R. Weintraub, Inc. ....	20
Acanthus Press LLC .....	81	MIT Press Journals .....	61
AFROS: A Celebration of Natural Hair .....	81	Natasha Kozmenko Booksellers.....	35
Alan Wofsy Fine Arts & Wittenborn Art Books.....	13, 94	National Gallery of Art.....	98 - FOYER -R
Alexander Street Press .....	78	Northeast Document Conservation Center .....	54
American Council of Learned Societies Humanities E-Book .....	38	Oxford University Press.....	26
Andrew Cahan: Bookseller, Ltd. ....	84, 85	Paratext .....	56
Ars Libri Ltd. ....	28	Penn State University Press .....	22, 23
Artbook, LLC / D.A.P. ....	12	Phaidon Press.....	57
Aux Amateurs de Livres International.....		Pointed Leaf Press.....	81
Bauer and Dean Publishers Inc. ....	81	Productive Arts .....	72, 73
Bloomsbury Publishing Inc. ....	89, 90, 91, 92	ProQuest .....	44
Books on Design .....	77	Purgatory Pie Press.....	16
BRILL .....	79	Puvill Libros S.A. ....	75
Bronze Horseman Literacy Agency.....	49	RAM Publications + Distributions, Inc. ....	96
Casalini Libri .....	42	Red Trillium Press .....	39
Casemate Art .....	8, 9, 10, 11	Richard Minsky .....	55
De Gruyter.....	62	Ristech Company Inc. ....	21
Design Research Publications .....	93	Schiffer Publishing, Ltd. ....	82
EarSay Warren Lehrer.....	55	Scholars Resource.....	29
East View Information Services .....	53	Soberscove Press .....	32
EBSCO.....	15	Spacesaver Infolinx .....	31
e-Image Data Corp.....	40	The Crowley Company .....	64, 65
Elizabeth Phillips.....	36, 37	The Donohue Group Inc.....	18
EOS International .....	17	The Dumbarton Oaks Research Library and Collection .....	97 - FOYER - L
Erasmus Boekhandel.....	24	The MediaPreserve.....	25
Eric Chaim Kline Bookseller.....	58, 59, 60	The Scholar's Choice .....	1, 2, 3, 4, 5, 6, 7
F.A. Bernett Books.....	86, 87, 88	Ugly Duckling Presse .....	32
Facsimile Finder.....	41	University of Chicago Press.....	50, 51
Farameh Media Curated Collection .....	81	University of Virginia Press.....	74
Half Letter Press .....	32	University Products, Inc .....	14
Harrassowitz Booksellers & Subscription Agents .....	52	Ursus Books, Ltd.....	43
Howard Karno Books, Inc.....	67, 68	Vamp & Tramp, Booksellers, LLC .....	69, 70, 71
Intellect Books.....	66	Worldwide Books .....	80, 95
ISD LLC .....	47, 48	Zucker Art Books.....	19
Kinokuniya Books .....	76		
Laurence McGilvery.....	63		

# EXHIBITORS

## INDEPENDENCE BALLROOM A



## GENERAL INFORMATION

### Registration and Hospitality Desk

If you have any questions or need assistance during the course of the conference, please stop by the Registration/Hospitality Desk. Our friendly volunteers will be on hand to assist you and will have information about area restaurants, attractions, and public transportation. They can also help locate a conference co-chair or an ARLIS/NA staff member.

### Hours

Thursday: 7:00am – 6:00pm

Friday: 7:00am – 6:30pm

Saturday: 7:00am – 6:30pm

Sunday: 7:00am – 6:30pm

Monday: 7:00am – 2:30pm

### Workshops and Tours

Workshops will be held both in the hotel and at off-site locations. Directions and transportation information will be sent via e-mail to workshop participants.

Tours will meet in the hotel lobby, 15 minutes before the tour start time listed in the program. Bus Tours depart from the Grand Hyatt's 10th Street NW entrance, on 10th Street between H Street NW and G Street NW. Specific instructions were provided via e-mail to those who registered for tours.

### Open Meeting & Guest Policy

Business meetings, including the Executive Board meetings, are open to all members. Registered guests are welcome to attend. For information on guest registration, please visit the Hospitality/Registration Desk on the Independence Level of the hotel.

### Exhibitor BINGO!

**New for 2014!** Attendees will receive a Bingo Card along with their registration materials. Players may seek out exhibitors to mark the corresponding exhibitor space on each card. There are three different cards and extra cards will be available at the registration desk. Completed cards will be entered into a drawing for prizes that will take place during the exhibition closing. Winners must be present to claim their prizes.

### Internet

ARLIS/NA is providing Free Wi-Fi in the hotel guest rooms and the meeting rooms. A Wi-Fi password will be provided to all attendees.

### Online Conference Program

Visit [www.arlisna2014.sched.org](http://www.arlisna2014.sched.org) for the most up-to-date version of the conference program, including self-schedule room meetings. The online conference program allows attendees to personalize their conference schedule by logging in and clicking on the star icons. Smart phone users (iPhone, Android, Blackberry) can download the online program by bookmarking [www.arlisna2014.sched.org/mobile](http://www.arlisna2014.sched.org/mobile). In the mobile view on your phone, click on "Schedule" to view complete program. You should periodically refresh all data under the account menu to ensure that you are viewing the latest schedule.

### Conference Website and Blog

The conference website [www.arlisna.org/washingtondc2014](http://www.arlisna.org/washingtondc2014) has up-to-date information and other details not included in this print program. The website has information and links to the conference hotel and many area attractions. General and historical information about the annual conferences is available on the ARLIS/NA website.

The conference blog [arlis2014.wordpress.com](http://arlis2014.wordpress.com) has up-to-the-minute information about the conference and posts that will help you make the most of your time in Washington, D.C.

### Café Press

Get the latest ARLIS/NA and 42nd Annual Conference memorabilia from this year's Café Press Shop! Represent your favorite professional organization with a t-shirt featuring ARLIS/NA's new innovative logo, or remember spring in D.C. as you sip on a steaming beverage from your 42nd Annual Conference coffee mug. Purchase items directly from the web store at: [www.cafepress.com/arlis](http://www.cafepress.com/arlis). All proceeds from the shop go towards the ARLIS/D.C.-Maryland-Virginia Chapter's Convocation and Reception donation.



## First Time Attendees

Welcome to your first ARLIS/NA conference! We hope you will enjoy your time at the conference. Don't forget to attend the First Time Attendees welcome reception on Friday at 4:45pm to meet the Executive Board, other members of the Society, and your fellow first timers. You are welcome to attend any business meeting. Don't be shy! Ribbons on badges identify attendees as speakers, moderators, board members and more, making it easy to introduce yourself to new people. Everyone will be happy to meet you, and you might even find yourself being recruited to serve on a committee, SIG, division, section, or chapter board!

## Grand Hyatt Washington

All on-site conference programs will take place on the 3 lower levels of the Grand Hyatt Washington hotel; the Lagoon, Constitution, and Independence levels. The conference registration and hospitality desk is located on the Independence level. On Thursday and Friday you will find the registration and hospitality desk located in the McPherson Square meeting room and in the Foyer of the Independence ballroom for the remainder of the conference. The Exhibit hall, poster session, Emerging Technology Forum, and the Silent Auction are on Independence level. Breakout rooms for sessions, workshop and meetings will take place on all 3 meeting room levels.

Signage will help you find your way, or you may refer to the maps in the back of this program, or to one of the excellent maps provided in your registration bag.

## Social Media

The conference has a suite of social media sites to explore, connect, and discuss programming, tours, and special events during (as well as after) the conference. All are linked from conference website.

### Facebook

[www.facebook.com/ArlisNaDC](http://www.facebook.com/ArlisNaDC)

You do not need a Facebook account to view the page. To "Like" our page as well as create a post and comment on the page requires a Facebook account.

### Twitter

[twitter.com/ARLISNA2014](https://twitter.com/ARLISNA2014)  
hashtag #arlis2014

You do not need a Twitter account to follow tweets about the conference. You can read Twitter and pick up some great conference tips in real time. Simply go to [twitter.com/](https://twitter.com/) search and type in #arlis2014. We will have designated conference attendees serving as "official tweeters." If you have a Twitter account please join them and send out tweets to let people know if you are enjoying a particular talk or event. Don't forget to use our conference hashtag #arlis2014!

### Pinterest

[pinterest.com/ArlisNa2014](http://pinterest.com/ArlisNa2014)

We have gathered a collection of images related to Washington, D.C. to enhance your conference experience. You do not need a Pinterest account to see our pins.

### Flickr

[www.flickr.com/groups/2560107@N24/](http://www.flickr.com/groups/2560107@N24/)

With a yahoo account, you can upload your conference photos to our Flickr Group. And we hope you will! Whether you join the group or just upload photos to your own Flickr account, tag them with "arlis2014" to help others find and enjoy them!

## Getting Around

If the last time you visited Washington, D.C. was on an eighth grade class trip, we welcome you to rediscover the city. D.C. was one of the first planned cities of the United States—Pierre L'Enfant worked with George Washington to create the ten-mile-square district and fashion its broad, great avenues (including the National Mall) and circular parks that punctuate the intersecting avenues, such as Dupont Circle. Easily navigable by Metro, bus, and bike, the city plays host to scores of museums, archives, cultural institutions, and a dozen universities. The Chocolate City, as it was famously dubbed in a 1975 Parliament album, also offers a rich residential heritage—historic neighborhoods of Victorian and Federal row houses include the U Street Corridor, once the largest African American neighborhood in the country and home to Duke Ellington and “Black Broadway”; Georgetown, a cobblestone canal settlement whose residents now include senators and past presidents; and the Atlas District, an ever-changing resurgent arts and culture district and restaurant hub. Washington, D.C. is the civic heart of the nation, but it's also a living museum, home to the complexities and tensions between public and private, new and old, and art and politics.

The ARLIS/NA 2014 Conference Hotel, the Grand Hyatt Washington (1000 H Street NW, Washington, D.C. 20001) is conveniently located on Washington, D.C.'s Metrorail system, as are many museums, restaurants, and other attractions. We encourage conference participants to take advantage of Washington's safe, clean, and easy-to-use public transit system!

Other transportation options include taxis, and bike sharing with Capital Bikeshare. Remember, D.C. is also a very walkable city.

The Grand Hyatt is located directly above the Metro station stop Metro Center – a hub located on the Blue, Orange, and Red rail lines.

Metro provides several pass and farecard options, including SmarTrip®, a permanent, rechargeable Metro card. The initial cost of the SmarTrip is \$2,

but saves you a dollar for each ride. There are various farecard options, including seven-day passes, available online.

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## Parking at the Hotel

Valet D.C. Parking - \$45 per night, including in/out privileges

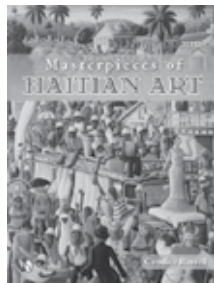
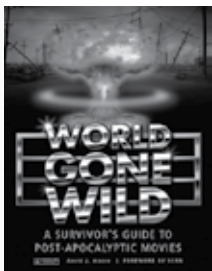
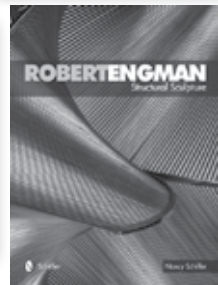
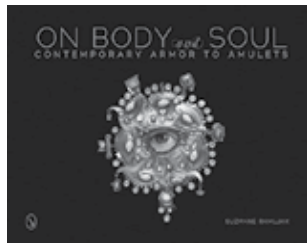
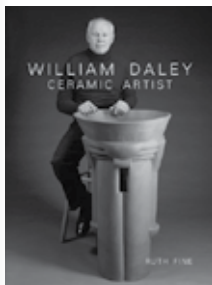
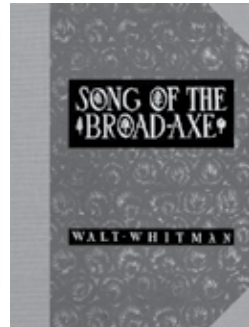
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# MEETINGS at a GLANCE

Note: Please check the registration desk bulletin board for meetings listed as TBA.

Academic Division	2:00 PM	3:00 PM	Sunday May 4	Conference Theater
Archaeology & Classics SIG	2:00 PM	3:00 PM	Friday May 2	Washington Board Room
Architecture Section	8:00 AM	9:00 AM	Sunday May 4	Arlington
ARLIS/Canada Chapter (Canadian Delegates)	3:00 PM	4:00 PM	Saturday May 3	Washington Board Room
ARLIS/Central Plains Chapter	4:45 PM	5:45 PM	Friday May 2	Franklin Square
ARLIS/Midstates Chapter	3:15 PM	4:15 PM	Friday May 2	Roosevelt
ARLIS/Mountain West Chapter	3:15 PM	4:15 PM	Friday May 2	Arlington
ARLIS/NA Executive Board Post-conference Meeting	10:00 AM	1:30 PM	Monday May 5	Penn Quarter A
ARLIS/NA Executive Board Pre-conference Meeting	9:00 AM	4:00 PM	Thursday May 1	Penn Quarter A
ARLIS/New England Chapter	4:30 PM	5:30 PM	Sunday May 4	Farragut Square
ARLIS/Northwest Chapter	3:15 PM	4:15 PM	Friday May 2	Washington Board Room
ARLIS/Ohio Valley Chapter	3:15 PM	4:15 PM	Friday May 2	Penn Quarter B
ARLIS/Southeast Chapter	12:00 PM	1:00 PM	Saturday May 3	Independence G
ARLIS/Southern California Chapter	12:00 PM	1:00 PM	Saturday May 3	Farragut Square
ARLIS/Texas/Mexico Chapter	3:15 PM	4:15 PM	Friday May 2	Wilson
ARLIS/Upstate New York Chapter	TBA	TBA	TBA	TBA
ArlISNAP Business Meeting	8:00 AM	9:00 AM	Sunday May 4	Penn Quarter A
Art and Design School Division	2:00 PM	3:00 PM	Sunday May 4	Penn Quarter A
Art Discovery Group Catalog/ Artlibraries.net open discussion	2:00 PM	3:00 PM	Sunday May 4	Franklin Square
Artlibraries.net International Committee Meeting	3:00 PM	6:00 PM	Sunday May 4	Franklin Square
Artlibraries.net International Committee Meeting	9:00 AM	12:00 PM	Monday May 5	Franklin Square
Artstor User Group Lunch	12:15 PM	1:15 PM	Saturday May 3	Penn Quarter A/B
Auction Catalog SIG	11:00 AM	12:00 PM	Friday May 2	Penn Quarter B
Avery User Group	9:00 AM	9:15 AM	Sunday May 4	Arlington
Awards Committee	1:30 PM	2:30 PM	Saturday May 3	Penn Quarter B
Book Arts SIG	11:00 AM	12:00 PM	Friday May 2	Wilson
Cataloging Advisory Committee	1:30 PM	2:30 PM	Saturday May 3	Penn Quarter A
Cataloging Problems Discussion Group	2:30 PM	3:30 PM	Saturday May 3	McPherson Square
Cataloging Section	8:00 AM	9:00 AM	Sunday May 4	Penn Quarter B
Chapter Chairs Roundtable	1:00 PM	2:00 PM	Friday May 2	Arlington
Cinema & Media Studies SIG	11:00 AM	12:00 PM	Friday May 2	Roosevelt
Collection Development SIG	4:30 PM	5:30 PM	Friday May 2	Arlington
Communications and Publications Committee	4:15 PM	5:15 PM	Saturday May 3	Penn Quarter A
CPAC Debrief meeting	9:00 AM	10:00 AM	Monday May 5	Penn Quarter A

Decorative Arts SIG	11:00 AM	12:00 PM	Friday May 2	Washington Board Room
Development Committee	3:00 PM	4:00 PM	Saturday May 3	Penn Quarter B
Digital Humanities SIG	12:00 PM	1:00 PM	Saturday May 3	Independence Ballroom H
Diversity Committee	4:15 PM	5:15 PM	Saturday May 3	Washington Board Room
Fashion, Textile, Costume SIG	2:00 PM	3:00 PM	Friday May 2	Wilson
Finance Committee	12:00 PM	1:00 PM	Saturday May 3	Washington Board Room
Getty Portal Advisory Group	3:00 PM	6:00 PM	Monday May 5	Franklin Square
Graphic Novels SIG	3:00 PM	4:00 PM	Saturday May 3	Bulfinch/Renwick
Harvard Librarians	8:00 AM	9:00 AM	Sunday May 4	Washington Board Room
Interlibrary Loan SIG	2:00 PM	3:00 PM	Friday May 2	Arlington
International Relations Committee	4:15 PM	5:15 PM	Saturday May 3	Arlington
Ivies + Art and Architecture Group	12:00 PM	1:00 PM	Saturday May 3	Independence Ballroom I
LGBTQ SIG	4:15 PM	5:15 PM	Saturday May 3	Penn Quarter B
Materials SIG	4:30 PM	5:30 PM	Friday May 2	Penn Quarter B
Membership Committee	1:30 PM	2:30 PM	Saturday May 3	Arlington
Museum Division	2:00 PM	3:00 PM	Sunday May 4	Lafayette
Nominating Committee	3:00 PM	4:00 PM	Saturday May 3	Arlington
OCLC Research Library Partnership Roundtable Luncheon	1:00 PM	2:00 PM	Friday May 2	Penn Quarter B
Professional Development Committee	3:00 PM	4:00 PM	Saturday May 3	Penn Quarter A
Provenance SIG	4:30 PM	5:30 PM	Friday May 2	Washington Board Room
Public Policy Committee	1:30 PM	2:30 PM	Saturday May 3	Washington Board Room
Reference and Information Services Section	8:00 AM	9:00 AM	Sunday May 4	Conference Theater
Stimulating Creativity in Practice SIG	2:00 PM	3:00 PM	Friday May 2	Roosevelt
Systems Meet-up	8:00 AM	9:00 AM	Saturday May 3	Franklin Square
Teaching SIG	11:00 AM	12:00 PM	Saturday May 3	Arlington
Urban Planning SIG	2:00 PM	3:00 PM	Friday May 2	Penn Quarter B
Visual Resources Division	2:00 PM	3:00 PM	Sunday May 4	Penn Quarter B

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## CONFERENCE at a **GLANCE**

<b>THURSDAY, MAY 1</b>				
7:00 AM	6:00 PM	Registration & Hospitality Desk Open	Registration & Hospitality	McPherson Square
8:00 AM	6:00 PM	Self-Schedule Room		Franklin Square
8:00 AM	12:00 PM	They Didn't Cover this in Library School: Applying Public Policy to Institutional Guidelines for Scholarly Communication and Fair Use	Workshop	Farragut Square
8:00 AM	5:00 PM	Applying Descriptive Cataloging of Rare Materials (Graphics)	Workshop	Haskell Center, Folger Shakespeare Library
8:30 AM	12:00 PM	D.C. Cemetery Tour	Tour	Congressional Cemetery and Oak Hill Cemetery
8:45 AM	6:00 PM	Hey Hon: Baltimore's Best Arts and Culture	Tour	Baltimore, MD
9:00 AM	4:00 PM	ARLIS/NA Executive Board Pre-conference Meeting	Meeting	Penn Quarter A
9:45 AM	2:45 PM	Hillwood Estate, Museum, and Garden	Tour	Hillwood Estate, Museum and Gardens
10:00 AM	12:00 PM	Incorporating Technology: Apps for Reference and Teaching in Art and Architecture Libraries	Workshop	Lafayette
12:30 PM	1:30 PM	Lunch Break		
1:00 PM	5:00 PM	ARLIS/NA Yearlong Career Mentoring Program	Workshop	Farragut Square
1:00 PM	5:00 PM	We're Here to Help: An Introduction to the NEH Funding Opportunities for Digital Projects	Workshop	Lafayette
1:00 PM	5:00 PM	Bookings: Making Makerspaces for Artists' Books	Workshop	Pyramid Atlantic Art Center
1:15 PM	4:45 PM	A Modern and Contemporary Art Paradise: Glenstone Museum	Tour	Glenstone Museum
1:45 PM	4:15 PM	Artful Archives	Tour	Archives of American Art
6:00 PM	8:00 PM	Society Circle Event	Special Event	Home of Tony Podesta
<b>FRIDAY, MAY 2</b>				
7:00 AM	6:30 PM	Registration & Hospitality Desk Open	Registration & Hospitality	McPherson Square
8:00 AM	4:45 PM	Self-Schedule Room		Franklin Square
9:00 AM	12:00 PM	Postcards from the Edge VII: Arts Management	Workshop	American University (specific location TBA)
9:15 AM	11:45 AM	The Diplomatic Reception Rooms at the Department of State	Tour	Diplomatic Reception Rooms at the Department of State
9:30 AM	12:00 PM	National Gallery of Art Imaging Studio: Behind the Scenes	Tour	National Gallery of Art
9:30 AM	12:00 PM	Folger Shakespeare Library	Tour	Folger Shakespeare Library
9:30 AM	11:15 AM	The Phillips Collection	Tour	The Phillips Collection

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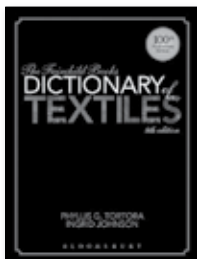


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## CONFERENCE at a GLANCE (FRIDAY, MAY 2 CONTINUED)

9:30 AM	12:00 PM	National Gallery of Art: Highlights from the Permanent Collection	Tour	National Gallery of Art
11:00 AM	12:00 PM	Auction Catalog SIG	Meeting	Penn Quarter B
11:00 AM	12:00 PM	Book Arts SIG	Meeting	Wilson
11:00 AM	12:00 PM	Cinema & Media Studies SIG	Meeting	Roosevelt
11:00 AM	12:00 PM	Teaching SIG	Meeting	Arlington
11:00 AM	12:00 PM	Decorative Arts SIG	Meeting	Washington Board Room
11:30 AM	1:00 PM	Fair Use/Fair Game: Intellectual Property and the Visual Arts	Session	Farragut Square
11:30 AM	1:00 PM	Meet the Policy Experts	Session	Burnham
11:30 AM	1:00 PM	Capitol Projects: Three Washington Image Collections Go Digital	Session	Latrobe
11:30 AM	1:00 PM	Collaborative Projects in Open Access: Enhancing Discoverability of Your Collections via the Digital Public Library of America	Session	Lafayette
1:00 PM	2:00 PM	Lunch Break		
1:00 PM	2:00 PM	Chapter Chairs Roundtable	Meeting	Arlington
1:00 PM	2:00 PM	OCLC Research Library Partnership Roundtable Luncheon	User Group	Penn Quarter B
2:00 PM	3:00 PM	Fashion, Textile, Costume SIG	Meeting	Wilson
2:00 PM	3:00 PM	Stimulating Creativity in Practice SIG	Meeting	Roosevelt
2:00 PM	3:00 PM	Interlibrary Loan SIG	Meeting	Arlington
2:00 PM	3:00 PM	Archaeology & Classics SIG	Meeting	Washington Board Room
2:00 PM	3:00 PM	Urban Planning SIG	Meeting	Penn Quarter B
2:00 PM	3:30 PM	Collecting Outside the Mainstream: Alternative Avenues for Library Collections	Session	Farragut Square
2:00 PM	3:30 PM	Supporting the Changing Research Practices of Art Historians	Session	Lafayette
2:00 PM	3:30 PM	Pro amore librorum: Rare Book and Special Collections Librarianship	Session	Latrobe
2:00 PM	3:30 PM	Trade Catalogs: Opportunities and Challenges	Session	Burnham
3:00 PM	3:15 PM	Meeting Break		
3:15 PM	4:15 PM	ARLIS/Ohio Valley Chapter	Meeting	Penn Quarter B
3:15 PM	4:15 PM	ARLIS/Midstates Chapter	Meeting	Roosevelt
3:15 PM	4:15 PM	ARLIS/Mountain West Chapter	Meeting	Arlington
3:15 PM	4:15 PM	ARLIS/Northwest Chapter	Meeting	Washington Board Room
3:15 PM	4:15 PM	ARLIS/Texas/Mexico Chapter	Meeting	Wilson
3:30 PM	3:45 PM	Session Break		
3:45 PM	4:45 PM	Politics, Power, and Preservation	Session	Latrobe
3:45 PM	4:45 PM	Preserving Canadian Cultural Heritage	Session	Lafayette
3:45 PM	4:45 PM	Photographic Collections as Artifacts: Materiality, Digitization, and Access	Session	Burnham
3:45 PM	4:45 PM	Social Media 'Think Tank'	Session	Farragut Square

## CONFERENCE at a GLANCE (FRIDAY, MAY 2 CONTINUED)

4:30 PM	5:30 PM	Materials SIG	Meeting	Penn Quarter B
4:30 PM	5:30 PM	Collection Development SIG	Meeting	Arlington
4:30 PM	5:30 PM	Provenance SIG	Meeting	Washington Board Room
4:45 PM	5:45 PM	ARLIS/Central Plains Chapter	Meeting	Franklin Square
4:45 PM	5:45 PM	First Time Attendees Reception	Special Event	Wilson/Roosevelt Rooms
4:45 PM	5:45 PM	SEI Reunion	Special Event	Cure Bar & Bistro, Grand Hyatt
5:45 PM	6:00 PM	Break		
6:00 PM	9:00 PM	Reception at The Dumbarton Oaks Research Library and Collection	Special Event	The Dumbarton Oaks Research Library and Collection
8:30 PM	10:30 PM	ArLiSNAP Night Out	Special Event	TBA
9:00 PM	11:00 PM	Exhibits Set-up	Exhibits	Independence Ballroom A

## SATURDAY, MAY 3

6:00 AM	9:00 AM	Exhibits Set-up	Exhibits	Independence Ballroom A
6:00 AM	9:00 AM	Poster Sessions Set-up	Poster Session	Independence Foyer
7:00 AM	6:30 PM	Registration & Hospitality Desk Open	Registration & Hospitality	Independence Foyer
7:00 AM	8:00 AM	Yoga	Special Event	McPherson Square
8:00 AM	9:00 AM	Systems Meet-up	Meeting	Franklin Square
8:00 AM	9:00 AM	Leadership Breakfast	Special Event	Penn Quarter A/B
8:00 AM	3:00 PM	Self-Schedule Room		Independence F
8:00 AM	9:00 AM	To Market, To Market—Local Art, Crafts & Breakfast: Eastern Market Walking Tour	Tour	Eastern Market
9:00 AM	11:00 AM	Self-Schedule Room		Franklin Square
9:00 AM	1:30 PM	Exhibits Open	Exhibits	Independence Ballroom A
9:00 AM	10:30 AM	Exhibit Hall Opening Reception	Exhibits	Independence Foyer
10:30 AM	12:00 PM	Designing an Information Literacy MOOC for Art Students	Session	Farragut Square
10:30 AM	12:00 PM	The Politics of Change: Digital Humanities	Session	Lafayette
10:30 AM	12:00 PM	Visual Literacy: Putting Guidelines into Practice	Session	McPherson Square
10:30 AM	12:00 PM	A Culture of Collaboration: The FAB Initiative 5th Annual Update	Session	Conference Theater
12:00 PM	1:00 PM	Finance Committee	Meeting	Washington Board Room
12:00 PM	1:00 PM	ARLIS/Southern California Chapter	Meeting	Franklin Square
12:00 PM	1:00 PM	Digital Humanities SIG	Meeting	Independence Ballroom H
12:00 PM	1:00 PM	ARLIS/Southeast Chapter	Meeting	Independence Ballroom G
12:00 PM	1:00 PM	Ivies + Art and Architecture Group	Meeting	Independence Ballroom I
12:00 PM	1:00 PM	Lunch Break		
12:15 PM	1:15 PM	Artstor User Group Lunch	User Group	Constitution A
1:00 PM	6:00 PM	Self-Schedule Room		Franklin Square

## CONFERENCE at a GLANCE (SATURDAY, MAY 3 CONTINUED)

1:00 PM	2:30 PM	Creative Engagement for Advocacy: Innovative Partnerships between Artists and Librarians	Session	Bulfinch/Renwick
1:00 PM	2:30 PM	Reinventing the Scholarly Collection Catalogue for the Online Age	Session	Conference Theater
1:00 PM	2:30 PM	Retooling Art Reference and Information Services: Collaborative Tools, Strategies, and Models	Session	McPherson Square
1:00 PM	2:30 PM	Picturing Dissent: Documentation of Labor Movements' Actions from the Late 19th Century to the Present	Session	Lafayette
1:30 PM	2:30 PM	Cataloging Advisory Committee	Meeting	Penn Quarter A
1:30 PM	2:30 PM	Awards Committee	Meeting	Penn Quarter B
1:30 PM	2:30 PM	Membership Committee	Meeting	Arlington
1:30 PM	2:30 PM	Public Policy Committee	Meeting	Washington Board Room
1:30 PM	2:30 PM	Exhibits Closed (lunch break)	Exhibits	Independence Foyer
2:30 PM	3:30 PM	Cataloging Problems Discussion Group	Meeting	McPherson Square
2:30 PM	5:30 PM	Exhibits Open	Exhibits	Independence Ballroom A
2:30 PM	4:30 PM	Poster Sessions	Poster Session	Independence Foyer
2:30 PM	4:00 PM	Exhibit Hall Reception	Exhibits	Independence Foyer
2:30 PM	4:30 PM	Emerging Technology Forum	Emerging Technology Forum	Farragut Square
2:45 PM	3:00 PM	Meeting Break		
3:00 PM	4:00 PM	ARLIS/Canada Chapter (Canadian Delegates)	Meeting	Washington Board Room
3:00 PM	4:00 PM	Professional Development Committee	Meeting	Penn Quarter A
3:00 PM	4:00 PM	Development Committee	Meeting	Penn Quarter B
3:00 PM	4:00 PM	Nominating Committee	Meeting	Arlington
3:00 PM	4:00 PM	Graphic Novels SIG	Meeting	Bulfinch/Renwick
4:00 PM	4:15 PM	Meeting Break		
4:15 PM	5:15 PM	Communications and Publications Committee	Meeting	Penn Quarter A
4:15 PM	5:15 PM	LGBTQ SIG	Meeting	Penn Quarter B
4:15 PM	5:15 PM	International Relations Committee	Meeting	Arlington
4:15 PM	5:15 PM	Diversity Committee	Meeting	Washington Board Room
4:30 PM	5:30 PM	Hidden in Plain Sight: Facilitating Discovery in Material Culture Resource Collections	Session	Bulfinch/Renwick
4:30 PM	5:30 PM	All Power to the People: Collecting and Preserving Art of Social Movements	Session	Lafayette
4:30 PM	5:30 PM	Professional Trajectories: Career Paths and Leadership Training	Session	Conference Theater
4:30 PM	5:30 PM	Preserving Civic Heritage	Session	McPherson Square
6:00 PM	10:00 PM	Convocation and Reception	Special Event	The Library of Congress

## CONFERENCE at a **GLANCE**

### **SUNDAY, MAY 4**

7:00 AM	6:30 PM	Registration & Hospitality Desk Open	Registration & Hospitality	Independence Foyer
8:00 AM	6:00 PM	Self-Schedule Room		Independence Ballroom F
8:00 AM	9:00 AM	Cataloging Section	Meeting	Penn Quarter B
8:00 AM	9:00 AM	Reference and Information Services Section	Meeting	Conference Theater
8:00 AM	9:00 AM	Architecture Section	Meeting	Arlington
8:00 AM	2:00 PM	Self-Schedule Room		Franklin Square
8:00 AM	9:00 AM	Harvard Librarians	Meeting	Washington Board Room
8:00 AM	9:00 AM	ArLiSNAP Meeting	Meeting	Penn Quarter A
9:00 AM	9:15 AM	Avery User Group	Meeting	Arlington
9:00 AM	9:15 AM	Break		
9:00 AM	11:00 AM	Exhibits Open	Exhibits	Independence Ballroom A
9:00 AM	5:30 PM	Silent Auction	Special Event	Independence Ballroom GHI
9:15 AM	10:45 AM	New Voices in the Profession	Session	Penn Quarter B
9:15 AM	10:45 AM	Of, By, For the Artist: The Library as Venue for Student Creativity	Session	Farragut Square
9:15 AM	10:45 AM	The Politics of Diversity in the Art Library Profession	Session	Lafayette
9:15 AM	10:45 AM	Collaborating to Achieve	Session	Conference Theater
9:15 AM	10:45 AM	The Politics of Digitization: Populist Projects and the Loss of Information	Session	McPherson Square
10:45 AM	11:00 AM	Break		
11:00 AM	12:30 PM	Membership Brunch	Special Event	Constitution Ballroom
12:45 PM	1:45 PM	Membership Meeting	Special Event	Constitution Ballroom
1:45 PM	5:45 PM	Exhibits Open	Exhibits	Independence Ballroom A
1:45 PM	2:00 PM	Break		
2:00 PM	3:00 PM	Art and Design School Division	Meeting	Penn Quarter A
2:00 PM	3:00 PM	Visual Resources Division	Meeting	Penn Quarter B
2:00 PM	3:00 PM	Academic Division	Meeting	Conference Theater
2:00 PM	3:00 PM	Museum Division	Meeting	Lafayette
2:00 PM	3:00 PM	Art Discovery Group Catalogue/ Artlibraries.net open discussion	Meeting	Franklin Square
3:00 PM	6:00 PM	Artlibraries.net International Committee Meeting	Meeting	Franklin Square
3:15 PM	3:30 PM	Break		
3:15 PM	4:15 PM	Empowerment by Design: Academic Libraries as Laboratories for Innovation	Session	Farragut Square
3:15 PM	4:15 PM	Activist Access and Outreach in Book Arts	Session	Lafayette
4:15 PM	5:45 PM	Exhibit Hall Closing Reception and Silent Auction	Special Event	Independence Ballroom GHI
5:45 PM	6:15 PM	Yoga	Special Event	McPherson Square

## CONFERENCE at a **GLANCE**

### **MONDAY, MAY 5**

7:00 AM	2:30 PM	Registration & Hospitality Desk Open	Registration & Hospitality	Independence Foyer
8:00 AM	9:00 AM	Self-Schedule Room		Franklin Square
8:00 AM	12:00 PM	World War II Provenance Research: Methods and Resources	Workshop	Archives of American Art
8:00 AM	12:00 PM	The Art + Politics of Contributing to Wikipedia	Workshop	Farragut Square
8:45 AM	4:30 PM	Library of Congress Packard Campus for Audio-Visual Conservation	Tour	Library of Congress Packard Campus for Audio-Visual Conservation
9:00 AM	12:00 PM	Artlibraries.net International Committee Meeting	Meeting	Franklin Square
9:00 AM	10:00 AM	CPAC Debrief meeting	Meeting	Penn Quarter A
9:00 AM	6:00 PM	Classic and Modern: Mount Vernon and the Pope-Leighey House	Tour	Mount Vernon and Woodlawn Plantation
9:00 AM	12:00 PM	Federal Reserve Board Art Collection and the Diplomatic Reception Rooms at the Department of State	Tour	Federal Reserve Board and the Department of State
9:30 AM	12:00 PM	A Capitol Tour	Tour	U.S. Capitol Building
10:00 AM	1:30 PM	ARLIS/NA Executive Board Post-conference Meeting	Meeting	Penn Quarter A
10:00 AM	1:00 PM	Local Libraries Open House	Special Event	Various off site locations
12:00 PM	3:00 PM	Self-Schedule Room		Franklin Square
12:30 PM	3:00 PM	National Gallery of Art Conservation Labs	Tour	National Gallery of Art
3:00 PM	6:00 PM	Getty Portal Advisory Group	Meeting	Franklin Square

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**THURSDAY, MAY 1**

**7:00AM-6:00PM**

**Registration & Hospitality Desk Open**  
**McPherson Square**

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**8:00AM-12:00PM**

WORKSHOP

**They Didn't Cover this in Library  
School: Applying Public Policy to  
Institutional Guidelines for Scholarly  
Communication and Fair Use**

**Farragut Square**

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**Instructors:**

Brandon Butler, Practitioner-in-Residence,  
Glushko-Samuelson Intellectual Property  
Law Clinic, American University Washington  
College of Law

Christine Sundt, Editor of *Visual Resources: An  
International Journal of Documentation*

Gail Ravnitzky Silberglied, Vice President,  
Government Relations & Advocacy, American  
Association of Museums

Julia Blixrud, Assistant Executive Director,  
Scholarly Communication, Association of  
Research Libraries

**Moderator:**

Emilee Mathews, Research Librarian for Visual  
Arts, University of California, Irvine

Irvine Libraries are charged with preserving and maintaining access to information, yet rapid changes in public policy affecting fair use and scholarly communication makes writing and reviewing existing policies difficult, and advising creators and scholars on best practices in fair use in text and images complicated. However, institutions can directly affect public policy by interpreting their policies to privilege fair use, underlining core missions to further culture and learning. Workshop participants will become more informed and empowered information citizens: they will learn key issues and current debates on fair use and public policy; examine and master issues through case study analysis and debate; start to develop or revise an existing

institutional policy to be relevant and responsive, with input from speakers and fellow participants; and cultivate an outreach and advocacy toolkit to incorporate in their professional practice, including how to talk horizontally and vertically within their organization, and reach out to constituents. Speakers from the Association of Research Libraries, the College Art Association, and the American Alliance of Museums will provide invaluable expertise, guidance, and represent the diverse perspectives and concerns of ARLIS/NA members. **Maximum Participants: 20. Fee: \$50.**

**8:00AM-5:00PM**

WORKSHOP

**Applying Descriptive Cataloging of  
Rare Materials (Graphics)**  
**Haskell Center, Folger Shakespeare Library**

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**Instructors:**

Ellen Cordes, Head of Technical Services, Lewis  
Walpole Library, Yale University

Mary Mundy, Cataloging Specialist, Prints &  
Photographs Division, Library of Congress

Helena Zinkham, Chief of the Prints and  
Photographs Division, Library of Congress

**Moderator:**

Erin Blake, Interim Head of Collection  
Information Services and Cataloging,  
Curator of Art & Special Collections, Folger  
Shakespeare Library

Through lectures, visual aids, and in-class exercises, workshop participants will be introduced to and gain some practical experience in using *Descriptive Cataloging of Rare Materials (Graphics)*, or *DCRM(G)*, the successor to Elisabeth Betz Parker's *Graphic Materials: Rules for Describing Original Items and Historical Collections*. The full-day workshop will focus on the descriptive portions of the bibliographic record, following the scope of *DCRM(G)*, with special attention to instructions that are given new emphasis, such as transcription. In addition, it will cover creating records for illustrations within books, and creating

## THURSDAY, MAY 1

group-level records. It is aimed at catalogers who have used *Graphic Materials* in the past, but is open to anyone with experience in MARC cataloging. Workshop participants will receive a spiral-bound copy of *Descriptive Cataloging of Rare Materials (Graphics)*. Refreshments will be provided for morning and afternoon breaks. Lunch will be on your own, with several dining options in the immediate area. **Maximum Participants: 20. Fee: \$65 (includes morning and afternoon refreshments, and spiral-bound copy of DCRM).**

### 8:00AM-6:00PM

**Self-Schedule Room**  
**Franklin Square**

### 8:30AM-12:00PM

TOUR

#### **D.C. Cemetery Tour: Congressional Cemetery and Oak Hill Cemetery**

Two famous D.C. cemeteries will be featured on this tour. Please wear comfortable shoes for this walking tour. The Congressional Cemetery was the premier burial ground for prominent 19th Century Washingtonians, and includes such highlights as Benjamin Latrobe's cenotaphs, the tombstone of John Philip Sousa, the giant catalog card tombstone of current Library of Congress reference specialist Thomas Mann, and the Lummi 9/11 memorial totem poles. The Cemetery has recently instituted a book club with a taste for the macabre called "Tombs and Tomes!" The Oak Hill Cemetery, which is hilly with narrow paths, was built in 1848 under the direction of William Wilson Corcoran, founder of the Corcoran Gallery of Art. Many other prominent Washingtonians from the late 19th century are also interred here. They include James Renwick, Jr., one of the pre-eminent architects of the 19th century who designed the Cemetery's chapel and iron gates, St. Patrick's Cathedral in New York, and the original Smithsonian Institution building. Also buried here is Adolph Cluss, the architect of Eastern Market; Paul J. Pelz, architect of the 1897 Thomas Jefferson Building of the Library of Congress; and many

Senators and Representatives. From the Rock Creek Parkway below Oak Hill Cemetery several Gothic-style mausoleums can be seen tucked into the Georgetown hillside. **Maximum Participants: 20. Fee: \$50.**

**Accessibility:** Hilly with narrow paths throughout, not wheelchair- or walker device-accessible.

**Transportation:** Transportation will be by bus. Loading and unloading takes place at the hotel's 10th Street NW entrance, on 10th Street NW between H Street NW and G Street NW. The bus for this tour will leave at 8:30am. Please meet the tour shepherd near the 10th street hotel entrance 15 minutes prior to departure.

### 8:45AM-6:00PM

TOUR

#### **Hey Hon: Baltimore's Best Arts and Culture**

The American Visionary Art Museum (AVAM) features Outsider art, which is described as "art produced by self-taught individuals, usually without formal training, whose works arise from an innate personal vision that reveals foremost in the creative art itself." The permanent collections and temporary exhibitions are a mecca for forward-looking artistic innovators, optimists, dreamers, and doers. A docent-led tour of the AVAM will include time to explore the collections (or the unusual gift shop.) Browse the permanent collections, or view the current exhibition *Human, Soul & Machine: The Coming Singularity!*—a playful look at the impact of technology as seen through the eyes of 40+ visionary artists, cutting-edge futurists, and inventors. Lunch will be on your own in Baltimore's Hampden neighborhood, which has many quirky restaurants and stores including Atomic Books, where filmmaker John Waters picks up his mail. (His film *Pecker* was set and filmed in this area.) A list of restaurants and notable neighborhood finds will be distributed. From there part of the group will visit the Baltimore Museum of Art and part of the group will visit the Walters Art Museum. Please note: you will

## THURSDAY, MAY 1

be asked to specify which museum you wish to visit on the registration form. The Baltimore Museum of Art is home of the Cone Collection of Modern Art, which consists of works by Matisse, Paul Cézanne, Paul Gauguin, and Vincent van Gogh, as well as a variety of textiles, jewelry, furniture, and African, Asian, and Near Eastern art. Participants will receive a docent-led tour of the library, archives, and paper conservation lab, as well as current exhibitions which include *German Expressionism: A Revolutionary Spirit*, *Black Box: Camille Henrot*, *Front Room: Sterling Ruby*, and *On Paper: Figure Drawings from the Benesch Collection*. Participants will have time at the end of the day to view the Cone Collection, the Sculpture Gardens, or to visit the gift shop. The Walters Art Museum is internationally renowned for its collection of art, which was amassed by William and Henry Walters and bequeathed to the City of Baltimore in 1931. The permanent collection includes ancient art, medieval art and manuscripts, decorative objects, Asian art, and Old Master and 19th-century paintings. This tour will focus on book-related aspects of the collection with a curator-led tour of the current exhibition *Bookbindings from*

*the Gilded Age*, a behind-the-scenes look at the museum's art research library and archives, and a visit inside the vault that houses 925 medieval illuminated manuscripts, 1,200 incunabula, and significant holdings of rare books printed after 1500. Free time will be left to explore the galleries at the conclusion of the tour. **Maximum Participants: 55. Fee: \$75.**

**Accessibility:** All participants will be walking or standing for the duration of the tour. There are stairs, ramps, and elevators, and limited seating in galleries.

**Transportation:** Transportation is by bus. Loading and unloading takes place at the hotel's 10th Street NW entrance, on 10th Street NW between H Street NW and G Street NW. The bus for this tour will leave at 8:45am. Please meet the tour shepherd near the 10th street hotel entrance 15 minutes prior to departure.

### 9:00AM-4:00PM

**ARLIS/NA Executive Board**

**Pre-conference Meeting**

**Penn Quarter A**



# the art libraries of the Smithsonian Institution

American Art Museum / National Portrait Gallery Library

Cooper-Hewitt National Design Library

Freer Gallery of Art and Arthur M. Sackler Gallery Library

Hirshhorn Museum and Sculpture Garden Library

Warren M. Robbins Library, National Museum of African Art



Smithsonian Libraries

*library.si.edu*



**THURSDAY, MAY 1**

**9:45AM-2:45PM**

TOUR

**Hillwood Estate, Museum, and Gardens**

Hillwood Estate, Museum, and Gardens was purchased by Marjorie Merriweather Post in 1955. Her estate endowed the country with the most comprehensive collection of Russian imperial art outside of Russia, including over 400 chalices and a collection of Fabergé that includes an Imperial Easter Egg. The 18th-century decorative art collections include extensive French furniture and many exquisite sets and pieces of Sevres Porcelain. The dining room table, commissioned in 1927, was originally designed for Mar-a-Lago, the lavish Palm Beach estate Post built with her second husband, E.F. Hutton. The table, made in Florence, Italy, seats 30 and has a mosaic top containing 11 different stones. Tour participants will be able to wander through Hillwood's superb setting, which has 25 acres of landscaped gardens, water features, natural woodlands, and a greenhouse filled with orchids. Participants will receive tours of the mansion and of the gardens, and will enjoy a catered lunch in the CW Post Room, adjacent to the Café. There will also be a chance to view the current exhibition *Catherine the Great's Art Patronage*. **Maximum Participants: 54. Fee: \$70, includes lunch.**

**Accessibility:** Walking, some benches, limited seating on tours. Stairs, ramps, and hilly sections, not rigorous.

**Transportation:** Transportation will be by bus. Loading and unloading takes place at the hotel's 10th Street NW entrance, on 10th Street NW between H Street NW and G Street NW. The bus for this tour will leave at 9:45am. Please meet the tour shepherd near the 10th street hotel entrance 15 minutes prior to departure.

WORKSHOP

**10:00AM-12:00PM**

**Incorporating Technology: Apps for Reference and Teaching in Art and Architecture Libraries**

**Lafayette**

**Sponsored by Washington Art Library Resources Committee (WALRC)**

**Instructors:**

Cathryn Ziefle, Librarian, Woodbury University

Lucy Campbell, Librarian, New School of Architecture and Design

We live in an interactive world where we discover and share our information via technology, meaning librarians are no longer limited to books and databases. Instead, architecture, urban studies, and augmented reality apps can help us answer reference questions, assist in instruction, and create a more interactive library of the future. This workshop will be an extension of Cathryn Ziefle's lightning talk presentation at the 2013 Association of Architecture School Librarians (AASL) conference in San Francisco, CA, "Isn't There an App for That?" It will expand by highlighting the features of top apps related to art, architecture, urban design, photography, and academia. It is designed around visual media and encourages attendees to participate with their own tablets or mobile devices (not required). Participants will share the apps they use and how they have incorporated them into their libraries; and groups will brainstorm ways that apps can be incorporated into reference and teaching. The workshop hosts will share their experiences with using mobile technology and apps at the reference desk and in the classroom. Participants will walk away with a clear understanding of popular apps for art, architecture, urban design, photography, and academia. They will be able to incorporate apps into reference and instruction. Above all, they will be inspired to use tablets and more technology in their libraries. **Maximum Participants: 40. Fee: \$50.**

# THURSDAY, MAY 1



WORKSHOP

**1:00PM-5:00PM**

## **ARLIS/NA Year-long Career Mentoring Program**

**Farragut Square**

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### **Instructors:**

Anna Simon, Research and Instruction Librarian, Georgetown University Library and chair of the Mentoring Subcommittee

Heather Slania, Director of the Betty Boyd Dettre Library and Research Center, National Museum of Women in the Arts

The ARLIS/NA Subcommittee on Mentoring seeks to facilitate mentoring among members by pairing emerging and established professionals together to provide them with the tools and support to carry out a successful mentoring relationship. To this end, the 9th annual workshop is the catalyst for the ARLIS/NA year-long Career Mentoring Program. The workshop purpose is to provide the training tools necessary to create and maintain a successful mentoring relationship throughout the upcoming year. The four-hour workshop is loosely modeled on the 2005 ARLIS/NA Mentoring Program workshop led by Margaret Law, associate director of the University of Alberta Learning Services. Two presenters lead the workshop, which is divided into sections for mentees, mentors, and the combined group. The presentation includes an introduction to mentoring; characteristics of mentors, mentees, and the mentoring relationship; realistic goal-setting; appropriate behavior and expectations; methods of communication; and benefits and potential pitfalls of mentoring. The presentation style is through PowerPoint, discussion, group-work, and independent writing exercises. In order to facilitate optimal matching of mentor/mentee pairs, a short application form must be submitted prior to the annual conference.

**NOTE:** Attendance at this workshop is a requirement for participation in the year-long ARLIS/NA Career Mentoring Program. **Maximum Participants: 24. Fee: Free.**



WORKSHOP

**1:00PM-5:00PM**

## **Bookings: Making Makerspaces for Artists' Books**

**Pyramid Atlantic Art Center**

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

### **Instructors:**

Ann Kalmbach, Executive Director, Women's Studio Workshop (WSW)

Tatana Kellner, Artistic Director, WSW

Gretchen Schermerhorn, Artistic Director, Pyramid Atlantic Art Center

Susan Chute, Archival Collections Consultant, WSW

Sandra Brown, WSW and MLIS Candidate, SUNY Albany

### **Moderators:**

Susan Chute, Archival Consultant, WSW

Sandra Brown, Office Manager, WSW and MLIS Candidate, SUNY Albany

This workshop, presented by the Artistic Directors and Librarians of Women's Studio Workshop and hosted by Pyramid Atlantic Arts Center, will address the evolution of Library as Place by offering participants hands-on experience in conducting MakerSpace sessions focusing on the creation of handmade artists' books. Participants will each create an artist's book while learning strategies to sponsor bookmaking sessions in their own libraries and workspaces. Specific attention will be devoted to developing thematic content; we'll use the changing library landscape as a prompt. Possible topics include the decline of the book in a physical form; the widespread dispersion of personal information through social media; the definition of library community; the demonization of people who democratize the spread of proprietary information (Aaron Swartz, Chelsea Manning, Edward J. Snowden); the dilemma of complying with FISA requests and National Security Letters; the legitimacy of

## THURSDAY, MAY 1

information in a knowledge landscape where anyone can publish; and adaptive reuse of artistic work. Participants will leave the workshop with an artist's book of their own making, using monoprinting and other practical printing techniques. They will also come away with a blueprint for building community and advocating for libraries by designing creative, collaborative MakerSpaces focused around the book.

Registration includes a materials fee. **Maximum Participants: 15. Fee: \$65 (includes materials fee).**



**1:00PM-5:00PM**

### **We're Here to Help: An Introduction to the NEH Funding Opportunities for Digital Projects**

**Lafayette**

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**Instructors:**

Perry Collins, Senior Program Office, Office of Digital Humanities, NEH

David Weinstein, Senior Program Officer, Division of Public Programs, NEH

Mary Downs, Senior Program Officer, Division of Preservation and Access, NEH

Jennifer Serventi, Senior Program Officer, Office of Digital Humanities, NEH

**Moderator:**

Jennifer Serventi, Senior Program Officer, Office of Digital Humanities, NEH

Presented by officers from the National Endowment for the Humanities (NEH),



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**CHRISTIE'S**

## THURSDAY, MAY 1

this workshop will provide an opportunity for participants to learn more about grant opportunities from the NEH that support digital humanities projects, from planning for sustainable digitization efforts; to undertaking innovative humanities efforts that explore new uses of digital technologies; to using existing digital platforms and applications for engaging new, particularly public, audiences with humanities questions and themes. The first half of the workshop will be an introduction to the resources and grant programs of the Endowment, led by NEH program officers. Ample time will be allotted during this half for questions from and discussion with the audience. The second half of the workshop will be two mock panels that will give workshop participants a sense of the peer review process employed by the Endowment. Before the conference, the organizers will ask for 10 of the workshop registrants to volunteer as mock grant reviewers. The volunteers will be provided with materials from a sample application to review before the workshop so that they can serve on the mock panel. After the mock panels, the presenters will respond to questions from all workshop participants about the NEH review process. **Maximum Participants: 40. Fee: \$30 (Fee reflects the Association's overhead, and not a fee charged by the NEH.)**

**1:15PM-4:45PM**

TOUR

### **A Modern and Contemporary Art Paradise: Glenstone Museum**

Glenstone's permanent collection comprises iconic paintings, sculptures, works on paper, photographs, installations, and multimedia works by post World War II artists. Mitchell Rales and his wife, Emily, began collecting art in 1990 with an eye toward charting the most significant historical shifts in how art has been seen and understood in our time. The museum building was designed by architect Charles Gwathmey to work in concert with avant garde art. Landscape architects Peter Walker and Partners gently reshaped, reconceived, and restored this 200-acre estate—nestled

in a distant D.C. suburb—into a breathtaking setting for quiet, aesthetic contemplation of Glenstone's impressive collection of outdoor sculpture, including works by Jeff Koons, Richard Serra, and Andy Goldsworthy. Dedication to organic landscape maintenance has also made Glenstone a model for sustainable agriculture and environmental management. Representing international artistic innovation, the collection has unique concentrations of work, which often exemplify an artist's career at its height. A large museum building planned to house the permanent collection is under construction, but the original, more intimate, extant museum space hosts long-term rotating exhibitions. The current exhibition showcases Glenstone's collection of works by the Swiss artist duo Peter Fischli and David Weiss. Participants will receive a docent-led tour as well as a presentation by the librarian and archivist. Read more about the collection in this *New York Times* article, "Like Half the National Gallery in Your Own Back Yard." **Maximum Participants: 15. Fee: Free.**

**Accessibility:** Walking and standing, limited number of benches.

**Transportation:** Transportation will be by bus. Loading and unloading takes place at the hotel's 10th Street NW entrance, on 10th Street NW between H Street NW and G Street NW. The bus for this tour will leave at 1:15pm. Please meet the tour shepherd near the 10th street hotel entrance 15 minutes prior to departure.

**THURSDAY, MAY 1**

**1:45PM-4:15PM**

TOUR

**Artful Archives: Archives of American Art**

The nearby Archives of American Art (AAA) was begun in 1954 to serve as a microfilm repository of papers housed in other institutions. This mission expanded to collecting and preserving original material and, in 1970, the Archives joined the Smithsonian Institution, sharing the Institution's mandate—the increase and diffusion of knowledge. Today the Archives is the world's pre-eminent and most widely used research center dedicated to collecting, preserving, and providing access to primary sources that document the history of the visual arts in America. The collections consist of more than 20 million letters, diaries and scrapbooks of artists, dealers, and collectors; manuscripts of critics and scholars; business and financial records of museums, galleries, schools, and associations; photographs, sketches and sketchbooks; rare printed material; film, audio and video recordings; and the largest collection of oral histories anywhere on the subject of art. This tour to the Archives of American Art will showcase three units within the AAA. Reference archivist Elizabeth Botten will give a sneak peek of the exhibition she curated, *Artists and their Models*; Head of Information Systems Karen Weiss will give a tour of digitization equipment and workflow within the Archives, and Archivist Erin Kinhart will talk about collections processing practices. **Maximum Participants: 45. Fee: Free.**

**Accessibility:** Walking and standing.

**Transportation:** The group will walk around the corner to the Archives of American Art, leaving at 1:45pm. The address is 750 9th Street, N.W. Please meet the tour shepherd near the shoe shine stand in the lobby of the Grand Hyatt hotel 15 minutes prior to departure. **Note:** You must bring a **photo ID** with you to sign in at the front desk in the lobby and receive a visitor's sticker before proceeding to the second floor. The Archives of American Art is in Suite 2200.

**6:00PM-8:00PM**

**Society Circle Event**

**Home of Tony Podesta**

Tony Podesta, dubbed "one of D.C.'s 'fifty heavy lifters'" by the *Financial Times*, works as political strategist for the Democratic Party as the head of his K Street lobbying firm. In his spare time, you can find him at art fairs and gallery openings shopping for superior examples of contemporary art that fill his home in D.C.'s historic Kalorama neighborhood. Mr. Podesta invites members of the Society Circle to explore his four-story residence and its collection of contemporary paintings, prints and sculpture including work by Marina Abramovic, Louise Bourgeois, Antony Gormley, and Olafur Eliasson. **Attendance at the Society Circle Reception is by invitation only.**

**Transportation:** Mr. Podesta's home is at least a half-mile walk from any public transportation, but the stroll takes you through the picturesque Kalorama neighborhood, with beautiful houses including the French ambassador's residence. If you are averse to walking, taking a taxi is encouraged. **Address and exact directions via public transportation will be shared with invitees prior to the event.**

SPECIAL  
EVENT



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**Friday, May 2, 11:30 AM - 1:00 PM  
Grand Hyatt, Lafayette Room**

Speakers

Gregg Silvis, Associate University Librarian for Information Technology & Digital Initiatives, University of Delaware Library

Dr. Beth Harris and Dr. Steven Zucker, founders, Smarthistory

Kate Blanch, Database Administrator, The Walters Art Museum

Moderated by Siân Evans, Implementation Manager and Ian McDermott, Collection Development Manager

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**FRIDAY, MAY 2**

**7:00AM-6:30PM**

**Registration & Hospitality Desk Open  
McPherson Square**

WORKSHOP

**9:00AM-12:00PM**

**Postcards from the Edge VII: Arts  
Management**

**American University (specific location TBA)**

**Instructors:**

Kimberly Detterbeck, Art Librarian, Purchase College (SUNY)

Michael Matos, Assistant Librarian, American University

Library Arts Management is a young, rapidly growing discipline and profession that requires its practitioners and scholars to not only be well-versed in the visual and performing arts, but also to be skilled in various aspects of business, law, communication, and technology. As stated by the Association of Arts Administration Educators, "managers and administrative leaders of arts

organizations provide a bridge between art, artists, and audiences. They combine the tools of business—management, marketing, financial accounting, operations, negotiation—with the tools of community-building—fundraising, development, education, outreach, volunteerism, partnership—to make thriving and vital spaces for arts and culture." The seventh "Postcards from the Edge" workshop will emphasize these aspects of arts management that fall outside the confines of the arts, and delve into the research methods and resources that arts managers and administrators employ in the field and in the academy. This hands-on workshop exemplifies the mission of the "Postcards from the Edge" series in that the resources covered and demonstrated are not "art" resources that art librarians are commonly called upon to collect, use, and integrate into teaching and learning. Attendees will learn the history, issues, and trends within arts management and gain familiarity and experience with fundamental print and electronic resources in the field. The audience for this workshop is information professionals (librarians, visual

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## FRIDAY, MAY 2

resource center faculty and staff, and archivists) who serve arts management departments at their institutions. Additionally, information professionals who work at art institutions who employ arts managers such as theaters, dance companies, art educational institutions, and museums (of which Washington, D.C. has many) are especially encouraged to attend and share their own experiences. **Maximum Participants: 30. Fee: \$50.**

### 8:00AM-6:00PM

#### Self-Schedule Room

##### Franklin Square

To reserve Self-Schedule Room, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

### 9:15AM-11:45AM

TOUR

#### The Diplomatic Reception Rooms at the Department of State

Attendees will travel by Metro to the Diplomatic Reception Rooms of the Department of State, which are used for official functions hosted by the Secretary of State and other government officials. The Diplomatic Rooms hold a premier collection of early 18th- and 19th-century American furniture, paintings and decorative arts, and are reputed to be one of the top 10 collections from the time of our country's founding and of its formative years. The museum-caliber collection boasts more than 5,000 objects from the period of 1750-1825. Participants will be treated to a tour of the rooms and their objects which include portraits, landscape paintings, and American Queen Anne and Chippendale furniture; furniture by John Townsend and John Goddard of Newport, Rhode Island; and silver by Paul Revere and many other exquisite objects.

**Please note:** Transportation is not provided for this tour. A second tour, which includes a visit to

the Federal Reserve Board and to the Diplomatic Rooms at the Department of State on Monday, May 5, will travel by bus. Costs associated with the May 5 tour cover bus transportation. No Social Security numbers will be collected for the May 2 tour. **Maximum Participants: 20. Fee: Free.**

**Transportation:** Transportation will be by Metro's Blue and Orange line from Metro Center to the Foggy Bottom Station. Participants will walk approximately ½ mile to and from Metro and the Department of State. The Smartrip Metro fare is \$2.10 outgoing (peak fare until 9:30am) and \$1.70 on return. Paper Metro card is \$3.10 outgoing, and \$2.70 on return. Please meet the tour shepherd near the shoe shine stand in the hotel lobby at 9:15am. Tour shepherd will depart at 9:30am.

### 9:30AM-11:15AM

TOUR

#### The Phillips Collection

Take Metro's red line from the hotel to the Dupont Circle neighborhood for D.C.'s most intimate home for modern and contemporary art, The Phillips Collection. Opened to the public in 1921 and partially housed in the founder's family brownstone, the Phillips is home to beloved works such as Renoir's *The Luncheon of the Boating Party*, the Rothko room (designed to Rothko's specifications), and the Laib Wax Room. The current and extensive exhibition, *Made in the USA*, features more than 200 works by over 120 artists and will occupy nearly 2/3 of the museum's galleries. Artists include Milton Avery, Stuart Davis, Richard Diebenkorn, Arthur Dove, Edward Hopper, Jacob Lawrence, John Marin, Robert Motherwell, Georgia O'Keeffe, Mark Rothko, John Sloan, Clyfford Still, and many others. After a tour of the exhibition, the group will have time to see other works in the permanent collection or visit the gift shop. **Maximum Participants: 20. Fee: \$5.**

**Transportation:** Transportation will be by Metro's red line from Metro Center to Dupont Circle, exiting at the Q street exit (front of the train). The Smartrip Metro fare is \$2.10 outgoing (peak fare until 9:30am) and \$1.70 on return.

## FRIDAY, MAY 2

Paper Metro card is \$3.10 outgoing, and \$2.70 on return. Walk one block down Q Street to the left to the corner of 21st and Q Streets, and enter the museum mid-block. Please meet the tour shepherd near the shoe shine stand in the hotel lobby at 9:15am. Tour shepherd will depart at 9:30 am. Tour group should be gathered at the museum entrance at 9:55am. Breakfast in the neighborhood is encouraged either at the communal table at Le Pain Quotidien at 20th and P Streets NW or coffee and pastries from Firehook Bakery at Connecticut Ave and Q Street NW, and can be eaten in Dupont Circle Park. If you choose this option, please meet the group at the Phillips Collection at 9:55am.

### 9:30AM-12:00PM

TOUR

#### Folger Shakespeare Library

Celebrating Shakespeare's 450th Birthday in 2014, the Folger Shakespeare Library is home to the world's largest and finest collection of Shakespeare materials. The Folger Shakespeare Library houses approximately 260,000 books, 60,000 manuscripts, 250,000 playbills, and more than 90,000 works of art as well as musical instruments and costumes. The strength of the collections are materials on William Shakespeare and the theater up to the present day, and early modern materials in the West from 1450 until the mid 1700s. Many of the Shakespeare materials were originally acquired by Henry and Emily Folger. Since opening in 1932 the Folger has continued to acquire significant holdings that make it a world-class research center on the early modern age. Acquisitions continue for all parts of the collections. Highlights include the Elizabethan Theater, the Library's Reading Room, and the Great Hall, which will house a special exhibition titled *Shakespeare's the Thing*. The exhibition emphasizes Shakespeare's influence on visual art, performance, and scholarship with items selected by Folger staff, including a look at how fans have celebrated Shakespeare from his time to ours. The tour will include information about the history and operations of the Folger Shakespeare Library,

a discussion of digital initiatives, a glimpse at the conservation or photography lab, and a visit to the Folger Reading Room. **Maximum Participants: 25. Fee: Free.**

**Accessibility:** Walking and standing.

**Transportation:** Transportation will be by Metro's Blue and Orange line from Metro Center to the Capitol South Station. The Smartrip Metro fare is \$2.10 outgoing (peak fare until 9:30am) and \$1.70 on return. Paper Metro card is \$3.10 outgoing, and \$2.70 on return. Please meet the tour shepherd near the shoe shine stand in the hotel lobby at 9:15am. Tour shepherd will depart at 9:30am.

### 9:30AM-12:00PM

TOUR

#### National Gallery of Art Imaging

##### Studio: Behind the Scenes

The National Gallery of Art (NGA) was conceived and given to the people of the United States by financier and art collector Andrew W. Mellon. In 1936 Mellon wrote to President Franklin D. Roosevelt offering to donate his superb art collection for a new museum and to use his own funds to construct a building for its use. With the president's support, Congress accepted Mellon's gift, which included a sizable endowment, and established the National Gallery of Art in March 1937.

The state-of-the-art Imaging and Visual Services painting studio brings the National Gallery of Art's collection to the world. Using a motorized easel and advanced computer controls, The Department of Visual Imaging captures images of paintings in precise sections—with accuracy within five hundredths of an inch. The image sections are merged into an ultra high-resolution digital composite that provides extraordinary detail revealing small brushstrokes and hairline cracks, which are hard to see, even in our galleries. These images are currently featured in the Google Art project, the Gallery's website, and NGA Images, a leading museum open access web

## FRIDAY, MAY 2

resource. NGA Images contains more than 35,000 high-resolution publication-ready digital images free of charge for immediate download and any use. The tour will last about 45 minutes after which additional time is allotted for browsing the museum galleries and shops. Visit [images.nga.gov](http://images.nga.gov) for a preview. **Maximum participants: 20.**

**Fee: Free.**

**Accessibility:** Walking and standing.

**Transportation:** Transportation will be by MetroBus, P6 route. The Smartrip Metrobus fare is \$1.60 each way. Cash is \$1.80 each way. Please meet the tour shepherd near the shoe shine stand in the hotel lobby at 9:15am. Tour shepherds will depart at 9:30am.

### 9:30AM-12:00PM

TOUR

#### National Gallery of Art: Highlights from the Permanent Collection

The National Gallery of Art (NGA) was conceived and given to the people of the United States by financier and art collector Andrew W. Mellon. In 1936 Mellon wrote to President Franklin D. Roosevelt offering to donate his superb art collection for a new museum and to use his own funds to construct a building for its use. With the president's support, Congress accepted Mellon's gift, which included a sizable endowment, and established the National Gallery of Art in March 1937. Mellon selected American architect John Russell Pope to design a beaux arts edifice for the new museum now known as the West Building. Spend the morning exploring its elegantly designed galleries, either on a tour of the American or French Galleries. The visit will allow for an hour of time on your own to explore the museum.

#### American Galleries

This tour will be led by Associate Curator in the Department of American and British Paintings, Charles Brock. You will see examples from Mellon's original gift, such as Gilbert Stuart's *The Skater*, as well as works by Thomas Cole, James McNeill Whistler, George Bellows, and John Singleton Copley. The visit will allow for time to explore the museum or shop in one of NGA's many gift shops.

#### French Galleries

This tour will be led by Assistant Curator in the Department of French Paintings, Yuriko Jackall. With rooms devoted to 18th century masters like Fragonard, Watteau, and Greuze, participants will move to the newly rehung galleries dedicated to the 19th century where paintings are arranged by theme, and beautifully display outstanding paintings by Edouard Manet, Pablo Picasso, Paul Gauguin, and other major works by leading impressionist, post-impressionist, and modern artists. The visit will allow for time to explore the museum or shop in one of NGA's many gift shops.

**Fee: Free.**

**Accessibility:** Walking and standing.

**Transportation:** Transportation will be by MetroBus, P6 route. The Smartrip Metrobus fare is \$1.60 each way. Cash is \$1.80 each way. Please meet the tour shepherd near the shoe shine stand in the hotel lobby at 9:15am. Tour shepherds will depart at 9:30am.

### 9:30AM-12:30PM

TOUR

#### Behind-the-Scenes Lace and Quilt Tour at the National Museum of American History

The astonishing lace and quilt collections at the National Museum of American History are housed in large cabinets in staff areas of the Museum. Two groups of eight will view the two collections concurrently, and will switch places to insure that all participants see both collections. Bring your camera! **Maximum participants: 16. Fee: Free.**

**Accessibility:** walking and standing.

**Transportation:** Transportation will be by Metro's Blue and Orange line from Metro Center to the Federal Triangle Station. The Smartrip Metro fare is \$2.10 outgoing (peak fare until 9:30am) and \$1.70 on return. Paper Metro card is \$3.10 outgoing, and \$2.70 on return. Please meet the tour shepherd near the shoe shine stand in the hotel lobby at 9:15am. Tour shepherd will depart at 9:30am.

## FRIDAY, MAY 2

**11:00AM-12:00PM**

### Auction Catalog SIG

#### Penn Quarter B

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Coordinators: Erika Hauser and Prima Casetta

### Book Arts SIG

#### Wilson

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Coordinators: Michelle Strizever and  
Amanda Meeks

### Cinema & Media Studies SIG

#### Roosevelt

---

Coordinators: Nedda Ahmed and Lea Whittington

### Decorative Arts SIG

#### Washington Board Room

---

Coordinator: Linda Seckelson

### Teaching SIG

#### Arlington

---

Coordinators: Jamie Vander Broek and  
Chizu Morihara

**11:30AM-1:00PM**

### Capitol Projects: Three Washington Image Collections Go Digital

#### Latrobe

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**Sponsored by Washington Art Library Resources  
Committee (WALRC)**

**The Kress Historic Negatives Digitization  
Project at the National Gallery of Art**—Melissa  
Beck Lemke, Image Specialist for Italian Art,  
Department of Image Collections, National  
Gallery of Art

**IC + FA: Using Metadata to United Photograph  
and Archival Collections** —Shalimar Fojas  
White, Manager, Image Collections and  
Fieldwork Archives, The Dumbarton Oaks  
Research Library and Collection

**The Carol M. Highsmith Archive: A Case  
Study in Providing Timely Public Access to  
Contemporary Born-digital Photographs  
via an Online Catalog**—Brett Carnell, Acting  
Head, Technical Services Section, Prints and  
Photographs Division, Library of Congress

#### **Moderator:**

Katherine Cowan, Senior Reference Librarian,  
Maryland Institute College of Art

Missy Lemke will discuss the National Gallery of Art Department of Image Collections' work with the Kress Collection of Historic Images. In addition to the histories of the objects themselves, these images and supporting materials tell the fascinating story of Samuel Kress's collecting practices, including the role of prominent art historians and conservators. A grant from the Kress Foundation facilitated the scanning, cataloguing and physical preservation of this important archive. This talk will highlight examples from the collection which shed light on the Kress story and its significance for modern art history. Shalimar Fojas White will present about the problems inherent to mixed collections like those of the Collections and Fieldwork Archives (ICFA) at The Dumbarton Oaks Research Library and Collection, which include both extensive photographic and fieldwork collections. The presentation will describe the selection of a collection management system (CMS) that will serve as an integrated data repository, and outline the challenges of incorporating two different metadata schemas and importing disparate legacy datasets into the same database. It will also outline the commonalities and differences in professional practice among art information professionals, and how systems and metadata can be used to integrate related collections that are often managed by different units within the same institution. In addition, the session will describe the potential for an aggregated dataset for mixed collections to be repurposed for further online distribution. Brett Carnell's presentation will focus on the Carol M. Highsmith Archive. The Library of Congress currently provides access through its online catalog to over 22,000 of Highsmith's

## FRIDAY, MAY 2

rights-free photographs documenting America. Starting with Highsmith's first submission of digital images in 2002, the Library developed and then has continuously refined practices to efficiently deliver high-quality photographs to the public. The work has involved creating methods for facilitating and tracking the rapid inflow of thousands of images, manipulating metadata provided by the photographer to create catalog records, and managing digital files.

### 11:30AM-1:00PM

#### **Collaborative Projects in Open Access: Enhancing Discoverability of Your Collections via the Digital Public Library of America (DPLA)**

Lafayette

**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

Gregg Silvis, Associate University Librarian for Information Technology & Digital Initiatives, University of Delaware Library

Dr. Beth Harris and Dr. Steven Zucker, founders, Smarthistory

Kate Blanch, Database Administrator, The Walters Art Museum

#### **Moderators:**

Siân Evans, Senior Library Relations Associate, Artstor

Ian McDermott, Collection Development Manager, Artstor

Open access content is one of higher education's most pressing topics, from sharing image and print collections to massive online open courses (MOOCs). To this end, the Digital Public Library of America ([www.dp.la](http://www.dp.la)) launched in April 2013 with the ambitious goal of making the nation's museum, library, and archival collections freely available online. To date, dozens of institutions are participating by sharing their content through a network of service and content hubs that aggregate and share content with DPLA. The collection building model for DPLA relies

on these hubs to aggregate large batches of content that are subsequently harvested by DPLA. This panel will explore Artstor's work as a DPLA content hub for museum content and its plans to enable libraries to share their special collections with DPLA via Shared Shelf, as well as other collaborative open access projects taking place at the institutions represented. The Walters Art Museum in Baltimore will speak to their longstanding commitment to making their collections available on the open Web on their own website, DPLA, and Wikimedia Commons. University of Delaware Library has published numerous special collections in Shared Shelf Commons, an open access portal that contains content for Shared Shelf subscribers; this content will soon be made available to DPLA, thereby increasing access to academic special collections through one search portal. Additionally, Beth Harris and Steven Zucker of Smarthistory, a leading open access resource for art history, will discuss their plans to use DPLA content, and other open access content, in their open educational resources.

### 11:30AM-1:00PM

#### **Fair Use/Fair Game: Intellectual Property and the Visual Arts** Farragut Square

**Sponsored by ARLIS/NA Society Circle**

#### **Speakers:**

**Teaching the Ethics and Copyright of Appropriation Art in an Age of Piracy—**  
Alexander Watkins, Art & Architecture Librarian, University of Colorado Boulder

#### **The CAA Fair Use Project—**

Peter Jaszi, Professor of Law and Faculty Director, Glushko-Samuelson Intellectual Property Clinic, Washington College of Law, American University  
Robert J. Kasunic, Associate Register of Copyrights and Director of Registration Policy, U.S. Copyright Office

## FRIDAY, MAY 2

### Visual Arts: Copyright Registration, Problems, and Proposed Solutions—

Robert J. Kasunic, Associate Register of Copyrights and Director of Registration Policy, U.S. Copyright Office

#### Moderator:

Amanda Bowen, Head of Collections, Fine Arts Library, Harvard University

Art information and visual resources professionals continue to play a crucial role in educating artists, researchers, and professional colleagues about the nuances of copyright and fair use, as well as the ethical considerations as they apply to visual materials in education, publishing, and artistic expression. This session brings practitioners and experts together to address three important aspects of image use in the visual arts. The ease of finding and reproducing images often obscures the complex legal issues; fair-use “best practices” guidelines have become one way to illuminate strategies for working within existing and changing copyright laws. What is legal under fair use, however, is not always ethical,

and this session will address the state of current requirements for registering visual materials for copyright protection; issues of originality, cultural appropriation, and socioeconomic inequality as aspects of image use; and the ongoing development of new guidelines for using images for instruction and publishing.

## 11:30AM-1:00PM

### Meet the Policy Experts

#### Burnham

#### Sponsored by ARLIS/NA Society Circle

#### Speakers:

Libby Dechman, Policy Specialist for Art

Kate James, Policy Specialist for Resource Description and Access (RDA), Policy and Standards Division, Library of Congress (LC)

#### Moderator:

Alison Larson, Art Reference/Weekend Operations Library Staff, Crouch Fine Arts Library, Baylor University



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## FRIDAY, MAY 2

Functional Requirements for Bibliographic Records (FRBR) has changed how we think about bibliographic records, and RDA has changed how we approach descriptive cataloging. Library of Congress Policy and Standards Division staff have answered thousands of questions from LC staff and the wider cataloging world seeking direction and clarification. In this informal session, two policy experts from the Policy and Standards Division will provide updates on RDA developments at LC and recent changes in descriptive and subject cataloging policy that impact the art community. Time will be allotted for questions and answers.

### 1:00PM-2:00PM

#### Chapter Chairs Roundtable

##### Arlington

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Coordinator: Sarah Sherman

#### OCLC Research Library Partnership (RLP) Roundtable Luncheon

##### Penn Quarter B

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The meeting is open to staff at OCLC RLP member institutions, and to prospective members. Capacity limited to 100.

### 2:00PM-3:00PM

#### Archaeology & Classics SIG

##### Washington Board Room

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Coordinator: Amy Ciccone

#### Interlibrary Loan SIG

##### Arlington

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Coordinator: Elizabeth Lane

#### Fashion, Textile, Costume SIG

##### Wilson

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Coordinator: Sandra J. Ley

#### Stimulating Creativity in Practice SIG

##### Roosevelt

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#### Urban Planning SIG

##### Penn Quarter B

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### 2:00PM-3:30PM

#### Collecting Outside the Mainstream: Alternative Avenues for Library Collections

##### Farragut Square

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#### Sponsored by Washington Art Library Resources Committee (WALRC)

##### Speakers:

Erin Dunigan, Sales & Marketing Associate, D.A.P./ Distributed Art Publishers

Julia Klein, Publisher, Soberscove Press

David Senior, Bibliographer, The Museum of Modern Art Library

Brian Cassidy, Independent Bookseller, Silver Spring, MD

##### Moderators:

Amy Ballmer, Reference Librarian, Mina Rees Library, Graduate Center, City University of New York

Melanie Emerson, Head of Reader Services, Ryerson & Burnham Libraries, The Art Institute of Chicago

There is growing agreement in the art library community that homogenous collections do not reflect the interests and experiences of our diverse community of researchers, students and artists. Small press, indie, and artists' publications strengthen collections and support research through the alternative voices, practices, and experiences they present. But how can we effectively integrate small publishers into collection development and acquisitions workflow? Publishers and authors need to know the best way to connect with librarians and make their books easy to purchase considering the byzantine and restrictive purchasing processes many libraries must go through. Alternatively, librarians and other Acquisition staff members need the freedom to move beyond traditional approval plans, attend book fairs, and explore venues that allow direct access to those producing and distributing these unique materials in the US and abroad. Speakers on this panel will explore

## FRIDAY, MAY 2

the ways in which librarians and non-librarians (artists, publishers, book sellers) collaborate to establish relationships that enrich collections and provide access to materials produced outside the mainstream publishing establishment. The panelists represent a diverse range of ideas and focus on different aspects of collection development. Each panelist will consider ways to navigate the challenges inherent to collecting and producing many types of non-traditional publications and resources from both sides of this exchange. They will also provide an overview of how they currently work with libraries, problems they've encountered that require solutions, and questions they have about the collection development process.

### 2:00PM-3:30PM

#### **Pro amore librorum: Rare Book and Special Collections Librarianship** **Latrobe**

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**Sponsored by Michael R. Weintraub and Washington Art Library Resources Committee (WALRC)**

**Speakers:**

Neal Turtell, Executive Librarian, National Gallery of Art

Mark Dimunation, Chief, Rare Book and Special Collections Division, Library of Congress

Vanessa Haight Smith, Head, Preservation Services, Smithsonian Libraries

**Moderator:**

Bill Baxter, President, Washington Rare Book Group/Head, History and Culture Department, Smithsonian Libraries

The greater Washington, D.C. region is host to a wide range of world-class libraries, many of which hold specialized and rare book collections. Taking advantage of the area's wealth of collections, specialists, and enthusiasts, this panel will address fundamental issues in special collections and rare book librarianship, including conservation and preservation, acquisition, security, and handling and use. Presenters will also address issues

and arguments regarding whether rare book material should be part of the library's collection or the museum's. The panel will also investigate the book as object vs. the book as information. Presenters will also focus on collections and materials that can later be visited by attendees at the respective libraries that are easily accessible in downtown D.C. The session is intended to both provide an introduction to rare book collection issues by experts in fields while showcasing local collections.

### 2:00PM-3:30PM

#### **Supporting the Changing Research Practices of Art Historians** **Lafayette**

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**Sponsored by ARLIS/NA Society Circle**

**Speakers:**

Matthew Long, Project Coordinator, Ithaka S+R

Roger Schonfeld, Program Director for Libraries, Users, and Scholarly Practices, Ithaka S+R

Sandra Brooke, Librarian, Marquand Library of Art and Archaeology, Princeton University

Heather Gendron, Art Librarian, Sloane Art Library, University of North Carolina at Chapel Hill

**Moderator:**

Roger C. Schonfeld, Program Director for Libraries, Users, and Scholarly Practices, Ithaka S+R

Ithaka S+R, a strategic consulting and research service that focuses on the transformation of scholarship in an online environment, has conducted an in-depth study of research practices in art history. This project is part of Ithaka S+R's larger Research Support Services Program. The goal of this program is to examine the evolving needs of researchers on a field-specific basis in order to best understand how libraries, visual resource centers, publishers, database providers, and other information services providers meet these needs. The project in art history is jointly



## FRIDAY, MAY 2

funded by the Getty Foundation and the Samuel H. Kress Foundation. Through interviews with faculty members, curators, museum professionals, graduate students, visual resource professionals, librarians, and others involved in the academic study of art history, Ithaka S+R has explored a wide variety of themes related to research practices. The project examines art historians' work processes, their use of primary and secondary sources, their publication habits, and their adaptation to the digital environment. Special attention has been given to the impact of technology on research methodologies. This session will provide an overview of the project findings and a discussion of their implications. The full findings will be published in early 2014 in a report that will be available on the Ithaka S+R website.

### 2:00PM-3:30PM

#### **Trade Catalogs: Opportunities and Challenges** **Burnham**

**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

**Trade Catalogs: Invaluable Resources**—Mary Augusta Thomas, Deputy Director, Smithsonian Libraries, and Stephen Van Dyk, Head, Art Libraries, Smithsonian Libraries and Librarian, Cooper-Hewitt National Design Museum

**Through the Looking Glass: A Medium-specific Collection**—Gail P. Bardhan, Reference and Research Librarian, Rakow Library, Corning Museum of Glass

**From Stickley to Sears: Material Culture and Trade Catalogs**—Emily Guthrie, NEH Librarian, Printed Book & Periodical Collection, Winterthur Museum, Garden & Library

**Trade Catalogs as Objects of Fine Printing and Design**—Jared Ash, Special Collections Librarian, Thomas J. Watson Library, The Metropolitan Museum of Art

**Projects and Products: Building History in Architectural Trade Catalogs**—Carolyn Yorke Yerkes, Curator of Avery Classics, Avery Architectural and Fine Arts Library, Columbia University

#### **Moderator:**

Linda Seckelson, Principal Reader Services Librarian, Thomas J. Watson Library, The Metropolitan Museum of Art

Politically, trade catalogs represent the industrial and commercial productivity and inventiveness of a nation—a measurement of its economic power in the post-industrial world. They additionally promoted national styles—that became adopted by countries as a form of identity and national pride. Trade catalogs are primary source materials for understanding the history and study of decorative arts and material culture. They are a specialized “genre” of art historical literature. Their care, acquisition, cataloging, organization, and housing present particular challenges. There are large, recognized collections of them in some institutions, and smaller, scattered collections elsewhere. In some museum settings, they are considered “objects,” and in other situations, they are in library collections. Their ambiguous status contributes to their complexity. Therefore, access to them is not always straightforward. The original purpose of trade catalogs was to illustrate and promote the use of manufactured products. Small mills and large corporations alike publish them as marketing tools for wholesalers, retailers and the public. Trade catalogs document existing products, new technologies, innovative design in products and packaging, and marketing methods. In addition, they chronicle diverse methods of printing and advertising layout. They are portable and accessible resources for disseminating new inventions and designs all over the world. They are important research tools for verifying manufacturers of objects, as visual resources for restorations and creation of facsimiles, and as a means of understanding the style and taste of a place or time period.

## FRIDAY, MAY 2

They document material culture in a way that links commerce, industry, design, taste, and scholarship, and as such, are essential tools for the increasingly interdisciplinary study of art history, decorative arts, and material culture. Each panelist will talk briefly about the collection at his/her institution and will emphasize important or unique contributions to study and research, as well as addressing any issues relating to cataloging, organization, digitization, and collecting challenges for the future.

### 3:15PM-4:15PM

**Texas/Mexico Chapter**  
**Wilson**

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**Midstates Chapter**  
**Roosevelt**

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**Mountain West Chapter**  
**Arlington**

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**Ohio Valley Chapter**  
**Penn Quarter B**

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**Northwest Chapter**  
**Washington Board Room**

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### 3:45PM-4:45PM

**Photographic Collections as Artifacts: Materiality, Digitization, and Access**  
**Burnham**

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

**Objectifying the Archive: Preserving the Physicality of Photographic Collections for Enhanced Access**—Shalimar Fojas White, Manager, The Dumbarton Oaks Research Library and Collection

**Enhancing Access to Photographic Collections at the GRI**—Isotta Poggi, Assistant Curator, Getty Research Institute (GRI)

#### **Moderator:**

Emily Una Weirich, Access Services Supervisor/Student, Harvard Fine Arts Library/Simmons

Though online access and digitization are often the focus of discussions surrounding photographic archives and special collections, a great deal of information can still be gained from the original photographic items themselves. Many institutions provide access to their collections online, through online presentations and bibliographic records (among other things) to encourage remote use of these materials. These papers will present examples from two collections—the Image Collections and Fieldwork Archives at The Dumbarton Oaks Research Library and Collection and the Photographs in the Special Collections at the Getty Research Institute—and discuss issues relating to access to the photographic materials held by these two institutions.

### 3:45PM-4:45PM

**Politics, Power, and Preservation**  
**Latrobe**

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**Sponsored by ARLIS/NA Society Circle**

#### **Speakers:**

**The Tile Industry, Government Art, and The White House 'Restoration': The Brief Life of the White House Library's Fireplace Surround**—Sally Stokes, Adjunct Lecturer, Cultural Heritage Information Management, School of Library and Information Science, The Catholic University of America and Interim Head, Art and Architecture Libraries, University of Maryland

**Coinage, Politics, and Power: Preservation Grants and Fundraising at the Library of the American Numismatic Society**—Elizabeth Hahn, Librarian, American Numismatic Society

#### **Moderator:**

Susan Reyburn, Senior Writer-editor, Publishing Office, Library of Congress

This session will address the complex connections between politics and cultural heritage

## FRIDAY, MAY 2

preservation from two different perspectives. Drawing from the fascinating story of the Franklin D. Roosevelt fireplace surround in the White House library, Sally Stokes of the Catholic University of America will discuss the role of government policy—or lack thereof—in the decoration, renovation, restoration, and documentation of government buildings. She will explain the challenges of conducting research on architectural elements within the White House when records are scant, scattered, and, in some cases, closed to researchers for security purposes. Stokes will also describe the efforts of a community of art librarians and historians to study the history of the ceramic tiles in the fireplace surround. Presenter Elizabeth Hahn, head librarian for the American Numismatic Society, will describe her experience securing funding for preservation and access projects through private and government agencies. The example of coinage as propaganda will underline a continuing theme of the connection of art, and the institutions that preserve art, and politics, from the past to the present while also

demonstrating how our actions often repeat the past. Hahn will also discuss the importance of exploring new ways for libraries and museums to attract donors to projects that may be perceived as unexciting, though necessary for the preservation and study of our cultural heritage.

### 3:45PM-4:45PM

#### Preserving Canadian Cultural Heritage Lafayette

Sponsored by ARLIS/NA Society Circle

#### Speakers:

**Culture/History Wars in Canada: A Museum Library Perspective**—Jonathan Franklin, Chief, Library, Archives and Research Fellowships Program, National Gallery of Canada

**The Campaign to Save Canada's Documentary Heritage**—Mary Kandiuk, Visual Arts Librarian, Scott Library, York University

#### Moderator:

Jennifer Garland, Assistant Librarian, McGill University



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## FRIDAY, MAY 2

What are the priorities for national collection building by government institutions in the face of dwindling resources? What strategies can be used by stakeholders to ensure that artistic, historical and cultural heritage is preserved? The national institution, Library and Archives Canada, has embarked on controversial directions and undergone abrupt changes of leadership. Stark reductions in funding have affected it and many smaller federal libraries as well. At the same time, Canadian history has loomed large in political discourse. A political campaign is being waged by librarians, archivists, academics, curators, artists, and a myriad of other citizens across the country in response to what is perceived as the dismantling of Canada's documentary heritage. Mary Kandiuk from York University will provide a chronology of the events leading up to the current crisis, a deconstruction of a political rhetoric that threatens the fabric of cultural institutions everywhere, and an overview of the collaborative efforts that are being used to influence government policy making. It will also highlight the successful multimedia strategies that are being used in a highly visible campaign, resulting in hopeful signs that the tide may be turning. Jonathan Franklin from the National Gallery of Canada will investigate whether there are particular lessons to be learned for art museum libraries as their role in general seems increasingly under threat. Is this an opportunity to be seized, or a trap to be avoided? Should the library ramp up its collecting and programming in related areas or maintain a steady course with no deviation?

### 3:45PM-4:45PM

#### Social Media 'Think Tank'

Farragut Square

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Sponsored by ARLIS/NA Society Circle

#### Moderator:

Nedda Ahmed, Arts Librarian, Georgia State University

Modeled after the Social Media Sewing Circle that was held in Pasadena, this session will be a moderated "unconference" session devoted to social media. We'll cover some of the recent literature on social media in libraries (and beyond), then have ample time for open discussion about trends and ideas, sprinkled with attendees' show and tell.

### 4:30PM-5:30PM

#### Collection Development SIG

Arlington

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Coordinator: Ross Day

#### Materials SIG

Penn Quarter B

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Coordinator: Mark Pompelia

#### Provenance SIG

Washington Board Room

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Coordinator: Philip Dombowsky

## FRIDAY, MAY 2

**4:45PM-5:45PM**

### Summer Educational Institute (SEI) Reunion

**Cure Bar & Bistro, Grand Hyatt**

Reunite with your SEI colleagues and raise a toast to this joint project of ARLIS/NA and Visual Resources Association Foundation (VRAF) as it embarks on its 11th year! Previous attendees of the Summer Educational Institute for Visual Resources and Image Management as well as instructors, co-chairs, implementation team members, and sponsors are welcome to attend. If you are thinking about registering for a future SEI or hosting SEI at your institution someday, this event is also for you! Join us at the Cure Bar & Bistro in the Grand Hyatt Washington.

SPECIAL  
EVENT

**4:45PM-5:45PM**

### First-Time Attendees Reception Wilson/Roosevelt

**Sponsored by Aux Amateurs de Livres  
International**

Hosted by Gregg Most, ARLIS/NA President. Come mix and mingle with members of the ARLIS/NA Executive Board, as well as other Society leaders. Open to all first-time conference attendees. We look forward to meeting you! First-time attendees will receive one free drink. Cash bar.

SPECIAL  
EVENT

**4:45PM-5:45PM**

### Central Plains Chapter Franklin Square

**6:00PM-9:00PM**

### Reception at The Dumbarton Oaks Research Library and Collection

**Sponsored by The Dumbarton Oaks Research  
Library and Collection and Ars Libri Ltd.**

The Dumbarton Oaks Research Library and Collection is an institute of Harvard University, dedicated to Byzantine, Garden and Landscape,

SPECIAL  
EVENT

and Pre-columbian studies located in Washington's historic Georgetown neighborhood. The Reception offers an unprecedented chance for us to enjoy the spring gardens at twilight, visit the Research Library, Rare Book Collection, and the Image Collections and Fieldwork Archives. The museum galleries will be open exclusively for attendees, and the gift shop will offer a conference attendee discount for your shopping pleasure. The event is open to the first 300 conference attendees who register for the reception. Only registered conference attendees may attend the Reception. No guests will be permitted. Gardens will close at 8:30 pm. This event is free. **Large bags and satchels are not permitted on The Dumbarton Oaks Research Library and Collection grounds.**

**Transportation:** If you reserved bus transportation through the ARLIS/NA conference registration form, buses will begin leaving at 5:30pm. Please bring your ticket with you to board the bus. We estimate the travel time to be approximately 25 - 30 minutes each way.

**8:30PM-10:30PM**

### Art Library Students and New ARLIS Professionals (ArLiSNAP) Night Out

The ArLiSNAP Night Out is an informal networking event at a local bar for students and young professionals. Drop in for a few minutes or stay all night! Location will be posted at the hospitality/ registration desk. Meet at 8:15pm in the hotel lobby.

SPECIAL  
EVENT

**9:00PM-11:00PM**

### Exhibits Set-up Independence Ballroom A

## FROM CHICAGO

# Art Journals



### GETTY RESEARCH JOURNAL - NEW TO CHICAGO

The *Getty Research Journal* is a peer-reviewed periodical that publishes original research under way across the Getty's programs: the Conservation Institute, Foundation, Research Institute, the Museum and Villa.

### ART DOCUMENTATION

Journal of the Art Libraries Society of North America

*Art Documentation* presents issues of concern to librarians working within art history, art criticism, the history of architecture, archaeology, and similar areas.



### METROPOLITAN MUSEUM JOURNAL

The *Metropolitan Museum Journal* presents richly illustrated studies of works in the Museum's collection.

### AFTERALL

A Journal of Art, Context and Enquiry

*Afterall* offers in-depth consideration of contemporary art from around the world.



### WEST 86TH

A Journal of Decorative Arts, Design History, and Material Culture

"*West 86th* is a splendid addition to scholarship on material culture in all its facets." - TLS

### AMERICAN ART

*American Art* is a peer-reviewed, scholarly journal dedicated to exploring all aspects of the United States' visual heritage from colonial to contemporary times. Sponsored by the Smithsonian American Art Museum.



### WINTERTHUR PORTFOLIO

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## NEW TITLES

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*Felsina Pittrice*  
Lives of the Renaissance Painters



WILHELM DILLON  
LIVES OF DOMENICO AND FRANCESCO GESSI

Elizabeth Cropper and  
Lorenzo Pericolo (eds.)  
**Carlo Cesare Malvasia's *Felsina Pittrice*, Volume XIII:  
Lives of Domenico and  
Francesco Gessi**

xxiv + 414 p., 151 col. ills., HB,  
ISBN 978-1-909400-00-9

THE PAPER MUSEUMS OF GIANNINO DAL POZZO  
**RENAISSANCE AND LATER  
ARCHITECTURE AND ORNAMENT**



THE DAVES AND DAVID HEMSOLL

Paul Davies and David Hemsoll  
**Renaissance and Later  
Architecture and Ornament**

784 p., 362 b/w & 227 col. ills., HB,  
ISBN 978-1-905375-77-6

**A RENAISSANCE  
WEDDING**



THE CELEBRATIONS AT PESARO FOR THE  
MARRIAGE OF COSTANZO SFORZA &  
CAMILLA MARZANO D'ARAGONA  
26 - 30 MAY 1475

Jane Bridgeman  
**A Renaissance Wedding  
The Celebrations at Pesaro for the  
Marriage of Costanzo Sforza &  
Camilla Marzano d'Aragona  
(26 - 30 May 1475)**  
198 p., 50 col. ills., HB,  
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Michiel Coxcie  
and the Giants of His Age

Koenraad Jonckheere (ed.)  
**Michiel Coxcie (1499-1592)  
and the Giants of His Age**  
208 p., incl. col. ills., HB,  
ISBN 978-1-909400-14-6



ROGIER VAN DER WEYDEN  
AND STONE SCULPTURE  
IN BRUSSELS

Bart Fransen  
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Stone Sculpture in Brussels**  
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MANUSCRIPTS  
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THE FITZWILLIAM MUSEUM  
ILLUMINATED MANUSCRIPTS IN CAMBRIDGE

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**A Catalogue of Western Book  
Illumination in the Fitzwilliam  
Museum and the Cambridge  
Colleges**  
Part Four: England, Ireland, Scotland,  
Wales. Volume One: Insular and  
Anglo-Saxon Manuscripts  
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# SATURDAY, MAY 3

## 6:00AM-9:00AM

### Exhibits & Poster Sessions Set-up

Independence Ballroom A (Exhibits)

Independence Foyer (Poster Sessions)

## 7:00AM-8:00AM

### Yoga

#### McPherson Square

Wake up with your ARLIS/NA colleagues and enjoy an energizing yoga practice lead by Deborah Ultan Boudewyns. A great way to start off a busy day of conferencing!

SPECIAL  
EVENT

## 7:00AM-6:30PM

### Registration & Hospitality Desk Open

Independence Foyer

## 8:00AM-9:00AM

### Leadership Breakfast

Penn Quarter A/B

Sponsored by F.A. Bennett Books.

This event is invitation only.

## 8:00AM-9:00AM

### Systems Meet-Up

Franklin Square

Coordinator: Lily Pregill

## 8:00AM-3:00PM

### Self-Schedule Room

Independence Ballroom F

To reserve Self-Schedule Room, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

## 8:00AM-UNTIL YOU ARE DONE!

TOUR

### To Market, To Market—Local Art, Crafts, and Breakfast: Eastern Market Walking Tour

Built in 1873 and located on Capitol Hill, Eastern Market is D.C.'s original and premier food and arts Market. Throughout the week, vendors inside the Market sell the freshest meats, produce, cheeses, and pastries. Each weekend, hundreds of D.C.'s best local artists and crafters set up tents in the street and plazas surrounding Eastern market to sell paintings, sculpture, pottery, photographs, flowers, pastries, handmade crafts, jewelry, and baubles of every description. In addition, there is a Flea Market every weekend just across the street! Breakfast on the weekend at Market Lunch at Eastern Market is a Capitol Hill tradition—be prepared to wait in line and bring cash! Completed in 1873 and refurbished in 2009, the market was designed by Adolph Cluss, a prominent local architect responsible for many post-Civil War buildings in the District of Columbia. Typical of the commercial architecture of the period, Eastern Market is one of the few public markets left in Washington, D.C., and the only one retaining its original public market function. A tour shepherd will accompany the group to Eastern market by Metro, point out some highlights, and will turn you loose in what feels like a festival! You can wander the Market and have breakfast on your own. When you are ready simply take the Metro (one block away from Eastern market) back to the Grand Hyatt Hotel. A map will be provided. **Maximum Participants: 50. Fee: Free, with the exception of transportation costs.**

**Transportation:** Transportation will be by Metro's Blue and Orange line from Metro Center to the Eastern Market Station. The Smartrip Metro fare is \$1.70 each way. Paper Metro card is \$2.70 each way. Please meet the tour shepherd near the shoe shine stand at 7:45am. Tour shepherd will depart at 8:00am. You will be on your own returning to the Grand Hyatt.

## 9:00AM-6:00PM

### Self-Schedule Room

Franklin Square



## **SATURDAY, MAY 3**

**9:00AM-10:30AM**

### **Exhibit Hall Opening Reception**

**Independence Foyer**

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**Sponsored by Erasmus Boekhandel and The MediaPreserve**

**9:00AM-1:30PM**

### **Exhibits Open**

**Independence Ballroom A**

---

**10:30AM-12:00PM**

### **A Culture of Collaboration: The FAB Initiative 5th Annual Update**

**Conference Theater**

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

**Collaborative Collection Development for the Getty Research Portal**—Kathleen Salomon, Assistant Director, Getty Research Institute

**New Direction in Web Archiving and Collaborative Partnerships**

**WorldCat Art Discovery Group Catalog: An International Network**—Geert-Jan Koot, Director of the Research Library, Rijksmuseum

**Working Together: Decision Support for Developing Digital Collections**—Carole Ann Fabian, Director, Avery Architectural and Fine Arts Library, Columbia University

#### **Moderators:**

Kathleen Salomon, Assistant Director, Getty Research Institute

Carole Ann Fabian, Director, Avery Architectural and Fine Arts Library, Columbia University

Over the past five years, the Future of Art Bibliography (FAB) Initiative has served as a vehicle to develop collaborative efforts that aim—via discipline-specific open-access projects—to facilitate 21st-century art historical research. The ensuing complementary and collaborative initiatives have been moving toward a shared ideal of making art historical

literature in its many formats accessible to scholars worldwide, facilitating research, and furthermore encouraging a new kind of scholarly engagement with the materials. The politics and diplomacy necessary to engage collaborators and scale such projects will be this year's focus. Common to all of these projects is an urgent need to productively engage institutions both locally and internationally in a dialogue about the focus of current projects that will foster more collaboration and cooperation. Following this thread, the session will conclude by providing time for presentation and discussion of a proposal for a collective tool for "decision-support" that will assist in identifying both overlapping digital projects and lacunae in order to encourage the development of collaborative as well as unique projects that will further FAB's overarching goal for the field.

**10:30AM-12:00PM**

### **Designing an Information Literacy MOOC for Art Students**

**Farragut Square**

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

Tony White, Director, Decker Library, Maryland Institute College of Art

Sue Maberry, Director of the Library and Instructional Technology, Otis College of Art and Design

Jennifer Friedman, Instruction and Research Services Librarian, Ringling College of Art and Design

David Pemberton, Reference and Periodicals Librarian, School of the Visual Arts

Carrie Saarinen, Senior Instructional Designer for Canvas Network, Instructure, Inc.

#### **Moderator:**

Diana Harter, Humanities Department Assistant, Harold B. Lee Library, Brigham Young University

Under the theme of "Power and Agency," this session will focus on inter-institutional collaboration. We don't all have to reinvent the

## SATURDAY, MAY 3

wheel. This session will focus on a case study of an inter-institutional collaboration among the Association of Independent Colleges of Art and Design (AICAD) to create an information literacy MOOC (Massive Open Online Course) for students in art and design. The idea for a MOOC was suggested at the AICAD Library Director's meeting in Pasadena. The initial goal was to provide a MOOC for AICAD students in their first year of study, but also open for anyone to enroll in. Lessons learned from our efforts may have broader impact and importance for other libraries and institutions, and consortia, and may provide a new model for collaboration with regard to library instruction. The MOOC provider Canvas.net expressed interest in the concept and requested a syllabus and course draft by August 2013. The course was broken down into asynchronous modules, and included interactive learning objects, videos, assignments, quizzes, handouts, and an assessment instrument. Modules included: Why is research important; search terms and concept mapping; beyond Google (i.e., databases); All Information Is NOT Created Equal; and Copyright and How to Avoid Plagiarism. In this session AICAD directors and librarians will report on how successful (or not) the MOOC was, recommend improvements, next steps, as well as the discussion of the process of collaboration.

### 10:30AM-12:00PM

#### The Politics of Change: Digital Humanities

##### Lafayette

Sponsored by Statewide California Electronic Library Consortium (SCELC)

##### Speakers:

##### Mapping Cultural Exchange: Strategies for Locating the Narrative in the Digital World—

Dr. Michele Greet, Dept. of History and Art History, George Mason University

##### Partnering for Agency: Empowering Users in the Creative Teaching and Research Process—

Kristina Keogh, Head, Fine Arts Library, Indiana University at Bloomington

##### Hidden from Sight: Exposing Local World War I Collections for a Centennial Exhibition—Kathleen Lonbom, Art, Theater and Dance Librarian

Angela Bonnell, Head of Liaison and Reference Services, Milner Library, Illinois State University

##### Moderator:

John Taormina, Director, Visual Media Center, Duke University

Digital Humanities interprets the cultural and social impact of new media and information technologies—the fundamental components of the new information age—as well as creates and applies these technologies to answer cultural, social, historical, and philological questions, both those traditionally conceived and those only enabled by new technologies.” (UCLA Center for Digital Humanities). Digital Humanities (DH) includes such activities as curating online collections, mining large cultural data sets, data visualization, information retrieval, digital publishing, gaming, multimedia, peer-to-peer collaboration, and GIS and mapping. Visual arts DH projects draw on one or many of these components, as well as incorporating content and methodologies from related humanities, or science and social science, disciplines. In this new collaborative, interdisciplinary digital environment, librarians and visual resources specialists work side-by-side with faculty and students to develop and support DH projects for teaching and research.

This session seeks to highlight the issues and politics of change surrounding the support, development, dissemination, and preservation of DH projects in the arts and humanities.

Panelists will address the issues surrounding the transformational changes brought about by introducing the concepts of Digital Humanities into the arts disciplines empowering new modes of research in the visual arts, intra-institutional collaboration, preservation and access (new technologies, organizational models, collaborative projects), copyright, and scholarly publishing.

**SATURDAY, MAY 3**

**10:30AM-12:00PM**

**Visual Literacy: Putting Guidelines into Practice**

**McPherson Square**

**Sponsored by Washington Art Library Resources Committee (WALRC)**

**Speakers:**

Jennifer Friedman, Instruction and Research Services Librarian, Ringling College of Art & Design

Sarah Carter, Director, Bridwell Art Library, University of Louisville

Carrie McDade, Head Librarian, Lesley University College of Art & Design

Gary Ginther, Fine Arts Librarian, Ohio University

Robin Potter, Media and Cultural Studies Librarian, CUNY-Brooklyn

**Moderator:**

Greg Hatch, Head of Fine Arts and Architecture, J. Willard Marriott Library, University of Utah

In October 2011, the Association of College and Research Libraries (ACRL) published its Visual Literacy Competency Standards for Higher Education. The 10-page document identifies seven standards (modeled on ACRL's own Information Literacy Competency Standards document) and prescribes performance indicators and learning outcomes for students in higher education. However, the task force charged with writing these guidelines did not include faculty, librarians, or the general population in its scope, nor did it offer practical examples of how to apply the standards in real-world situations. The presenters of this session have implemented a wide variety of visual literacy practices which will provide attendees with real-world projects and programs where the ACRL visual literacy guidelines have been put into practice. The presentations will present activities, projects, and ideas and will address appropriate audiences (e.g. academic, museum, art school), financial costs to implement, investment of time, skills required (e.g. video editing, programming, copyright expertise, lesson planning), and correlation to ACRL Visual Literacy Standards and indicators.



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# **SATURDAY, MAY 3**

## **12:00PM-1:00PM**

### **Finance Committee** **Washington Board Room**

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Chair: Tom Riedel

### **Southern California Chapter** **Franklin Square**

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### **Digital Humanities SIG** **Independence Ballroom H**

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Coordinator: John Taormina

### **Southeast Chapter** **Independence Ballroom G**

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### **Ivies + Art and Architecture Group** **Independence Ballroom I**

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Coordinator: William Keller

### **Lunch Break**

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## **12:15PM-1:15PM**

### **Artstor User Group Lunch** **Constitution A**

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Open to all; capacity limited to 200 attendees; first come, first served.

## **1:00PM-2:30PM**

### **Creative Engagement for Advocacy:** **Innovative Partnerships between** **Artists and Librarians** **Bulfinch/Renwick**

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

**The Ar(t)chive: The Intersection of Artists and Archives through Collaborations**—Marcie Farwell, Collections Assistant, Cornell University, and Jessica Rozler, Independent Researcher

**Visiting Artist Lecture Series: An Academic Library, Civic, and Community Partnership to Advocate and Educate about the Arts**—John Burns, Reference Librarian, Dixie State University

**The People's Library: Libraries Designed, Built, and Authored by Community Members**—Mark Strandquist, and Courtney Bowles, Co-directors, The People's Library Project

#### **Moderator:**

John Burns, Reference Librarian, Dixie State University

While artists have used archival and bibliographic materials as inspiration for years, today a growing number of libraries and archives are fostering relationships with artists via artist-in-residency programs, classes, workshops, and exhibitions. This session will discuss three distinctive ways to encourage collaborations between libraries and archives and their constituencies.

## **1:00PM-2:30PM**

### **Picturing Dissent: Documentation of** **Labor Movements' Actions from the** **Late 19th Century to the Present** **Lafayette**

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

**Art and Recreation: The International Garment Workers' Union (ILGWU), Unity House, and Diego Rivera**—Kathryn Dowgiewicz, ILGWU Project Archivist, Kheel Center, Cornell University

**Shooting Back: Labor Portrays Itself and the World (in the Collections of the Tamiment Library and Robert F. Wagner Labor Archives)**—Erika Gottfried, Curator of Nonprint Collections, Tamiment Library/Robert F. Wagner Labor Archives/Abraham Lincoln Brigade Archives, New York University

**Black and White and Red All Over: Bernard Kassoy's McCarthy Era Political Cartoons in the New York Teacher News**—Barb Morley, Digital Archivist, Kheel Center, Cornell University

**Opportunities and Challenges: Collecting and Managing Activists' Photos Available on the Web**—Anna Perricci, Web Archiving Project Librarian, Columbia University

#### **Moderator:**

Elizabeth Berenz, Senior Implementation Manager, Artstor

Art and politics collide in the documentation of the history of the labor movement. Several speakers from Cornell University and New York

## SATURDAY, MAY 3

University will present their special collections of documentary photographs, political cartoons, and labor movement ephemera across a century. An additional speaker from Columbia University who is also a member of the Occupy Wall Street Archives Working Group will present about the work of that group, including how Bulk and the use of Creative Commons licensing helped the working group with the challenges they faced collecting material outside of an institutional setting.

### 1:00PM-2:30PM

#### **Reinventing the Scholarly Collection Catalogue for the Online Age** Conference Theater

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**Sponsored by ARLIS/NA Society Circle**

**Speakers:**

Jennifer Henel, Curatorial Associate,  
Department of Northern Baroque Paintings,  
National Gallery of Art

Nancy Thomas, Senior Deputy Director,  
Los Angeles County Museum of Art

Michele Miller, Registrar and Museum  
Database Specialist, Seattle Art Museum

Nancy Micklewright, Head of Scholarly  
Programs and Publications, Freer and Sackler  
Galleries, Smithsonian Institution

**Moderator:**

Anne Helmreich, Senior Program Officer, Getty  
Foundation

Publishing scholarly collection catalogues is a critical part of a museum's mission. Based on meticulous research, these catalogues make available detailed information about the individual works in a museum's collection, ensuring the contents a place in art history. Yet printed volumes are costly to produce and difficult to update regularly; their potential content often exceeds allotted space. One could say they are like thoroughbred horses confined to stock pens. Digital publishing presents an alternative, and the Getty Foundation's Online Scholarly Catalogue Initiative (OSCI) is helping museums make the transition from printed volumes to multimedia,

web-based publications freely available to anyone with a computer, tablet, or smartphone. The Foundation launched OSCI in 2009 in partnership with the J. Paul Getty Museum and eight other institutions: the Art Institute of Chicago; the Arthur M. Sackler and Freer Gallery of Art; the Los Angeles County Museum of Art; the National Gallery of Art, Washington, D. C.; the San Francisco Museum of Modern Art; the Seattle Art Museum; Tate; and the Walker Art Center. The consortium's goals are to create models for online catalogues that will dramatically increase access to museum collections; make available new, interdisciplinary, up-to-date research; and revolutionize how this research is conducted, presented, and utilized. The panelists will discuss the different approaches taken by their respective institutions to implement this innovative concept.

### 1:00PM-2:30PM

#### **Retooling Art Reference and Information Services: Collaborative Tools, Strategies, and Models** McPherson Square

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

**Speakers:**

Sara Snyder, Information Technology Specialist,  
Archives of American Art

Elizabeth Botten, Archives Specialist, Archives  
of American Art

Kraig Binkowski, Chief Librarian, Yale Center for  
British Art

Elizabeth Morris, Assistant Librarian, Yale  
Center for British Art

Fran Scott, Director of Library Services,  
Georgian Court University

**Moderator:**

Emilee Mathews, Research Librarian for Visual  
Arts, University of California Irvine

In the perennial struggle to improve library collections, policies, and services with rapidly changing user needs, the reference transaction

## SATURDAY, MAY 3

is a powerful encounter that can be mined for data to improve, streamline, and innovate existing practices. The papers below demonstrate ways that each speaker has capitalized on this interaction to make a positive impact on their institution's relationship with its constituency. Elizabeth Botten and Sara Snyder of the Archives of American Art have created an innovative program to improve their institution's digital collections interface. By retooling real-life reference questions into tasks for web-usability testing, they have devised a practical, low-budget methodology that informs the Archives' design and information architecture. This strategy has forged a close collaboration between reference, processing archivists and information technology, and has bolstered the belief that supporting researchers is everyone's job. The Yale Center for British Art's Kraig Binkowski and Elizabeth Morris have created an innovative and powerful reference tool with the creation of comprehensive, object-focused bibliographies for their museum's permanent collections. Culled from contemporary literature and historical documents and created with the collaboration of several museum departments, these tools enhance the on-site and online research experience for both the general public and scholars. Fran Scott, formerly Manager of the Architecture Library and Reference and Instruction Services at the Rensselaer Polytechnic Institute, discusses the successes and challenges of the implementation of a new reference model. Created to be on-call as well as offer tiered service, the objective of this new model was to free up desk time for new projects and the required collaboration of staff and librarians outside of the reference and instruction services department. Together, these papers provide guidance and inspiration to think critically about leveraging and promoting user empowerment in the art library across a broad spectrum of museum, academic, and art and design school libraries serving a wide variety of users and needs.

### 1:30PM-2:30PM

**Exhibits Closed (lunch break)**

**Independence Ballroom A**

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### 1:30PM-2:30PM

**Awards Committee**

**Penn Quarter B**

---

Chair: Rebecca Cooper

### Cataloging Advisory Committee

**Penn Quarter A**

---

Chair: Maria Oldal

### Membership Committee

**Arlington**

---

Chair: Kimberly Detterbeck

### Public Policy Committee

**Washington Board Room**

---

Co-Chairs: Carmen Orth-Alfie and Patrick Tomlin

### 2:30PM-3:30PM

**Cataloging Problems Discussion Group**

**McPherson Square**

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**Moderator:**

Sherman Clarke

The Cataloging Problems Discussion Group, a venerable ARLIS conference tradition, is an informal discussion of cataloging issues such as the Resource Description and Access (RDA) cataloging rules, tagging, NACO, SACO, BIBCO, MARC, and BIBFRAME. Attendees are encouraged to ask questions because "there is no such thing as a dumb question."

### 2:30PM-4:00PM

**Exhibit Hall Reception**

**Independence Foyer**

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**Sponsored by Oxford University Press**

# SATURDAY, MAY 3

2:30PM-4:30PM

## Emerging Technology Forum

Farragut Square

### Sponsored by Smithsonian Libraries

#### Moderator:

Elizabeth Lane, Associate Librarian for Public Services, Frick Art Reference Library, The Frick Collection

The Emerging Technology Forum will showcase ways in which information professionals are using new, free, and/or open-source technologies to make their jobs more efficient, their teaching more effective, or their collections more accessible. Stop by to hear short lighting round presentations and visit technology stations for hands-on demonstrations.

#### 2:45 start time

#### Using Lucidchart as an Interactive Educational

**Tool**—Allana Mayer, Student, McGill University

#### Power Searching Images with Google Image

**Upload and the Jelly**—Kim Collins, Art History Librarian, Emory University

#### Using Tumblr to Promote “Documenting Modern Living: Digitizing the Miller House and Garden Collection”

—Amy Auscherman, Archives Assistant, Indianapolis Museum of Art

#### Enhancing Information Literacy Classes with

**XBox and Kinect Videos**—Nicole Beatty, Arts and Humanities Librarian, Stewart Library, Weber State University

#### 3:30 start time

#### Artsy and the Art Genome Project

—Christine Kuan, Chief Curator & Director of Strategic Partnerships; Matthew Israel, Director of the Art Genome Project; Jessica Backus, Research Manager, Artsy

#### Adapting Old to New: Digital Catalogues

**Raisonné in the Library**—Caitlin Harrington, Researcher, Artifex Press

2:30PM-4:30PM

## Poster Sessions

### Independence Foyer

Take advantage of a 2-hour Poster Session to learn from and interact with presenters covering an array of topics relevant to art librarianship.

TITLES & PRESENTERS (For full Poster descriptions see page 81.)

1. **Pins, Smores, and Doodles: 15 Creative Ways to Use 5 Social Sharing Tools**—Lauren Puzier, Reference and Cataloging Librarian, Sotheby's Institute of Art; Abigail Stambach, College Archivist and Coordinator of Reference Services, The Sage Colleges
2. **Art a la Cart**—Stephanie Frontz, Art Librarian and Head, Art/Music Library, University of Rochester
3. **Why Documenting Political Street Art is Important to the Historical Record**—Carmen Cowick, Graduate Student, CUNY Queens College
4. **Art Unbound: A Cross-Departmental Collaboration to Develop Policies and Procedures for the Self-Submission of Born-Digital MFA Art Theses in the Carolina Digital Repository**—Heather Gendron, Head of the Sloane Art Library, University of North Carolina, Chapel Hill
5. **Everyone's a Winner When We Offer Good Customer Service! Motivating Student Employees with Games**—Amy Trendler, Architecture Librarian, Ball State University
6. **Reflecting on Craft Horizons: Managing and Marketing a Magazine Digitization Project**—Jessica Shaykett, Librarian, American Craft Council



## SATURDAY, MAY 3

7. **E-reader Clinics for Faculty and Staff**—Tina Chan, Reference and Instruction Librarian, State University of New York at Oswego; Andrea Ross, Reference and Instruction Librarian, State University of New York at Oswego; Emily Thompson, Learning Technologies Librarian, State University of New York at Oswego
8. **Graphics Atlas: A Photograph and Print Identification Resource for Libraries, Archives, Museums, Educators, Conservators, and the General Public**—Sona Pastel-Daneshgar, Graduate Student and Photographic Research Intern, University of Wisconsin-Madison and Image Permanence Institute
9. **Teaching with Artists' Books: An Interdisciplinary Approach for the Liberal Arts**—Louise Kulp, Visual Resources Librarian and Curator of Artists' Books Collection, Franklin & Marshall College
10. **#findthosepagodas: Lessons Learned**—Adeane Bregman, Head, Bapst Library, Boston College
11. **Leveraging the Semantic Web: An Exploration of Linked Data**—Dan Moore, Recent Graduate, Independent
12. **Digitizing Ephemera: A Case Study for Research, Strategy, and Implementation of a Digitization Plan for the National Gallery of Art Library's Vertical Files**—Kai Alexis Smith, Adjunct Reference Librarian, CUNY Graduate Center
13. **Slipping the Bonds of Earthly Metadata Schemas: Cataloging the Regis University Santo Collection**—Tom Riedel, Distance Services Librarian & Curator, Santo Collection; Alison Verplaetse, Digital Preservation Specialist, Regis University
14. **Gender and Sexuality in the Fine Arts: A Bibliography in Progress**—Anna-Sophia Zingarelli-Sweet, MLIS Candidate, University of Pittsburgh School of Information Sciences
15. **Mapping the Boston Built Environment: Historypin in the Classroom**—Christine Cavalier, Visual Resources Manager; Victoria Solan, Visiting Lecturer, Tufts University
16. **Art Library as Alternative Gallery**—Tiffany Saulter, Graduate Student, Indiana University, Department of Library Science
17. **Fostering Collaboration: The Minnesota Digital Library and the Digital Public Library of America (One Year Out)**—Greta Bahnemann, Metadata Coordinator, Minnesota Digital Library, University of Minnesota
18. **The Librarian as Parent and Caregiver: An Exploration**—Rebecca K. Friedman, Assistant Librarian, Marquand Library of Art, Princeton University
19. **Seen Obscene: Sexually Explicit Materials in the Library**—Jaye Fishel, Library Work Study, The Banff Centre
20. **Visual Browsing: Graphic Interpretation of Library of Congress Classification**—Greg Hatch, Head of Fine Arts and Architecture, J. Willard Marriott Library, University of Utah
21. **Yours, Mine and Ours: Coordinating Collection Development and Access in the Ivies + Art and Architecture Group Libraries**—Amanda Bowen, Head of Collections, Fine Arts Library, Harvard University; Sandra Brooke, Librarian, Marquand Library of Art and Archaeology, Princeton University; Martha Walker, Architecture Librarian and Coordinator of Collections, Fine Arts Library, Cornell University
22. **Transformative Material Investigations: Partnering with Students and Faculty to Design a Library Exhibition Space**—Kasia Leousis, Architecture and Art Librarian; Robert Spruill, Assistant Professor of Architecture, Auburn University



## SATURDAY, MAY 3

23. **Tactile Texts: Transforming Artist Books to the Online Environment**—  
Jenna Rinalducci, Art & Visual Technology Liaison Librarian, George Mason University; Tricia Mackenzie, Cataloging & Metadata Librarian, George Mason University
24. **Staying Alive!**—Nicole Lovenjak, Graduate Student, Faculty of Information and Media Studies, University of Western Ontario; Daniel Payne, Head, Instructional Services, OCAD University
25. **Introduction to the New Database of Répertoire International d'Iconographie Musicale (RiDIM)**—Jarod Ogier, Associate Editor, Répertoire International d'Iconographie Musicale (RiDIM), Ohio State University (proposed by A. Green)
26. **The Rights and Reproductions Handbook for Cultural Institutions**—Anne M. Young, Manager of Rights and Reproductions, Indianapolis Museum of Art
27. **Surprise! Pop-Up Libraries Where You Least Expect Them**—Jennifer Friedman and Sarah Carter, Instruction + Research Services Librarians, Ringling College of Art + Design
28. **Alt-Text Accommodations for the Art Student**—Gabrielle Reed, Head of Access Services, Massachusetts College of Art & Design (Mass Art)
29. **Fork Ahead: Roadmap of the Migration Adventure at Vanderbilt University**—Chris Strasbaugh, Director of Visual Resources, Vanderbilt University

### 2:30PM-5:30PM

Exhibits Open

Independence Ballroom A

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### 3:00PM-4:00PM

Development Committee

Penn Quarter B

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Chair: Ann Roll

Canada Chapter (Canadian Delegates)

Washington Board Room

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Coordinator: Daniel Payne

Nominating Committee

Arlington

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Chair: Kim Collins

Professional Development Committee

Penn Quarter A

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Chair: Maggie Portis

Graphic Novels SIG

Bulfinch/Renwick

---

Coordinator: Tara Spies Smith

### 4:15PM-5:15PM

Communications and Publications Committee

Penn Quarter A

---

Chair: Amy Lucker

Diversity Committee

Washington Board Room

---

Chair: Patrick Tomlin

International Relations Committee

Arlington

---

Chair: Holly Hatheway

LGBTQ SIG

Penn Quarter B

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Coordinators: Debra Cantrell-Evans and Edward Lukasek

# SATURDAY, MAY 3

## 4:30PM-5:30PM

### All Power to the People: Collecting and Preserving Art of Social Movements Lafayette

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Sponsored by ARLIS/NA Society Circle

#### Speakers:

**Digital Activism: Manifestos and Protest Ephemera in the Library**—Hannah Bennett, Librarian, Princeton University School of Architecture

**Telling the Story of the Lions: A Collaborative, Community-Based Approach to Documenting and Preserving Political Graphics Collections**—Elvia Arroyo-Ramirez, Project Archivist, Center for the Study of Political Graphics (CSPG); Bolton Doub, Project Archivist, Center for the Study of Political Graphics (CSPG)

#### Moderator:

Greta Suiter, Processing Specialist, George Mason University Libraries

Preserving and collection social movements presents myriad challenges for archivists and information professionals. This session pairs a fervent call to action with an exemplary case study. Hannah Bennett of Princeton University will challenge art and architecture libraries to identify, collect, catalog, and preserve the manifestos and ephemeral productions created by today's Design Activists. Tracking and preserving such material is especially difficult since it appears in the fugitive forms of email, microblogs, Wikileaks, social media sites, and so on. Simply recognizing activist productions can be problematic in the digital age, let alone collecting, cataloging and preserving them. They can appear—and disappear— instantaneously; they emerge at points along a network rather than on discrete sheets of paper. This paper will address the vital struggle to curate creative audacity in all its forms for the use of generations to come. A second paper by Elvia Arroyo-Ramirez and Bolton Doub from the Center for the Study of Political Graphics (CSPG) will show how a grassroots archive, independent of a parent institution, was able to successfully establish

long-term relationships with the communities it documents, while providing access to archival collections through grants, public programming, and collaborative projects. The paper will detail examples of CSPG's community-based and inter-institutional collaborative projects, with a particular focus on a current two-year National Historical Publications and Records Commission (NHPRC) grant-funded project to arrange, describe, process, catalog, and partially digitize its entire holdings.

## 4:30PM-5:30PM

### Hidden in Plain Sight: Facilitating Discovery in Material Culture Resource Collections

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#### Bulfinch/Renwick

Sponsored by Washington Art Library Resources Committee (WALRC)

#### Speakers:

**Provenance, Pedigree, and Poverty: Challenging Museumologists' Discourse on Navajo Textile History**—Kathy M'Closkey, Adjunct Associate Professor, University of Windsor (presented by Kathy Edwards)

**Indigenous Visual Culture at OCAD University Library: Diffusing the Discourses of Power**—Daniel Payne, Head Instructional Services, Dorothy H. Hoover Library, OCAD University

#### Moderator:

Kathy Edwards, Research & Collection Development Librarian, Gunnin Architecture Library, Clemson University

This session will discuss ways in which libraries can facilitate discovery of unknown primary and secondary resources relevant to research in indigenous material culture collections. In 1996, the Heard Museum (Phoenix, AZ) sponsored the symposium and exhibition "Inventing the Southwest: The Fred Harvey Company and Native American Art." Founded in 1876, the Company managed the restaurants and dining cars for the Santa Fe Railroad. A publication featuring essays from 20 contributors accompanied the

## SATURDAY, MAY 3

show. Although 60% of the papers dealt with important stakeholders involved with marketing Native American collectibles, none of the authors accessed information from the Company's Indian Department ledger books containing thousands of entries related to the purchase and disposition of Native American creations acquired after 1900. Yet these primary documents were housed directly above the symposium's location—in the Museum's library. Can post-colonial voices be heard within an institutional forum founded in a colonial past? Michel Foucault's *Archaeology of Knowledge (L'archéologie du savoir, 1969)* offers an indictment of hegemonic environments constructed by institutions that use codified discursive practices to arbitrarily impose a hierarchical order onto the world of knowledge based on values, norms and assumptions unique to their own cultural vantage point. For libraries using subject classification schemes such as the Library of Congress system, criticisms of this nature seem deeply provoking. Concerns of this nature became prescient at OCAD University with the introduction of the Indigenous Visual Culture (INVC) program, a degree stream that offers either major or minor courses of study. Founded by the university's School of Interdisciplinary Studies, the INVC curriculum encompasses courses from all three OCAD U faculties of Art, Design and Liberal Arts & Sciences. In addition to new course offerings, each faculty has revised selected pre-existing courses to include components of aboriginal ways of understanding and knowing, leading to a meaningful integration of course objectives where indigenous perspectives permeate all aspects of the university's curriculum.

### 4:30PM-5:30PM

#### Preserving Civic Heritage

##### McPherson Square

Sponsored by Washington Art Library Resources Committee (WALRC)

#### Speakers:

**Partners in Preservation: Documenting the Nation's Oldest City**—Tom Caswell, University Librarian, University of Florida

#### **Documenting a City's Past, Present, and Future: or, How a University Library Can Work with Local Civic Entities to Preserve and Protect the Built and Planned Environment**—Viveca

Pattison Robichaud, Visiting Librarian, University of Notre Dame; Jennifer Parker, Associate Librarian, University of Notre Dame

#### **Moderator:**

Courtney Baron, MLIS Student, Valdosta State University

Tom Caswell will present about "Unearthing St. Augustine's Colonial Heritage," a federally funded collaborative project which draws together four different repositories of hidden and fragile archival material which have been previously inaccessible to researchers worldwide and is now freely available in an open source database. By partnering both public and private institutions, this initiative digitally preserves and provides access to thousands of maps, drawings, photographs, and documents which help in telling St. Augustine's unique "story" as the United States' oldest city on a global scale. Among the important archival items to be "unearthed," which date from the 16th century to the present, include maps and overlays of the city, architectural drawings of historic structures, Spanish and British colonial government documents, as well as records, photographs, and site summaries from key archaeological excavations. Viveca Pattison Robichaud and Jennifer Parker will speak about a project to create an online resource to study past, present and future architecture in the city of South Bend, produced by the Hesburgh Libraries of Notre Dame's Architecture Library and South Bend's Center for History and the Historic Preservation Commission of South Bend and St. Joseph's County. This resource is intended to provide access to historic architecture that has been demolished, historic architecture and historic districts that currently exist which we have documentation and/or blueprints of, and student proposals for the revitalization of undeveloped urban districts and locations within the city. This project includes creating a preservation plan for the blueprints, maps, and photographs, a digitization plan, and a catalog of the historic blueprint collection.

# SATURDAY, MAY 3

**4:30PM-5:30PM**

## **Professional Trajectories: Career Paths and Leadership Training**

**Conference Theater**

**Sponsored by ARLIS/NA Society Circle**

**Speakers:**

**Ask Not What Your Profession Can Do For You: Surveying Art Librarian Career Paths and Attitude**—Eamon Tewell, Reference and Instruction Librarian, Long Island University, Brooklyn

**The Problem with Leadership Training for Librarians**—Rachel Resnick, Librarian, Massachusetts College of Art and Design

**Moderator:**

Alison Huftalen, Head Librarian, Toledo Museum of Art

As many can attest, the path one takes to art librarianship is not always a direct route with clear goals and strategies. Additionally, once in the profession, support for development in leadership skills is often lacking. Eamon Tewell from Long Island University, Brooklyn, will present the results of an international survey of art librarians' motivations for selecting the field, as well as their educational backgrounds, previous and current employment, and advice for graduate students and prospective librarians seeking to enter the profession. The survey results, accompanied by illustrative quotes from respondents and charts to visualize the data, will be reviewed and critically evaluated. Attendees will learn more about the demographics and career paths in the profession as voiced by respondents in two dozen countries, and be able to identify core values of art librarianship expressed of, by, and for the profession. Rachel Resnik from the Massachusetts College of Art and Design will examine the scarce opportunities for art librarians to hone their leadership skills. Librarians need to be savvy negotiators, excellent bridge builders, and creative agents of change. For the sake of their careers and the Society, ARLIS/NA members need to become power brokers within their institutions. The presentation will investigate why a profession

that is traditionally so effective and proactive in training is failing to satisfactorily provide training opportunities in regards to leadership.

SPECIAL  
EVENT

**6:00PM-10:00PM**

## **Convocation and Reception**

**Library of Congress**

**Sponsored by ProQuest, Library of Congress, National Museum of Women in the Arts, and Chapters of ARLIS/NA**

The 1897 Thomas Jefferson Building of the Library of Congress will be the site of the 2014 Convocation and Reception for ARLIS/NA attendees. The distinguished National Public Radio (NPR) correspondent Susan Stamberg will be our Convocation speaker; the theme of her talk is "Art Will Save the World." Following the Convocation, attendees can mingle with cocktails and appetizers in the stunningly beautiful Great Hall, and will be able to see current exhibitions: *Thomas Jefferson's Library; A Thousand Years of the Persian Book*; and *Exploring the Early Americas*. The Main Reading Room will be open so that all may visit this magnificent working room. Main Reading room staff will be on hand to discuss the workings, architecture, and grandeur of this majestic space.

A coat check will be available, but please limit large bags or satchels. You must wear your conference nametag for entry to the building.

**Transportation:** Transportation will be by Metro's Blue and Orange line from Metro Center to the Capitol South Station. The Smartrip Metro fare is \$1.70 each way. Paper Metro card is \$2.70 each way. You can also take a cab to the Jefferson Building; Metro buses are not allowed to drive up Independence Avenue past the Capitol. The Jefferson Building is one block north from the Capitol South station. Enter the building through the lower-level "Carriage entrance" on First Street, SE.

# Visit Oxford University Press at booth #26

to find out more about our resources for Art Libraries

## Online Resources

On the Oxford Art Online Platform ([www.oxfordartonline.com](http://www.oxfordartonline.com)):



### Grove Art Online

The foremost scholarly art encyclopedia, Grove features

articles on topics as varied as Fauvism and Frida Kahlo.

#### Key Features:

- 45,000 signed articles
- More than 6,000 searchable images, plus 40,000 editorially-selected image links to museums and galleries around the world
- Updated 3 times a year



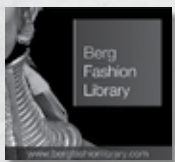
### Benedit Dictionary of Artist

One of the most comprehensive

resources for artist biographies, Benedit provides global scope on artist in a wide range of media, including coverage of lesser known artists.

#### Key Features:

- Nearly 170,000 biographical entries
- Images of artists' signatures, monograms, and stamps of sale
- Historical auction record, and lists of museum holdings
- Updated 3 times a year



### Berg Fashion Library

[www.bergfashionlibrary.com](http://www.bergfashionlibrary.com)

The first comprehensive, online reference work to explore all aspects of dress and fashion globally.

#### Key Features:

- Full text of the 10-volume Encyclopedia of World Dress and Fashion
- Thousands of images
- Over 65 fashion e-books and additional reference works
- New and revised content added in regular updates

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Digital resources from Oxford offer a range of key features free-of-charge to support usage within libraries and museums. Depending on the resource, these include MARC records, COUNTER compliant usage statistics, OpenURL compliance, remote access, promotional tools, training material, and technical support. Contact us at [library.marketing@oup.com](mailto:library.marketing@oup.com) to find out more!

For more information, to set-up a free trial, or get pricing information for your institution stop by the OUP booth or contact us at [library.sales@oup.com](mailto:library.sales@oup.com) or by phone at **1.800.624.0153**.

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## **SUNDAY, MAY 4**

### **7:00AM-6:30PM**

**Registration & Hospitality Desk Open**  
McPherson Square

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### **8:00AM-6:00PM**

**Self-Schedule Room**  
**Independence F**

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To reserve Self-Schedule Room, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

### **8:00AM-9:00AM**

**Architecture Section**  
**Arlington**

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Moderator: Jesse Vestermark

### **Cataloging Section**

**Penn Quarter B**

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Moderator: Tamara Fultz

### **Reference and Information Services Section**

**Conference Theater**

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Moderator: Emilee Mathews

### **Art Library Students and New ARLIS Professionals (ArLiSNAP)**

**Penn Quarter A**

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Moderator: Stephanie Grimm

Join ArLiSNAP to discuss issues of relevance to art library students and new professionals, including all of the latest developments and ongoing projects from the group and our members.

### **Harvard Librarians Meeting (by invitation only)**

**Washington Board Room**

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Coordinator: Shalimar Fojas White

### **8:00AM-2:00PM**

**Self-Schedule Room**  
**Franklin Square**

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### **9:00AM-9:15AM**

**Avery User Group**  
**Arlington**

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Coordinator: Ted Goodman

A brief meeting at the conclusion of the Architecture Section meeting.

### **9:00AM-11:00AM**

**Exhibits Open**  
**Independence Ballroom A**

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### **9:15AM-10:45AM**

**Collaborating to Achieve**  
**Conference Theater**

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

**Reaching Across the Aisle: The Library as Bridge Between Science and Art**—Shannon Marie Robinson, Fine Arts Liaison Librarian, Denison University

**Dr. Strangetune, or, How I Learned to Stop Worrying and Love the Merge**—Ann Lindell, Head, Architecture & Fine Arts Library, University of Florida

**Ask the People, Serve the People: A Collaborative Assessment Project at UCLA**—Allison Benedetti, Librarian for Advanced Research and Engagement, UCLA Library

#### **Moderator:**

Lyndsay Bratton, Kress Fellow in Art Librarianship, Yale University

Collaboration in higher education is becoming increasingly crucial with ever-increasing demands on resources and widening ranges of expertise. As a result, academic libraries are becoming more enterprising by finding new ways to collaborate more effectively and creatively. The three presenters in this session all faced different challenges where collaboration provided an effective means for successful innovation. Ann Lindell, at the University of Florida, will discuss the



## SUNDAY, MAY 4

decision that was made to close the Music Library facility and merge its collections and professional staff with the Architecture & Fine Arts Library. This change involved many departments and multiple facilities. Her session will address the topics of advocacy and communication during times of change, patron activism, and strategies for managing expectations both internal and external. Allison Benedetti will discuss how renovated space at the UCLA Library resulted in bringing in users from diverse subject areas. A team of librarians launched a multi-modal assessment project in order to better understand the complex needs of varying disciplines and students and to be proactive in addressing and scaling responses to newly arising challenges. The initiative provides an opportunity to collaborate with colleagues on campus to promote this project and guide it through to implementation. Shannon Robinson, a fine art liaison librarian at Denison University, will discuss how she and a science liaison librarian are implementing intra-institutional collaborative activities between science and art faculty members to support the

STEAM movement, which champions adding Art to Science, Technology, Engineering, and Math (STEM) education. Successes, failures, and future efforts will be addressed, reflecting on how librarians can foster the STEM to STEAM movement at their institutions.

**9:15AM-10:45AM**

**New Voices in the Profession**

**Penn Quarter B**

**Sponsored by ARLIS/NA Society Circle**

**Speakers:**

**The Politics of Distributed Learning: Outcomes of the Art+Feminism Wikipedia Edit-a-thon 2014**—Siân Evans, Shared Shelf Implementation Manager, Artstor, and Jacqueline Mabey, The office of failed projects

**Teaching the Hipsters: Incorporating Art and Politics into Creative Library Instruction**—Diana Harter, Humanities Department Assistant, Brigham Young University

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LIBRARIES

ARCHITECTURE LIBRARY • ART LIBRARY  
MICHELLE SMITH PERFORMING ARTS LIBRARY  
in the Clarice Smith Performing Arts Center

## SUNDAY, MAY 4

**Artists' Books DC: Developing Access, Promoting Research and Fostering Community from Outside the Library**—Michelle Strizever, Archivist, SEARCH, Inc.

**Gerd Muehsam Award Winner: Digital Facsimiles and the Modern Viewer: Medieval Manuscripts and Archival Practice in the Age of New Media**—Jasmine Burns, MLIS Candidate and Digitization Assistant, University of Wisconsin-Milwaukee

Returning for an eighth year, the New Voices in the Profession panel provides new art librarianship and visual resources professionals the opportunity to present topics from exceptional coursework, such as a master's thesis, or topics with which they are engaged early in their professional life. New professionals are defined as either students in MLIS or Master's programs leading to a career in librarianship or visual resources, or those five years post-Master's level study. For many, this is their first professional speaking engagement. This panel began at the ARLIS/NA 2006 conference in Banff and has received wide attention and praise since. Topics presented reveal new ideas, as well as different ways of thinking about established concepts, and give the conference attendees a glimpse of the academic interests and current discourses of the newest ARLIS/NA members. The New Voices session is organized by the Professional Development Committee, ArLISNAP, and the Gerd Muehsam Award Committee.

### 9:15AM-10:45AM

**Of, By, For the Artist: The Library as Venue for Student Creativity**  
Farragut Square

**Sponsored by Washington Art Library Resources Committee (WALRC)**

#### **Speakers:**

Gary Ginther, Fine Arts Librarian, Frederick & Kazuko Harris Arts Collection, Ohio University

Judy Donovan, Art Librarian, Honickman Art Library, The Barnes Foundation

Jamie Lausch Vander Broek, Learning Librarian/ Exhibits and Programming Librarian, University of Michigan

Amanda H. Brown, Special Collections Instruction Librarian, University of Colorado Boulder Libraries

Megan Lotts, Art Librarian, Rutgers, the State University of New Jersey

Jill E. Luedke, Reference & Instruction Librarian, Art Subject Specialist/German Studies, Temple University Libraries

#### **Moderator:**

Annette Haines, Art & Design Field Librarian, Art, Architecture & Engineering Library, University of Michigan

One of our primary goals as librarians is to stimulate and engage people with our services and collections toward furthering creative and scholarly work. Traditionally we do this through library instruction, exhibits, and hosting events. One of the distinct challenges art librarians face is getting studio artists and designers through our doors. The work of an art history scholar seems more adapted to the scholarly atmosphere of quiet book stacks, but for many reasons the studio artist or designer, particularly the undergraduate student, is less inclined toward engaging with libraries. One recent phenomenon in the library world involves empowering users by giving them opportunities to shape their libraries collections through patron-driven acquisitions. This panel session will explore ways in which art librarians use similar strategies of engagement to empower artists. Panelists will present the innovative means they have used to interact and connect with studio artists by tapping into their creative nature and empowering them to contribute their energy and unique talents toward transforming library spaces. Librarians are not just opening up the library as exhibition areas, but getting students to engage with the collections and spaces by curating exhibits from library collections, displaying library materials in conjunction with their own art and design, and using their design talents to enliven library environments. Panelists will discuss their experiences working with students, the problems they may have encountered, and ways in which librarians can encourage creative student involvement with the library to the benefit of all parties.



## SUNDAY, MAY 4

**9:15AM-10:45AM**

### **The Politics of Digitization: Populist Projects and the Loss of Information** McPherson Square

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**Sponsored by Washington Art Library Resources Committee (WALRC)**

**Speakers:**

Deborah Kempe, Chief of Collections Management & Access, Frick Art Reference Library

Billy Parrott, Managing Librarian, The Picture Collection, New York Public Library

Patricia Fidler, Editor, Art and Architecture, Yale University Press

**Moderator:**

Clayton Kirking, Chief, Art Information Resources, New York Public Library

As an engorged wave of digitization washes over the library and information landscape, some in the profession find that they have weathered this tempest before. The rush to produce microfilm and discard paper originals that senior librarians experienced in the 1970s and 1980s produced an enormous amount of film and sometimes created significant voids in physical print collections.

The last 10 years have seen an enormous rise in the popular mandate to digitize. This, coupled with the limitations posed within the disciplines of Art History, Architectural History, and Design History, i.e., images, has resulted in a generalized stall of the process, especially when compared to other fields, e.g., fiction and the sciences.

This "anomaly" in the field raises questions about priorities: What gets digitized and what does not? What is digitally sexy? What gets left behind? This session, prompted in part by the colloquium "From Wunderkammer to eResources: Promoting Art Information Across Borders in the 21st Century," held in Berlin June 13-14, 2013, will continue discussions begun there and open the conversation to larger representation of the art library community. The session will address three primary topics: initiatives engaged in the creation of high-quality digital publications in the arts, such as catalogues raisonnés and exhibition

catalogs; priorities for electronic publishing among academic presses; and, the little discussed subject of collections that are at the virtual bottom of the digitization hit list. The underlying intents here are to take the metaphorical temperature of the level of digitization in the Arts, to begin to more generally assert pressure upon the publishing industry to address the needs of the above fields, and to more aggressively identify collections that are recognized by the Society as important art historical resources collections that are at the virtual bottom of the digitization hit list.

**9:15AM-10:45AM**

### **The Politics of Diversity in the Art Library Profession** Lafayette

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**Sponsored by ARLIS/NA Society Circle**

**Speakers:**

Charlene Maxey Harris, Associate Professor, University of Nebraska-Lincoln

Mark Pompelia, Visual Resources Librarian, Fleet Library, Rhode Island School of Design

Jina Park, Archive Assistant at Fairchild Archive & Library, Condé Nast

**Moderators:**

Elvia Arroyo-Ramirez, Project Archivist, Center for the Study of Political Graphics

Kai Alexis Smith, Adjunct Reference Librarian at the City University of New York (CUNY) Graduate Center

Enrollment in arts programs are changing and slowly so are the faces of the art library profession. New art library professionals entering the field are more diverse than ever. According to the National Center for Education Statistics (NCES) from 2007-2018, enrollment of Hispanic/Latinos in institutions of higher learning will increase by 38% and projections include 32% for American Indian/Alaska natives, 29% for Asian/Pacific Islanders and 26% for African Americans or Blacks. In the National Endowment for the Arts 2008 Survey of Public Participation in the Arts, about 26% of non-Hispanic whites, 15% of Hispanics,

## SUNDAY, MAY 4

12% of African Americans, and 23% of adults in other racial/ethnic categories (largely Asian Americans and Native Americans) visited an art museum or gallery in that year. With this increase will the staff become more blended to serve the more diverse population in art libraries? What about Lesbian, Gay, Bisexual, and Transgender (LGBT) students and professional staff? Are they represented in the art library profession? In 2012, the American Library Association (ALA) Demographic survey indicated that approximately 11.3% of all Library and Information Science (LIS) graduates claim minority status, while a 2009-2010 study showed that the total minority representation of "credentialed" librarians was 12.1%. A 2009 ARL report indicates that minorities represent 14.1% of professionals working in research libraries. What percentage pursued the art librarian track? What about the early minority art librarian pioneers? What was it like for them to break into the field? This session topic will address the history of diversity in the art library profession as well as new diversity initiatives.

SPECIAL  
EVENT

### 11:00AM-12:30PM

#### Membership Brunch Constitution Ballroom

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Sponsored by Artstor

#### Speaker sponsored by National Museum of Women in the Arts

Prominent Washington, D.C. architectural historian and author of *Best Addresses and Washington Sculpture*, James M. Goode, will talk about his latest project on historic homes of Washington. Fee: \$25. Mimosa and Bloody Mary cash bar.

SPECIAL  
EVENT

### 12:45PM-1:45PM

#### Membership Meeting Constitution Ballroom

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Please join your colleagues at the annual membership meeting and show your support as the new officers of the Executive Board take office. The meeting will feature updates on Society activities, a financial report, a preview of the 2015 conference in Fort Worth, Texas, a forum for discussion, and much more.

### 1:45PM-5:45PM

#### Exhibits Open Independence Ballroom A

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### 2:00PM-3:00PM

#### Academic Division Conference Theater

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Moderator: Nedda Ahmed

#### Art and Design School Division Penn Quarter A

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Co-Moderators: Kimberly Detterbeck and  
Claire Gunning

#### Art Discovery Group Catalogue/ Artlibraries.net Open Discussion Franklin Square

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#### Reception sponsored by OCLC

Coordinator: Artlibraries.net International  
Committee

#### Museum Division Lafayette

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Moderator: Alison Hausladen

#### Visual Resources Division Penn Quarter B

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Moderator: Annie Sollinger

### 3:00PM-6:00PM

#### Artlibraries.net International Committee Franklin Square

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By invitation only.

# SUNDAY, MAY 4 3:15PM-4:15PM

## Activist Access and Outreach in Book Arts Lafayette

Sponsored by George Mason University Libraries

### Speakers:

**Artists' Books as Catalysts for Ecological Transformation**—Mo Dawley, Art and Drama Librarian and Senior Librarian at Carnegie Mellon University

**Power of the Arts to Speak: The Al-Mutanabbi Street Starts Here Project at Indiana University – Purdue University Indianapolis (IUPUI)**—Sonja Staum-Kuniej, Director, Herron Art Library, Indiana University–Purdue University Indianapolis

**Artists' Books and Zines on Wheels: How Read/Write Library Promotes Our Non-Circulating Collection**—Amanda Meeks, Chicago Read/Write Library and Chicago School of Professional Psychology

### Moderator:

Michelle Strizever, Archivist, SEARCH, Inc.

Artists' books are inherently radical, political objects, transforming expectations of what a book can be. Book art collections also challenge accepted bibliographic standards and subvert conventional systems of access, reference, and preservation. As librarians build and provide access to book art collections, they may also take on the subversiveness of their acquisitions. This panel will explore the ways that librarians are practicing activist collection development, access, and outreach strategies for artists' books. It will ask: How are librarians and curators honoring, encouraging, and building upon the radicalism of their collections? An exploration of BiblioTrek, a cargo bike that provides access to books and zines through pop-up events, a view into the collaborative, interactive, and cross-cultural Al-Mutanabbi Street Starts Here Project, and a discussion on artists' books as the impetus for political and environmental change will lead this conversation.

# Your one-stop art source

Looking for art books, exhibition catalogs, e-books, e-journals and more from the Baltic Sea to the Yellow Sea? Tell us your requirements and budget, we will do the rest! Visit **East View** in the book exhibit hall (TT53) for details about **Art Approval Plans**.

Also ask about **Chinese Cultural Relics**, the new English-language quarterly on Chinese archaeology and cultural history.



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# SUNDAY, MAY 4

**3:15PM-4:15PM**

## **Empowerment by Design: Academic Libraries as Laboratories for Innovation**

**Farragut Square**

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**Sponsored by ARLIS/NA Society Circle**

### **Speakers:**

**Library as Laboratory: A New Role in a Changing Landscape**—Rebecca Price, Architecture, Urban Planning and Visual Resources Librarian, University of Michigan

### **Serving the Studio through Innovative**

**Services**—Patricia Kosco Cossard, Research Commons Librarian, University of Maryland

### **Moderator:**

Cathryn Ziefle, Librarian, Woodbury University

Changes in academia and the museum world, driven to a large extent by a focus on budget and measurable outcomes, are requiring libraries to redefine their mission, their purposes, and their services. Many point to the increasing number of resources available online and suggest that the so-called traditional library is losing relevancy. Librarians know this to be false, but also understand that the necessary response requires a new approach to services the library can offer. An emerging model for a repositioning of the library is that of the laboratory. Students and researchers need a place for active learning, for creating, for making, and for collaboration. Our administrators call upon us to envision a new library that provides for these activities. We are asked to develop new collections (e.g., Materials Collections), to imagine new spaces (e.g., media conversion centers, technology-rich workspaces), and to provide new services (e.g., 3-D modeling). The library is perfectly positioned to be an open laboratory for researchers and students; the resources and experts are available and the place is a neutral zone for creativity and learning. How can we embrace this new role and anticipate accompanying expectations? What are the steps necessary to move into this arena? How does the library maintain its current role fostering

the research and scholarship of the individual scholar, while also addressing the needs of the collaborative group? How can you engage students and faculty in collection development? This session will frame the discussion about ways to create library services that better serve a variety of learning communities in the arts by presenting two distinctive approaches.

SPECIAL  
EVENT

**4:15PM-5:45PM**

## **Exhibit Hall Closing Reception and Silent Auction**

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### **Independence GHI**

### **Reception sponsored by Christie's + Christie's Education, Innovative, Fine Art Connoisseur, and East View Information Services**

Come enjoy a glass of wine while you put in your final bid for that item you've been coveting all weekend. Generously given by ARLIS/NA members, chapters, and vendors, fabulous donations of handcrafted items, books, gift cards, jewelry, photographic prints, and paintings will be on display Sunday. Auction bidding begins at 9:00 am and ends at 5:30 pm.

**4:30PM-5:30PM**

## **New England Chapter**

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### **Farragut Square**

SPECIAL  
EVENT

**5:45PM-6:15PM**

### **Yoga**

### **McPherson Square**

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Stretch with your ARLIS/NA colleagues and enjoy an energizing yoga practice lead by Deborah Ultan Boudewyns. Wear your yoga best and head to dinner with the group after this practice!

# MONDAY, MAY 5

**7:00AM-2:30PM**

**Registration & Hospitality Desk Open**  
**McPherson Square**

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**8:00AM-9:00AM**

**Self-Schedule Room**

**Franklin Square**

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To reserve Self-Schedule Room, please sign-up on the list provided outside the room door and post the announcement of your meeting on the bulletin board at the Registration/Hospitality Desk.

**8:00AM-12:00PM**

**The Art + Politics of Contributing to Wikipedia**

**Farragut Square**

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**Instructors:**

Sara Snyder, Information Technology Specialist,  
Archives of American Art

Dominic McDevitt-Parks, Wikimedia DC,  
National Archives and Records Administration

When the results of a web search on nearly any topic include a Wikipedia page, frequently as the number one result, how can institutions ensure that their digital resources remain relevant? Organizations like libraries, archives, and museums continue to share their collections and expertise online, but many struggle with questions about how they can provide greater context and reach broader audiences. How should they understand and relate to Wikipedia, the free online encyclopedia, and the online community of volunteers that crowdsource its contents? To begin addressing these questions, an increasing number of organizations around the globe—including the Smithsonian Institution and the National Archives and Records Administration—have begun partnering with the Wikipedia online community, working together to improve encyclopedia entries relating to their collections. This workshop will introduce participants to



the world behind Wikipedia: the community of volunteers who create and edit articles, and who protect the site against vandalism and copyright violations. With hands-on training and lots of interactivity, participants will gain 21st-century information literacy skills and technical skills that they will immediately be able to put into practice. They will also have the chance to form valuable new interpersonal connections among the network of librarians, archivists, and cultural professionals who are also Wikipedia contributors. **Maximum Participants: 30. Fee: \$50.**

**8:00AM-12:00PM**

**World War II Provenance Research:  
Methods and Resources**  
**Archives of American Art**

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**Sponsored by Washington Art Library Resources  
Committee (WALRC)**

**Instructors:**

Nancy H. Yeide, Head, Department of Curatorial Records, National Gallery of Art Victoria Reed, Sadler Curator for Provenance, Museum of Fine Arts, Boston

Chris Naylor, Director of Textual Records,  
Research Services, National Archives and  
Records Administration

Megan Lewis, Reference Librarian, Library and  
Archives, United States Holocaust Memorial  
Museum

Marisa Bourgoïn, Richard Manoogian Chief of  
Reference Services, Archives of American Art,  
Smithsonian Institution

Barbara Aikens, Chief, Collections Processing,  
Archives of American Art, Smithsonian  
Institution

Directed by Nancy H. Yeide (Head, Department of Curatorial Records, National Gallery of Art), this workshop will provide introductory training in provenance research methods and resources related to art and other cultural property looted during the Nazi era in Germany and surrounding



## MONDAY, MAY 5

countries. The workshop will be tailored to meet the needs of art librarians and archivists, and will present practical and specific information regarding a broad range of provenance research resources, including online sources such as the Einsatzstab Reichsleiter Rosenberg (ERR) and the Munich Central Collecting Point databases. Key archival collections, including those held by the American Archives of Art, the United States Holocaust Memorial Museum, and the National Archives and Records Administration (NARA), will also be discussed. Case studies will be presented to help illustrate the complexities of researching provenance between 1933 and 1945. Each workshop participant will receive a copy of *Nancy Yeide's Beyond the Dreams of Avarice: The Hermann Goering Collection*, compliments of the Monuments Men Foundation for the Preservation of Art and Robert M. Edsel. **Maximum Participants: 40. Fee: \$65 (includes book).**

**Transportation:** Attendees are responsible for their own transportation to/from the workshop location, which is 0.2 miles from the Grand Hyatt hotel. Walking and taxi are both viable options. Specific instructions (including maps) will be provided via e-mail to those who registered for this workshop. If you have questions, please ask at Registration/Hospitality Desk.

### 8:45AM-4:30PM

TOUR

#### Library of Congress Packard Campus for Audio-Visual Conservation

We are excited to provide a unique opportunity for ARLISians: Library of Congress's Packard Campus for the National Audio-Visual Conservation Center in Culpeper, Virginia. Located 90 minutes from D.C., the tour will be an in-depth, behind-the-scenes look at this state-of-the-art Audio-Visual Conservation center. At the Packard Campus the Library of Congress acquires, preserves and provides access to the world's largest and most comprehensive collection of films, television programs, radio broadcasts, and sound recordings. The tour of the campus will include the cold storage vaults, the robots that facilitate the video digitization, massive data

storage facilities, and the conservation labs. A 206-seat theater houses a state-of-the-art projection booth capable of showing everything from nitrate film to modern digital cinema. Box lunches will be served at the Packard Campus. **Maximum Participants: 25. Fee: \$75, includes lunch.**

**Accessibility:** All participants will be on their feet (walking /standing) for the duration of the tour.

**Transportation:** Transportation will be by bus. Loading and unloading takes place at the hotel's 10th Street NW entrance, on 10th Street NW between H Street NW and G Street NW. The bus for this tour will leave at 8:45am. Please meet the tour shepherd near the 10th street hotel entrance 15 minutes prior to departure.

### 9:00AM-10:00AM

#### CPAC Debrief Meeting Penn Quarter A

### 9:00AM-12:00PM

#### Artlibraries.net International Committee Meeting Franklin Square

By invitation only.

### 9:00AM-12:00PM

TOUR

#### Federal Reserve Board Art Collection and the Diplomatic Reception Rooms at the Department of State

**Please note: Social Security Numbers will be collected ahead of the conference due to Homeland Security regulations.** Once registered, you will be contacted by phone to securely capture this information. Thank you for your compliance. Attendees will travel to two government institutions to view their fine and decorative art collections. Participants will begin the tour at the Federal Reserve Board where participants will learn about the architectural history of the Marriner S. Eccles building, the Fine Arts Program, and will view highlights from



# MONDAY, MAY 5

the art collection. The Fine Arts Program has organized more than 150 special exhibitions to highlight individual artists, art movements, and thematic trends. The Federal Reserve Board's Fine Arts Program was established in 1975 by former Chairman Arthur F. Burns in response to a White House directive encouraging federal partnership with the arts. The Board's growing collection consists of more than 1,000 works of art, including drawings, paintings, photographs, prints, and sculptures. No government funds are used to purchase art. All of the works have been either donated or purchased with funds given by private citizens expressly for the purpose of art acquisition. The next stop will be across the street at the Diplomatic Reception Rooms of the Department of State, which are used for official functions hosted by the Secretary of State and other government officials. The Diplomatic Rooms hold a premier collection of early 18th- and 19th-century American furniture, paintings and decorative arts, reputed to be one of the top 10 collections from the time of our country's founding and of its formative years. The museum-caliber collection boasts more than 5,000 objects from the period of 1750-1825. Participants will be treated to a tour of the rooms and their objects. Please note: Participants on this tour will travel by bus to The Federal Reserve Board and to the Diplomatic Rooms at the Department of State. Costs associated with this tour cover bus transportation. On Friday, May 2 a tour of the Diplomatic Rooms of the Department of State will be offered, however, participants will take Metro, and will walk approximately ½ mile to/from the Department of State. Because no transportation is being furnished for the May 2 tour, participants will only need to pay for Metro transportation. No Social Security numbers will be collected for the May 2 tour. **Maximum Participants: 20. Fee: \$25.**

**Accessibility:** Walking and standing.

**Transportation:** Transportation via bus. The bus for this tour will leave at 8:45am. Please meet the tour shepherd near the 10th street hotel entrance 15 minutes prior to departure.

## 9:00AM-6:00PM

TOUR

### Classic and Modern: Mount Vernon and the Pope-Leighey House

George Washington's Mount Vernon and Woodlawn Plantation (which contains Frank Lloyd Wright's Pope-Leighey House) will be a treat for history, decorative arts, and architecture buffs. The tour begins at Woodlawn Plantation, which was originally part of Mount Vernon. In 1799 George Washington gave the site to his nephew Lawrence Lewis and Lewis' new bride, Eleanor "Nelly" Parke Custis, Martha Washington's granddaughter. The newly married couple built the Georgian/Federal house, which was designed by William Thornton, architect of the U.S. Capitol. The first site operated by the National Trust, Woodlawn Plantation has operated as a historic house museum since 1949. Built in 1940, the Pope-Leighey House is a Usonian home, one of Frank Lloyd Wright's homes for the common man. Commissioned by a journalist and built in nearby Falls Church, the house was given to the National Trust and moved to Woodlawn Plantation to avoid the expansion path of Highway 66. There will be a guided tour of both the Plantation and the Pope-Leighey House, the latter focusing on the architectural elements of the house. The group will then travel to Mount Vernon where guests can visit Washington's Tomb, the gardens and restored landscapes, and the education center. The group will eat lunch on their own in Mt. Vernon's food court. At 3pm there will be a docent-led tour of the mansion and its grounds for participants. **Maximum Participants: 60. Fee: \$75.**

**Accessibility:** All participants will be walking or standing for the duration of the tour. There are stairs, ramps, and elevators, and limited seating in galleries. There are benches at Mt. Vernon in outside locations.

**Transportation:** Transportation will be by bus. Loading and unloading takes place at the hotel's 10th Street NW entrance, on 10th Street NW between H Street NW and G Street NW. Please meet the tour shepherd near the 10th street hotel entrance 15 minutes prior to departure.

# MONDAY, MAY 5

9:30AM-12:00PM

TOUR

## A Capitol Tour

The tour of the Capitol Building includes areas that are not part of the standard Capitol tour. Highlights include the recently restored Brumidi Corridors, Old Senate Chamber, and Old Supreme Court Chamber. Also discussed will be the Senate Collection of paintings and sculpture (portraits of senators, statesmen, and paintings of historic events) displayed around the building. **Maximum Participants: 30. Fee: Free. Accessibility:** Walking and standing.

**Transportation:** Transportation will be by Metro's Blue and Orange line from Metro Center to the Capitol South Station. The Smartrip Metro fare is \$2.10 outgoing (peak fare until 9:30am) and \$1.70 on return. Paper Metro card is \$3.10 outgoing, and \$2.70 on return. Please meet the tour shepherd near the shoe shine stand in the hotel lobby at 9:15am. Tour shepherd will depart at 9:30am.

SPECIAL  
EVENT

10:00AM-1:00PM

## Local Libraries Open House

Several Washington, D.C. libraries will hold an Open House on Monday, May 5 so that ARLIS/NA attendees will be able to drop by and view special collections and exhibits. All participating libraries are within a two-mile radius of each other and are easily accessed by public transportation. Participating libraries will display art-related materials such as collections of artist books, Fine Press collections, Fine arts, Artist file materials, and memorabilia. Participating institutions include the Folger Shakespeare Library, Freer/Sackler Gallery Library, Hirshhorn Museum Library, Library of Congress, National Gallery of Art Library, National Museum of African Art Library, National Museum of Women in the Arts Library, Smithsonian American Art Museum and National Portrait Gallery Library, and the United States Holocaust Memorial Museum Library. **Fee: Free.**

10:00AM-1:30PM

## ARLIS/NA Executive Board Post-Conference Meeting Penn Quarter A

12:00PM-3:00PM

## Self-Schedule Room

### Franklin Square

12:30PM-3:00PM

TOUR

## National Gallery of Art Conservation Labs

The National Gallery of Art (NGA) was conceived and given to the people of the United States by Andrew W. Mellon, a financier and art collector from Pittsburgh who came to Washington in 1921 to serve as secretary of the treasury. Mellon's art collection and a sizeable endowment established the NGA in 1937. The Gallery's principal duty is to keep its collections and the facilities that house them intact and in optimum condition for future generations. To carry out this responsibility, the Gallery maintains effective programs of security, environmental control, buildings maintenance, and conservation. To support the vast and varied collections, Conservation labs for Paper, Photographs, and Textiles were established as part of the National Gallery of Art. Attendees for this tour will be taken on a behind-the-scenes tour to view the Paper, Photograph, and Textile conservation labs. This includes Conservation labs focusing on paintings, works on paper, photographs, textiles, and sculpture. **Fee: Free. Accessibility:** Walking and standing.

**Transportation:** Transportation will be by MetroBus, P6 route. The Smartrip Metrobus fare is \$1.60 outgoing (peak fare until 9:30am) and \$1.60 on return. Cash is \$1.80 each way. Please meet the tour shepherd near the shoe shine stand in the hotel lobby at 12:15pm. Tour shepherds will depart at 12:30pm.

3:00PM-6:00PM

## Getty Portal Advisory Group Meeting Franklin Square

By invitation only.



# POSTER SESSION DESCRIPTIONS

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## 1. Pins, Smores, and Doodles: 15 Creative Ways to Use 5 Social Sharing Tools

*Lauren Puzier, Reference and Cataloging Librarian, Sotheby's Institute of Art; Abigail Stambach, College Archivist and Coordinator of Reference Services, The Sage Colleges*

This poster session will demonstrate ways Pinterest (interest boards), Smore (flyer design), Doodle (online scheduling), Piktochart (infographics) and Bunkr (online presentations) can be utilized by librarians to take the lead on campus with the latest technology and connect the library with the campus community.

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## 2. Art a la Cart

*Stephanie Frontz, Art Librarian and Head, Art/Music Library, University of Rochester*

On the campus of the University of Rochester, the Studio Art building, called Sage Art Center, is located down a hill from the Library. Studio art students and faculty don't often make it up the hill to the library, so I decided to take the library to them. I know everyone is talking about digital these days, but I still think it's important for art students (and faculty) to actually see, handle and look at books and exhibition catalogs. So I decided to create a Sage Open Reserve collection that would be shelved at the Sage Art Center. It's sitting on shelves there, without any security, circulation system, or any other means of insuring that the collection won't walk away. Faculty were involved in helping make the initial selection of materials, and they continue to request items. I added to their suggestions and continue to select new books and catalogs which go to the Sage Open Reserve. I visit the collection regularly, reshelving items, pulling items needed by other patrons and bringing new items to add, while also stopping by the studio classes and visiting with faculty—sometimes having lunch with them to show them the new items I'm bringing to Sage. The Sage faculty all report that they LOVE having the collection there and use it regularly. Students have observed how much they like it as well, and how appreciative they feel that I am willing to trust them with the open collection. I think it was a success and it could possibly work for others...

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## 3. Why Documenting Political Street Art is Important to the Historical Record

*Carmen Cowick, Graduate Student, CUNY Queens College*

When examining significant political movements in the 20th and 21st centuries, we can see that street art with a political theme is almost always the catalyst or precursor to these important movements. When the narrative is created by the powers that be due to media control, the people must take to the streets to create their own narrative in order to level the playing field. This poster takes a look at some noteworthy examples of political street art and their importance to the historical record. Examples include the street art created by the Atelier Populaire protesting the policies of president Charles de Gaulle during the 1968 civil unrest in Paris, the "pintas" created by the supporters of The Sandinista National Liberation Front in Nicaragua during the 1979 revolution, the works of the Medu Art Ensemble during the Anti-Apartheid Movement in South Africa, and more recently, looking at the street art created during Arab Spring with an emphasis on Egypt and Libya.

Both documenting and archiving these works of political art are important to art libraries and archives as well as historical libraries and archives. Traditional forms of information from these eras emphasize the voice of the government and rarely cover the voice of the people. It is only through street art that we can see the full picture of these political events and hear the side of the marginalized and oppressed. The historical value of political street art for students, researchers, and historians cannot be ignored.

## POSTER SESSION DESCRIPTIONS

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### **4. Art Unbound: A Cross-Departmental Collaboration to Develop Policies and Procedures for the Self-Submission of Born-Digital MFA Art Theses in the Carolina Digital Repository**

*Heather Gendron, Head of the Sloane Art Library, University of North Carolina, Chapel Hill*

As is the case in most university art departments, MFA Art students at UNC Chapel Hill are required to submit a copy of their theses to their library. These projects typically include textual descriptions and image- or video-based documentation of artworks. Since 2008, UNC MFA Art students have submitted their theses on CD-ROM media, which has a short lifespan of approximately seven to eight years. In response to preservation concerns, in 2013, we established a new digital deposit workflow, submission form, and digital files upload tool, along with responsible access policies. This new process puts MFA Art theses in a stable preservation environment, gives graduate students greater control over the submission process, provides online access to MFA Art theses and supporting works, and eliminates the need for retrospective digitization in the future. Additionally, the process has invited discussions with MFA graduate students about the preservation of their personal archives, art documentation, and other issues related to their legacies as artists.

Collaboration between UNC Art Department faculty, staff from the Sloane Art Library and Digital Repository Services, and the Library's Scholarly Communications Officer resulted in an improved environment for access and storage of MFA theses.

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### **5. Everyone's a Winner When We Offer Good Customer Service! Motivating Student Employees with Games**

*Amy Trendler, Architecture Librarian, Ball State University*

Library employees at service points are the first contact users have with the staff and it is

essential that frontline employees are motivated to offer exemplary customer service in all their interactions. In the Architecture Library, a branch of a university library, we transformed a staid annual meeting with student workers into a dynamic session that uses games to focus attention on both customer service and procedural details. By using games to make the session more relaxed and interesting we have increased student workers' attention at the meeting, which is evident in the enthusiasm that they bring to the competition. As a result, they are more likely to recognize their impact on library users in their interactions at the service desk. Furthermore, by reviewing procedures in a humorous way we have increased the likelihood that they will remember these details. In addition to sharing the details of the games we use with the Architecture Library staff, this poster will offer tools for creating similar sessions, outlines for constructing questions, and suggestions for organizing a winning meeting with student workers or other library staff members.

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### **6. Reflecting on Craft Horizons: Managing and Marketing a Magazine Digitization Project**

*Jessica Shaykett, Librarian, American Craft Council*

In spring 2013, the American Craft Council (ACC) Library kicked off a year-long National Endowment for the Arts funded project to digitize the first 25 years (1941-1965) of *Craft Horizons* (now *American Craft*), the preeminent magazine on contemporary craft in America. Following trends towards making information as accessible as possible, the full-text digitized issues were added to the ACC's existing digital collections, openly available for use by both Council members and the general public.

In the months leading up to and following the launch of the Craft Horizons collection, Library and Council staff promoted the collection using social media sites including Facebook, Twitter, and the ACC website. Staff also assembled a Pinterest

## POSTER SESSION DESCRIPTIONS

page, launching in January 2014. Additionally, marketing materials and staff travel for speaking engagements were built into the grant proposal budget. Staff highlighted the collection at various venues, including traditional art school settings, as well as at a monthly ACC-sponsored lecture series, and at both local and national trade and craft shows. Library staff also created web-based tutorials to assist users in navigating the collection.

The poster presentation will highlight the project management and outreach efforts of the Craft Horizons digitization venture. Key to the presentation will be tips for the grant writing and project timeline creation processes. Also included in the poster will be an account of staff's experience reaching out to a diverse audience of educators, students, curators and craft enthusiasts across the United States in the marketing of this specific digital collection.

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### 7. E-reader Clinics for Faculty and Staff

*Tina Chan, Reference and Instruction Librarian, State University of New York at Oswego; Andrea Ross, Reference and Instruction Librarian, State University of New York at Oswego; Emily Thompson, Learning Technologies Librarian, State University of New York at Oswego*

Penfield Library at the State University of New York at Oswego has a Research Technology Squad composed of five librarians. Originally formed to help students, faculty, and staff with technology issues at the Research Help Desk, services were expanded to offer e-reader clinics for faculty and staff. This poster will review the services of the Research Technology Squad, and the successes and challenges of offering e-reader clinics. The e-reader clinics are an opportunity for faculty and staff to obtain individual assistance with their personal e-reader, such as setting up their devices for e-books. Supported devices include: Android tablets and smartphones, Kindles and Kindle Fires, NOOK e-readers and tablets, iOSs, and PCs. An e-reader clinic was held in the summer, and another was held during the fall semester. Participants preregistered for

30-minute appointments during the two-hour e-reader clinics. Multiple participants could preregister for the same time slot. The e-reader clinics were advertised on a campus-wide listserv, at the Research Help Desk, through word of mouth, and through subject librarians to their faculty. In addition to the Research Technology Squad, a staff member from Campus Technology Services attended the e-reader clinic in case of wireless issues. Besides providing technical assistance, the e-reader clinics afforded the opportunity to showcase the library's academic and popular e-book collections and other library services. Providing e-reader clinics to faculty and staff, in addition to providing students with e-reader technical assistance at the Research Help Desk, are great ways to deliver outreach and to develop partnerships with faculty, staff, and students. It reminds them that librarians provide many valuable (and non-traditional) services.

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### 8. Graphics Atlas: A Photograph and Print Identification Resource for Libraries, Archives, Museums, Educators, Conservators, and the General Public

*Sona Pastel-Daneshgar, Graduate Student and Photographic Research Intern, University of Wisconsin-Madison and Image Permanence Institute*

This poster provides an overview of the Image Permanence Institute's Graphics Atlas website ([www.graphicsatlas.org](http://www.graphicsatlas.org)). Established in 2010, Graphics Atlas is an online educational resource that brings sophisticated print and photograph identification and characteristic exploration tools to librarians, archivists, curators, historians, collectors, conservators, educators, and the general public. This poster will demonstrate how to use this resource with the goal of training the user's eye to facilitate better print observation and identification. This object-based approach to examining and characterizing the materials and technologies of print based media provides the foundation for preservation and care of image collections in a variety of institutions. Graphics Atlas encompasses traditional printmaking,

## POSTER SESSION DESCRIPTIONS

photomechanical, photographic and digital print processes with object examples collection and contains information ranging from woodcut to inkjet prints. The website is illustrated by IPI's vast study history of printing technologies expressed through text and large, high resolution images. The site allows exploration through three categories: Guided Tour, Compare and Identification. The Guided Tour tool provides a virtual tour of IPI's study collection with information on printing processes, technologies and histories as well as the defining characteristics of specific objects. The Compare tool allows users to compare objects using views made with Various lighting techniques and magnifications, videos that define surface characteristics and cross sections that illustrate layer structures. Lastly, the Identification tool provides users with information on the distinguishing characteristics of each process. The combination of these three options allows for an in-depth, object-specific examination of prints. Graphics Atlas provides users with the tools necessary to understand how and why prints look the way they do. This object-based approach to understanding the printed image is essential to carrying on the traditions, knowledge and care of print media.

### **9. Teaching with Artists' Books: An Interdisciplinary Approach for the Liberal Arts**

*Louise Kulp, Visual Resources Librarian and Curator of Artists' Books Collection, Franklin & Marshall College*

Using artist publications—books and book objects, zines, democratic multiples—to support classes in studio practice is an obvious and logical opportunity for art librarians to teach with their special collections. But the genre has plenty to offer liberal arts, as well, since the contemporary artists' books movement (beginning around 1962) emerged from the same cultural, social, economic and political ideologies that ground academic disciplines. The introduction of artists' books into a liberal arts curriculum can effectively teach critical thinking, encourage discovery of interdisciplinary connections, and prompt consideration of relationships between text and image and form.

The poster session will visually demonstrate specific examples of incorporating artist publications into a curriculum steeped heavily in liberal arts tradition. The presenter will support the poster's visuals with bibliographies handouts, artists' books (including student work) from her own institution, and one-to-one conversations that encourage colleagues at other institutions to try this approach. Three specific instances of teaching with artists' books at Franklin & Marshall College will be described.

### **10. #findthosepagodas: Lessons Learned**

*Adeane Bregman, Head, Bapst Library, Boston College*

This poster session will document the unique class assignment of reuniting over 80 scale model pagodas, with the Tushanwan Art Museum, near Shanghai, and the role played by the library. These pagodas were carved by orphans, from the Xujiahui orphanage's Tushanwan woodworking shop, over 100 years ago. The orphanage was in operation from 1848 and was well known for its printing press, oil paintings, stained glass, hand carved furniture, and other works of art. The museum is built on the site of the orphanage. Two classes, "History 302: From Sun Yat-sen to the Beijing Olympics" and "Studio Arts 221: Drawing Connections" were given the challenge to locate the pagodas, knowing only that they had travelled to the United States for a World's Fair at the turn of the 20th century and document their journey in words and images. Initially, it was thought that the pagodas could be easily located using social media only, but this poster session will demonstrate the role that library resources played in the journey of discovery and the lessons learned as a result of that involvement. At the end of the semester the classes and the librarian came together to discuss and present their findings. The poster session will chart the discovery journey of both library resource and social media, discuss how the library became involved, include the Research Guide prepared for both courses, show the movie created by the History Class and slides from the Drawing Class, and reveal the current location of the pagodas.

# POSTER SESSION DESCRIPTIONS

## 11. Leveraging the Semantic Web: An Exploration of Linked Data

*Dan Moore, Recent Graduate, Independent*

My poster will provide a concise, non-technical explanation of Linked Data (LD), citing real-world examples of how publishing data using this technology can better serve patrons. The poster will provide ideas on how to manage LD policy for an institution. LD's slow adoption rates can be traced back to a number of common anxieties, chiefly: 1) What will it cost to implement this? 2) What level of institutional commitment is necessary? and 3) How will (if at all) LD incorporate legacy data? By addressing these anxieties, we can further address questions of how art and visual resources can be treated within Linked Data, and offer ideas on leveraging the semantic web to better share our data.

## 12. Digitizing Ephemera: A Case Study for Research, Strategy, and Implementation of a Digitization Plan for the National Gallery of Art Library's Vertical Files

*Kai Alexis Smith, Adjunct Reference Librarian, CUNY Graduate Center*

This investigation is of a digitization plan I developed for the National Gallery of Art's Library Vertical Files when I served as the ARLIS/NA Wolfgang Freitag intern in summer 2013. There are limited staff and resources dedicated to vertical files, however, they are used most frequently by the museum's curators and outside researchers. This is a situation facing many art libraries. After researching what cultural institutions had done in the field with digitization projects and attempts at providing access to artist files, I developed an internal plan that serves the library's users by expanding access to the collection while providing archival preservation. After researching copyright laws, I came to the conclusion there would be too great a risk for the library to put digitized files online for public access. How can all users of the institution be served better and always have access to artist files? How can the users know more about

digitization efforts? How can the institution's current systems and catalog be incorporated with the digitization strategy? How can the institution move forward with this plan while staying within copyright law? Research involved reviewing what had been done with artist files in the past including the ARLIS/NA Artist Files Working Group's Artist Files Revealed Online Directory and Art, Artist Files in the Smithsonian Libraries Collections database, GLAM-Wiki Initiative in partnership with the Information Center for Israeli Art at the Israeli Museum, and digitized ephemera on the Guggenheim Museum's website. I also assessed federal and academic digitization plans. In addition to research, I visited many Washington, D.C. art libraries and archives and discussed efforts to provide more access to their artist file and potential future plans.

## 13. Slipping the Bonds of Earthly Metadata Schemas: Cataloging the Regis University Santo Collection

*Tom Riedel, Distance Services Librarian & Curator, Santo Collection; Alison Verplaetse, Digital Preservation Specialist, Regis University*

This poster will demonstrate the challenges and successes of working within a one-size-fits-all digital repository using an unsupported, specialized metadata schema. Our efforts to convert a print catalog along with digital images of objects in the Regis University Santo Collection began with Regis University's commitment in 2008 to participate in the Alliance Digital Repository (ADR), a joint project of the Colorado Alliance of Research Libraries. The Regis collection of New Mexican santos, traditional Roman Catholic devotional folk art, began in the 1960s as a hobby of Fr. Thomas J. Steele, S.J., a Regis College English professor. The collection numbered 850 objects at the time of Fr. Steele's death in 2010, and he had assiduously cataloged—in print—the entire collection up until 2009. Built with open source software, the ADR cataloging template (MODS schema) satisfied the basic needs of the majority of Alliance members, but fell short of the standards

## POSTER SESSION DESCRIPTIONS

for cataloging cultural objects. A successful VRA Core 4.0 to MODS crosswalk was completed in 2010, and the Alliance then implemented our VRA Core template in the ADR. Shortly thereafter, the template was lost when the ADR platform was upgraded. As a result, we effectively lost several fields key to VRA Core cataloging, and were told that our needs were too specialized to warrant prioritized development. We have since adapted the MODS template to our own needs, adding where appropriate the VRA Core fields we need to properly catalog the objects (<http://rudr.coalition.org/fedora/repository/codr%3A57>). While we have concerns about being able to appropriately map any future system migrations, we feel that we have not compromised our cataloging standards and that we are able to make available a valuable resource for research.

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### 14. Gender and Sexuality in the Fine Arts: A Bibliography in Progress

*Anna-Sophia Zingarelli-Sweet, MLIS Candidate, University of Pittsburgh School of Information Sciences*

Recent years have seen an explosion in art historical research applying queer and feminist methodologies and exploring themes of gender and sexuality in the fine arts, as well as an increase in works of art explicitly addressing these themes. This poster seeks to facilitate the sharing of knowledge around collection development on gender and sexuality in fine arts libraries.

Beginning in November 2013, the presenter has been working to compile a bibliography of recent scholarship on gender and sexuality in the fine arts as an internship project at the Frick Fine Arts Library at the University of Pittsburgh. These areas of inquiry are of particular interest to the departments served by the Library, and have been a strength of the Library's collection. Published bibliographies in this area, however, are out of date and no single resource exists for identifying recent scholarship.

The poster will detail the presenter's research

methodology for compiling the bibliography, including reference to prior bibliographies, sources cited in recent literature, reading lists developed for recent conferences, consultation of publishers' catalogs, and union catalog searches. The bibliography especially seeks to highlight recent work on women and LGBT artists, queer and feminist theory, and issues of intersectionality.

The poster will facilitate the sharing of knowledge in two ways: first, to provide a starting point for librarians who are seeking to strengthen their collections in the area of gender and sexuality in art, queer and feminist theory, and minority artists; and second, to gather additional resources and methods from librarians who are currently proactively collecting in these research areas.

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### 15. Mapping the Boston Built Environment: HistoryPin in the Classroom

*Christine Cavalier, Visual Resources Manager; Victoria Solan, Visiting Lecturer, Tufts University*

Introductory and mid-level architectural history courses pose a specific challenge: ideally, students will make the transition from neophyte users of the built environment to informed critics and historians in just 12 weeks. While reading assignments and lecture form the core of the typical such course, it is also beneficial for the students to be able to present their own work in the semi-public forum of the classroom. HistoryPin, a non-profit interactive digital tool founded in 2011 ([www.historypin.com](http://www.historypin.com)), offers an interactive platform onto which students can publish and map images with their own written notes from their individual research projects. These projects can be grouped into a "channel" for the course participants, allowing the class to see their joint body of research as a collective investigation into a particular place. The project sites can also be viewed in a larger context outside the group "channel", amid images of sites mapped by others (museums, archives, historical societies, individuals). HistoryPin also works as a time-efficient interface for class presentations, as



## POSTER SESSION DESCRIPTIONS

students can zoom in and out of the collection of images from a common map. This poster presentation will discuss the pros and cons of the HistoryPin site as it was used to showcase Boston-based research for The American Built Environment, a course offered at Tufts in the spring of 2013.

### 16. Art Library as Alternative Gallery

*Tiffany Saulter, Graduate Student, Indiana University, Department of Library Science*

The Fine Arts program at the Indiana University, Bloomington, cultivates a reasonably active display schedule for its students' artworks, particularly for students working in the mediums of painting and sculpture, in the university gallery space. For artworks outside of this form, the art library can act as an opportunity for display. The metal works students annually display their pieces in the exhibit cases attached to the exterior of the Fine Arts Library, a place with ample space for hanging; it almost seems designed to hold these kinds of objects. Historically, one of the least exhibited arts within the campus, the Digital arts, recently installed an exhibit within the art library itself, which apart from an extra large television screen, situates itself unobtrusively within the shelves and desks of the library space.

The available space, and willing participation of the Fine Arts Library, creates an opportunity for this underrepresented art form to display itself. Looking at the history of the exhibitions that have taken place in the Fine Arts Library since 1997, the date of the available archives on the exhibitions at the Fine Arts Library, and the records of the University Gallery during the same time period, the poster will demonstrate how the library can act and has acted as an unconventional but necessary gallery space within the larger academic institution. Additional attention will also be paid to how the art library usages the display of the artist book to help facilitate the artist book as a unique, artist created object.

### 17. Fostering Collaboration: The Minnesota Digital Library and the Digital Public Library of America (One Year Out)

*Greta Bahnemann, Metadata Coordinator, Minnesota Digital Library, University of Minnesota*

This poster will provide an overview of some of the challenges and rewards of participating in the Digital Public Library of America, a national digital collection building initiative. The DPLA launched in April 2013, and includes collection materials from a number of prominent content hubs (such as Artstor and Harvard University) as well as 6 service hubs, one of which is the Minnesota Digital Library. This poster will map out some of the larger issues associated with a locally-created digital collection such as the Minnesota Digital Library, including the metadata and planning work that was completed in order to collaborate with a national initiative. The poster will include an overview of some of our recent efforts, including the process of conducting a metadata audit of our digital collection, geo-mapping collection materials, and creating an online exhibit in Omeka.

### 18. The Librarian as Parent and Caregiver: An Exploration

*Rebecca K. Friedman, Assistant Librarian, Marquand Library of Art, Princeton University*

U.S. librarians ought to be at the forefront of work-life discussions since the profession is largely female. Some academic librarians deal with the process and politics of tenure and parenting like their faculty colleagues, but a thorough analysis of what makes librarianship unique is warranted. Why do libraries and other organizations not offer flexible scheduling and/or job sharing for parents and others who could benefit from such arrangements? Are museum and other art libraries more or less flexible and supportive of the working parent than the Academy in terms of leave policies and flexible scheduling options? This poster will attempt to answer these and other questions related to working parents. Survey results from an informal art librarian poll will be presented.



## POSTER SESSION DESCRIPTIONS

### 19. Seen Obscene: Sexually Explicit Materials in the Library

*Jaye Fishel, Library Work Study, The Banff Centre*

The library community holds equal access to information as a core principle, yet when it comes to items that describe or even acknowledge human sexuality, this policy gets complicated. The way in which these materials are treated in terms of collection development, cataloging, and browsability (thereby discoverability) is seriously compromised in many instances. In turn, items are often not collected to assuage an (often small) contingent of oppositional constituents. In relation to cataloging, sexually explicit materials are often scrubbed of their true contents via omitted or obtuse subject headings, thereby restricting discoverability of these items in relation to their contents. Sexually explicit materials are often shelved or stored apart from browsable collections in a rather random fashion, leaving some materials in the circulating collection while others are relegated to “cages” or behind paging desks. Many libraries, especially those that receive public funding, place filters on Internet searches that restrict terms to do with sex, even the word “sex.” These restrictions seem held up in discriminatory policies that prohibit works that are sexually explicit in nature because of arbitrary and difficult to define associations with the “obscene.” However, as librarians, our duty is to make items as accessible as possible without personal bias. Often sexually explicit materials are art materials: exhibition catalogues, catalogues raisonnés, artists’ books, graphic novels, or special collection items. This poster will investigate how these items are treated in the art library community and define the sex-positive library environment.

### 20. Visual Browsing: Graphic Interpretation of Library of Congress Classification

*Greg Hatch, Head of Fine Arts and Architecture, J. Willard Marriott Library, University of Utah*

This poster discusses the design, implementation, and assessment of a grant-funded project to

place evocative, framed images on the shelving end caps of the general book collection of the J. Willard Marriott Library at the University of Utah. These 100+ images serve as a companion to the alpha-numeric, Library of Congress call numbers already placed on adjacent end caps, and are intended to provide another way by which patrons explore, discover, and access books across all academic disciplines. Text (other than attributions to the artists) was avoided in the posters so as to not be prescriptive and the images were curated with an aim to make them internationally recognizable. Before final selection and installation in June 2013, usability tests were administered with a variety of audiences to ensure the images evoke concepts related to the contents in the nearby books. During the 2013-2014 academic year, further studies will be conducted to determine the effect of the images on patrons’ browsing habits, their ability to navigate a large research library’s collection, and general responses to individual images and the project as a whole.

### 21. Yours, Mine, and Ours: Coordinating Collection Development and Access in the Ivies + Art and Architecture Group Libraries

*Amanda Bowen, Head of Collections, Fine Arts Library, Harvard University; Sandra Brooke, Librarian, Marquand Library of Art and Archaeology, Princeton University; Martha Walker, Architecture Librarian and Coordinator of Collections, Fine Arts Library, Cornell University*

The Ivies + Art and Architecture Group (IVAAG) is a cohort within the Borrow Direct ILL network serving Brown, Chicago, Columbia, Cornell, Dartmouth, Harvard, Johns Hopkins, MIT, Penn, Princeton, and Yale. In 2010, art, architecture, and design librarians began meeting to establish collaborative approaches to collecting and explore resource sharing. Researchers at our universities require print and digital art resources that are increasingly global in origin and often difficult to obtain. A cooperative approach that leverages each institution’s expertise and fiscal resources is appealing, but disparate collection profiles,

## POSTER SESSION DESCRIPTIONS

circulation policies, and patron expectations have made this challenging. We are now transforming aspirations into concrete projects. Differences of institutional opinion have helped our group progress, and we have benefited from the input of collection development administrators and area studies colleagues. We have also had preliminary discussions with the New York Art Resources Consortium about joining forces to capture born-digital art materials. The IVAAG librarians hope to gain feedback from those outside our immediate group. In turn, we can provide colleagues – from any type of library setting – with some useful experience to inform their own collaborative efforts. This poster session is informed by our works in progress in areas such as:

- Metrics—Methodology and statistical snapshot of shared acquisitions data that forms the basis of a collective collection development strategy.
- Collecting—Signatories to a Global Contemporary Art Memorandum of Understanding will build on existing collection strengths and become “centers of excellence” for contemporary art in selected regions beyond the traditional core including Latin America, Asia, the Middle East, and Africa.
- Access—Strategies for achieving equal access to materials (including on-site access) and addressing the benefits and challenges of non-circulating collections.

### **22. Transformative Material Investigations: Partnering with Students and Faculty to Design a Library Exhibition Space**

*Kasia Leousis, Architecture and Art Librarian;*  
*Robert Spruill, Assistant Professor of Architecture,*  
*Auburn University*

Last fall, students enrolled in a materials-based seminar at Auburn University’s School of Architecture were asked to explore diverse materials and design methods to create a dynamic and interactive exhibition wall within the Library of Architecture, Design and Construction. The architecture librarian, acting as a client, charged the students to create a space that was both beautiful standing alone and functional as an area to display new books and student work. After

holding informational and brainstorming sessions in the library and studio, the faculty member and librarian collaborated on a materials-focused research session for the students that asked them to explore both online and print sources to solve the site-specific design problems. As part of a hands-on collaborative process, students developed four concepts within the specific site-based framework that were ultimately presented to the library’s staff, the library’s associate dean, and the School of Architecture’s departmental chair at the final critique. As the project was funded jointly by the School and the Library, the students had to market their designs to both the end-users and donors. At the conclusion of this seminar, with input from the financial stakeholders, the librarian and faculty member chose two designs that were developed further during the subsequent semester’s Materials and Methods of Construction course. The final design selection will be fabricated with CNC technology and installed this summer, connecting the library with the exhibition and gallery space outside and providing the students a sense of ownership and pride in the library through their collaborative design efforts.

### **23. Tactile Texts: Transforming Artist Books to the Online Environment**

*Jenna Rinalducci, Art & Visual Technology Liaison Librarian, George Mason University;*  
*Tricia Mackenzie, Cataloging & Metadata Librarian,*  
*George Mason University*

Three years ago, George Mason University began to systematically collect artist books that support the teaching and research needs of Fine Arts and Creative Writing faculty and students. These artist books include a variety of forms, techniques, and subject matter, with one of the latter being the political. For instance, the collection includes several titles created by artists in the Mutanabbi Street Coalition to commemorate the May 2007 car bombing on Al-Mutanabbi Street in Baghdad, Iraq, a historic center of bookselling. Housed in Special Collections because of preservation concerns, Mason’s artist book collection has been

## POSTER SESSION DESCRIPTIONS

heavily used by students and faculty. However, because of their location in Special Collections, artist books are not readily browsable. They are cataloged the Mason Library catalog with extensive notes, which helps quite a bit, but we also plan to create a digital collection, using Luna (an imaging software package used to create digital image collections). This digital collection would include artist book images, links to existing catalog records, and metadata, and will be a collaborative project between the Fine Arts and English liaison librarians, the Digital Repository Services librarian, and Special Collections. In addition to providing enhanced access to the collection, this digital collection will also facilitate online exhibits and displays. We also plan to upload the files to Artstor's Shared Shelf.

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### 24. Staying Alive!

*Nicole Lovenjak, Graduate Student, Faculty of Information and Media Studies, University of Western Ontario; Daniel Payne, Head, Instructional Services, OCAD University*

Driven by the need to ensure that our chapter had enough funds to support the 2012 Toronto Conference, a few local members devised what became a successful scheme of organizing vintage clothing, household items and books sales at the OCAD University, which immediately became a great success. Involving the University students to volunteer at these events and to act as ambassadors on behalf of the chapter, these local fundraisers became a staple in how our chapter currently operates. Another important part of our chapter's new mandate is the development of a Strategic Outreach Task Force whose primary focus is on community outreach, soliciting new members and feedback, and establishing the mechanisms for remote participation in chapter activities. With a new mandate of inclusiveness, we aim to utilise technologies and more accessible forms of communication to reach out to membership outside of the Greater Toronto Area (GTA). This session will focus on the mechanisms of setting up, promoting and running these local initiatives to build support for small local chapters.

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### 25. Introduction to the New Database of Répertoire International d'Iconographie Musicale (RidIM)

*Jarod Ogier, Associate Editor, Répertoire International d'Iconographie Musicale (RidIM), Ohio State University*

RidIM's database of music iconography was made public in summer 2012. The database facilitates efficient yet powerful description and discovery of music-related art works. The system supports a wide range of art media (drawings, engravings, paintings, sculpture, etc.) and musical content (instruments, musicians, music patrons, musical works, performance venues and more). Links to images at museum web sites are provided whenever possible. This database presentation will provide an overview of the cataloguing features and functionality of the database, including sample entries and a demonstration of the new user-friendly interface for cataloguers. Association RidIM welcomes ARLIS/NA members to consider helping us build this new free scholarly database cataloging artworks with significant musical content.

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### 26. The Rights and Reproductions Handbook for Cultural Institutions

*Anne M. Young, Manager of Rights and Reproductions, Indianapolis Museum of Art*

Currently, there is no single reference for established rights and reproductions or permissions specialists or professionals new to the field. The forthcoming publication, "The Rights and Reproductions Handbook for Cultural Institutions," will be the first comprehensive resource to focus solely on the rights and reproductions field. It will be co-published by the Indianapolis Museum of Art and The American Alliance of Museums Press and has an anticipated publication date of July 2015.

With intellectual property laws and rights and reproductions methodologies ever-changing with the development of new technologies, this digital publication, produced using the Online Scholarly

## POSTER SESSION DESCRIPTIONS

Catalogue Initiative (OSCI) Toolkit platform, will be a living document that can be updated to stay current with trends and best practices. As recent discussions in the field center around fair use, open access, and reproduction fees for scholarly publications, the ability to add content, reference papers, conference presentations, and court cases to the handbook will be vital.

“The Rights and Reproductions Handbook for Cultural Institutions” boasts a selection of contributors ranging from rights and reproductions specialists in museums and libraries, to intellectual property lawyers, and collection specialists who each bring a unique expertise and knowledge of the field to this publication. Additionally, a panel of lawyers specializing in intellectual property will review the content prior to its release.

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### **27. Surprise! Pop-Up Libraries Where You Least Expect Them**

*Jennifer Friedman and Sarah Carter, Instruction + Research Services Librarians, Ringling College of Art + Design*

Some students don't take time to explore what the library has to offer, and often have preconceived ideas that equate library materials with text-heavy volumes unrelated to their multimedia approaches.

Librarians at Ringling College of Art + Design decided to encourage exploration by bringing the library to the students. We now hold Pop-Up Library events with mobile checkout of materials around campus. Our system allows us the flexibility to show off our unusual materials to the students where they eat, work, and have classes. We also engage them in conversations and discuss their research needs, which often leads to acquisition requests. Librarians are energized by watching students get excited over items they've discovered through serendipity. Our students get to know the librarians through these outreach efforts, and we are seen as active campus members outside of the library.

Our poster presentation will outline the best practices for implementing pop-up libraries on college campuses. We will share specific tricks (pop-up books for Pop-Up Libraries!), equipment, and strategies for success. It will also discuss our successful partnerships with other departments on campus for these events, as well as show examples of faculty engagement with Pop-Up Library events.

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### **28. Alt-Text Accommodations for the Art Student**

*Gabrielle Reed, Head of Access Services, Massachusetts College of Art & Design (Mass Art)*

Many art students are dyslexic and/or attention deficit disordered. The numbers of students requiring an accommodation under the Americans with Disabilities Act (ADA) is increasing at a fast pace. The poster presentation will illustrate my experience of collaborating with our MassArt disability specialist as well as describing support from the MassArt IT department to fulfill students' needs for alternative text format books. The basic premise of the poster is to give an overview of the workflow and implementation of creating an alternative text for students at an Art & Design college. It will show how to work with a student to evaluate their needs, how to pick a suitable format (such as a PDF, a searchable PDF embedded with character recognition, an audio book, an e-book, etc.); explain how to find an art book that may already be digitized and how to communicate with art book publishers around the lack of digital art books; explore how to scan a text that is not available in a digital format as well as how to chop apart a book for scanning; explicate best practice scanning settings as well as using optical character recognition software for text and image; illustrate how to deliver an alt text product that will serve your student with an accommodation. It will then conclude by describing all the pitfalls and successes of the experience.

## POSTER SESSION DESCRIPTIONS

### 29. Fork Ahead: Roadmap of the Migration Adventure at Vanderbilt University

*Chris Strasbaugh, Director of Visual Resources, Vanderbilt University*

This poster highlights the various roads and avenues that we approached as we entered the digital arena of visual resources. It hasn't been a straight road and there have been plenty of U-turns and scenic routes. The goal of this poster will show how we left Slide Station, embarked upon the Google Spreadsheet Migration Catalog, all the while searching for the perfect exit at the intersection of Catalogers' Dream and Users' Enjoyment. Along the way we have fine-tuned our workflow documentation so that those behind us can have a map showing where we have gone, why we went this direction, and what we wished we had done instead. With the various avenues

that we explored such as MDID, Artstor Shared Shelf, Luna, and VCat it has been an adventure, and only with those previous experiences are we now able to understand how close we are to home developing our own open-sourced Digital Media Management Library (dimli) that combines a Core 4 relational database with a full DAM in a handy web application.

While highlighting our past, this poster will also be a way for us to build our itinerary for our future trip with dimli through conversation. Are people interested in shared cataloging if that means a hosted environment or do other institutions require a local installation? What features of a DAM or cataloging tool do you dream about or can't live without? Our goal has always been to share our experiences and tools with others and this poster will facilitate the journey.



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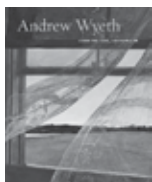
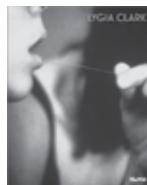


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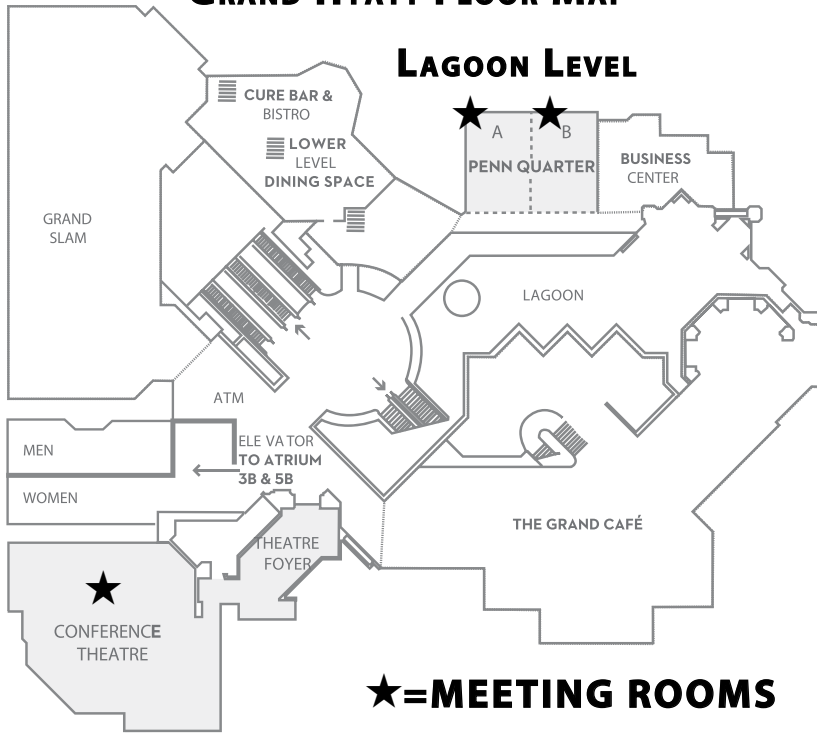
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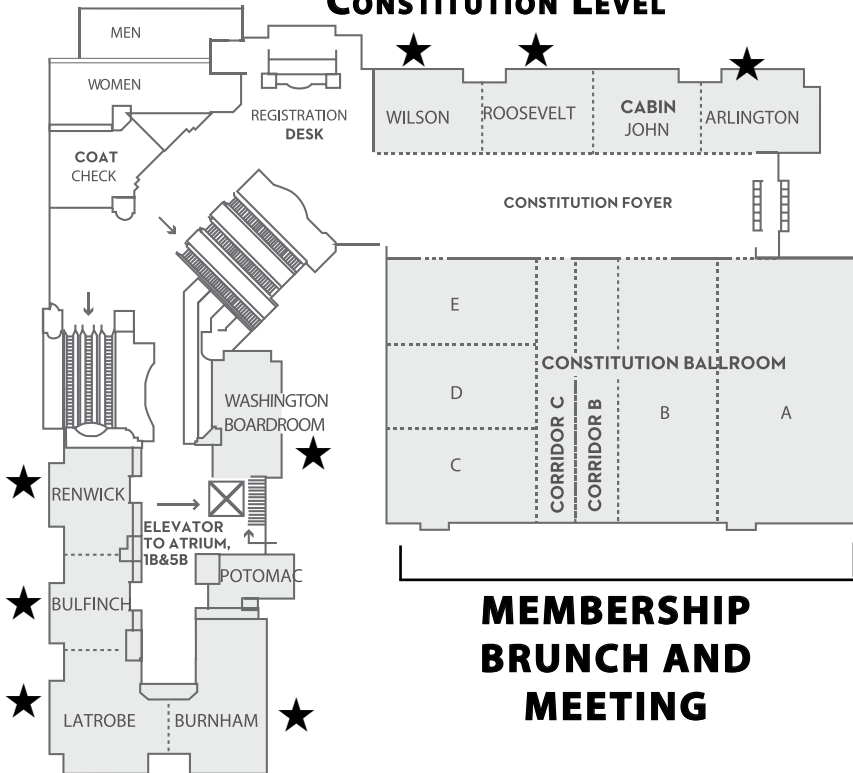
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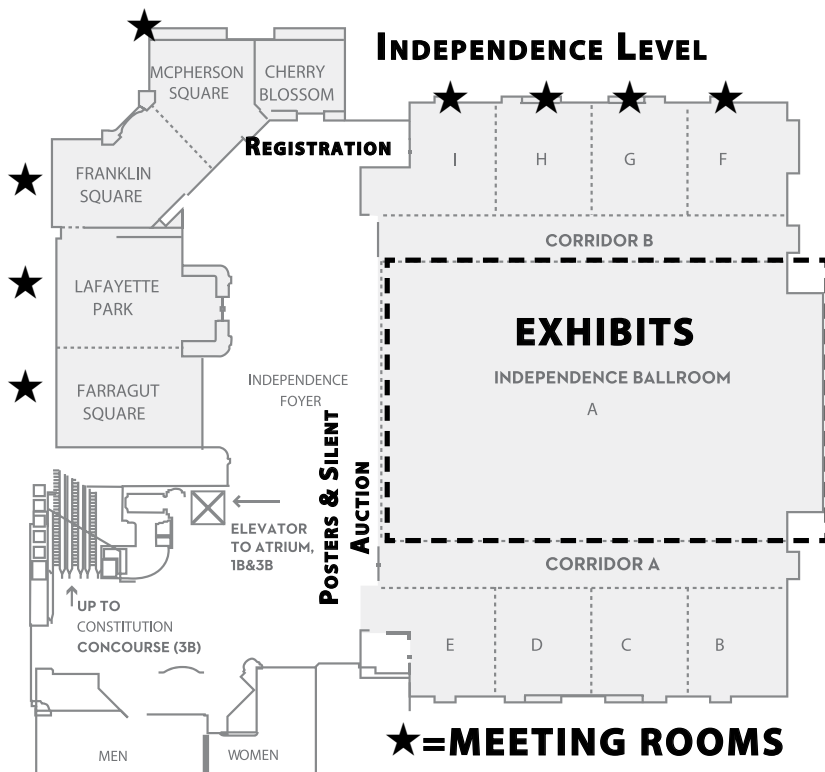
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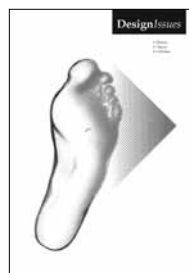
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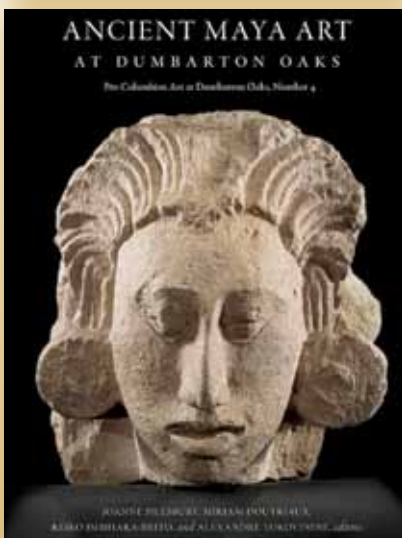
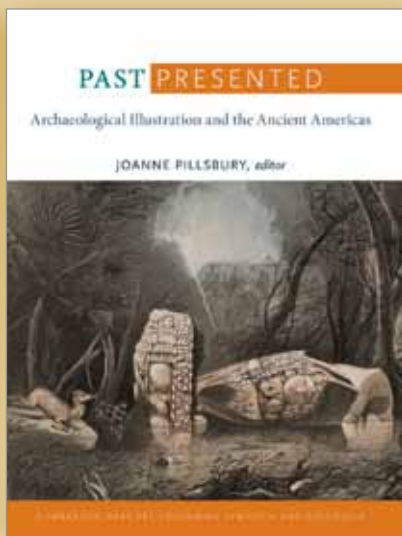
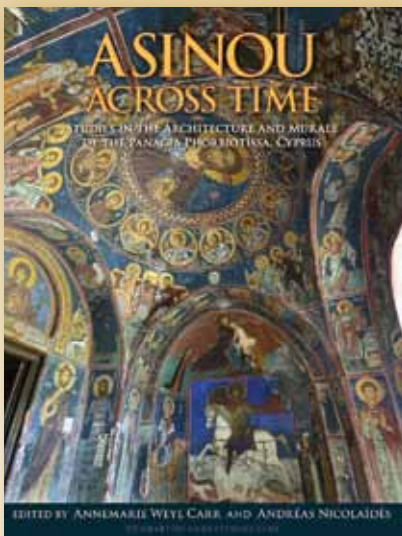
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