Poster Session Abstracts

1. Artist Files in the Transit Library: Connecting Collections | Bronwyn Dorhofer, Research Librarian, Sound Transit

   Through King County's 1 % for Art ordinance, Sound Transit's public art program, STart, invests one percent of capital construction budgets into commissioning artworks which provide vibrancy and human character to the Puget Sound's fast-growing transportation infrastructure. Selected artwork is specifically designed for transit stations and facilities operated and maintained by the agency while responding to the local character of the surrounding neighborhood. Sound Transit's public art collection features artworks by emerging and established artists working in a variety of media, scale, and perspective. The artists represented within this program are from a diverse range of backgrounds and professional experiences, with many calling the Pacific Northwest home. Recently, the Sound Transit Research Library has partnered with STart to arrange and describe their collection of artist materials with the hope of creating broader access to this unique body of resources. Documents range from artist monographs, exhibit catalogs, C.V's, and portfolios. While many items come to the agency through Call-to-Artists or other official communications, fliers and artist biographies are frequently collected from unsolicited mailings rendering many of these valuable resources invisible to researchers. It is the goal of the ST Library to offer this robust collection of Artist Files to the broader visual arts and research communities through the procurement of a digital asset management (DAM) system and strategic outreach initiatives.

2. Artists Need Visual Literacy: Why Universities with Art and Design Programs Should Require Visual Literacy Courses Designed for Studio Art Majors through the Use of Feminist Pedagogy | Jackie Fleming, Visual Literacy and Resources Librarian, Indiana University-Bloomington

   The ACRL Visual Literacy Competency Standards were written with a broad academic audience in mind. While these standards are adaptable, they do not meet the information needs of all academic communities such as studio art majors. This presentation will emphasize two points concerning visual literacy instruction for studio art majors: why artists need to have basic visual literacy skills, and how librarians can adapt the ACRL Visual Literacy Competency Standards to fulfill the information needs of studio art majors using a feminist pedagogical approach. The majority of the research supporting this presentation will be based on the work of subject librarians working with studio art majors. The feminist pedagogy aspect of my argument will be based on the work of Stephanie Grimms and Amanda Meeks in relation to their research on incorporating feminist pedagogy into library instruction.

3. As easy as 1, 2, 3: A model for organizing artists' books | Yuki Hibben, Curator of Books and Art, Special Collections and Archives, Virginia Commonwealth University

Pushing the boundaries of the form and definition of the book, artists' books come in a vast array of shapes and sizes that can be challenging to store and access. At Virginia Commonwealth University Libraries' Special Collections and Archives, a system of organizing artists' books according to size and accession has made it easy to organize, preserve, and access its collection of over 4,000 artists' books. The system groups artists' books into four size categories that are housed in distinct locations. Ones consist of zines, pamphlets, and slim volumes that can be housed individually in archival folders within document boxes. Twos are book volumes that can be shelved upright with their spines facing out. Threes are three-dimensional books of all sizes housed in custom enclosures and archival boxes. Fours are flat oversized items. Twos are housed together on standard book shelving. Ones, Threes, and Fours occupy shelves that are designed for archival collections. Items in each group are cataloged with unique accession numbers instead of Library of Congress call numbers. The first artists' book in the One size category has the call number 1-1. The most recent accession is 1-2800. Similarly, the first artists' book in the Three category is 3-1, and the most recent accession is 3-415. As new items are cataloged, they are assigned the next accession number for their size category and shelved in order of acquisition. The poster will include images of catalog records and artists' books on shelves to illustrate the system.

4. Assessing the Needs of Scholarly Users of NYARC's Web Archives | Mary Bakija, MLIS Student, Pratt Institute

   Over the past decade, the New York Art Resources Consortium (NYARC) has developed a robust web archiving program that encompasses a range of resources valuable to a diverse field of researchers. Many web archiving issues, including the varied technical and logistical aspects of collection and preservation, have been and continue to be addressed. However, access and use remain significant challenges. As NYARC and other institutions develop strategies to meet their users' needs, it is vital to know who those researchers are or could be and what they hope to accomplish. This project aims to assess the current and potential users and uses of web archives in the NYARC collections. It will gather data on perceived users of the NYARC web archives through an online survey, addressing opportunities and obstacles in web archives research. The poster will outline the methods of the quantitative data collection and analyzation, providing ARLIS/NA members with strategies for conducting similar research. Findings will help NYARC and related institutions understand web archives researcher needs and facilitate strategies for improving access to and use of their collections.

5. Benchmarking Library Social Media Channels to Increase Engagement | Phoebe Stein, Digital Services Librarian, School of Visual Arts, NYU

6. Comics & Graphic Novels in the Liberal Arts - Building a Collection from the Ground Up | Janis DesMarais, Visual Literacy and Arts Librarian, College of the Holy Cross

   This poster will present a case study of the development of a curated collection to support the study of comics and graphic novels within the liberal arts curriculum. The project touches upon donor relations, cataloging and metadata, collection development and management,

diversity, equity and inclusion (particularly with regards to collection development and displays), and the importance of browsing.   In the fall of 2016, the Visual Literacy and Arts Librarian, with assistance from the Outreach Librarian, drafted a proposal with the goal to increase the current holdings (less than 200 titles) of graphic novels and related scholarship in support of curricular activities. At nearly the same time an alumnus was searching for a place to donate his graphic novel collection. Work progressed quickly and within two years we had a named collection of comics, graphic novels, and supporting scholarship on new shelving in a prominent place in the main library. Today the collection has over 2000 titles and continues to grow. The poster will have sections highlighting:

- the artist-designed bookplate
- collection development methods for a curated collection including the opportunity to work with a knowledgeable donor after the initial bulk gift and collecting original art
- the process of advocating for a separate and highly visible space for the collection
- course, faculty and student engagement
- collaboration with catalogers to enhance records for discoverability, assign meaningful call numbers, and keep series together
- the support of diversity, equity and inclusion efforts via collection development and book displays

7. Digital Humanities, Fair Use, and New Art Technologies | Julie Carman, Research Librarian, Central Washington University

8. Exotic Animals in Japanese Art: Curation, Collaboration, and Experiential Learning Using Library Exhibit Space | Christiane Ramsey, Visual Arts Librarian and Timothy M. Davis, Asian Studies Librarian, Brigham Young University

The goal of this project is to give students practical experience designing and curating an exhibit in the main gallery of the Harold B. Lee Library at Brigham Young University. In place of a final research paper, students in a senior-level Japanese course will collaborate with teaching faculty and subject librarians to produce an exhibition showcasing illustrations of exotic animals imported to Japan during the 16th through the 19th centuries. These illustrations are preserved in rare Japanese books and manuscript contained in the Harry F. Bruning Collection housed in BYU library's special collections. As part of the project, students will have the chance to workshop with a visiting scholar (Richard A. Pegg, Director of the MacLean Collection) who has expertise in the area of Japanese maritime trade. In addition, students will compose entries for exhibition item labels. This will require students to translate relevant passages from historical texts from classical Japanese into English. Furthermore, in collaboration with the library's exhibit design team they will plan the layout and presentation of the exhibit space.   Besides providing individual and collaborative curatorial experience for each student, the project will also engage library patrons from different majors and backgrounds, helping to build a cross-disciplinary community on campus. The course professor will oversee the project and subject librarians will assist students with the research, documentation, and design of the exhibition. Further reading material connected with the exhibit will be made available through an online LibGuide.

9. La France Sauvée ou le Tyran Détrôné: A Dramaturgical Casebook | Angela Weaver, Fine & Performing Arts Librarian, University of Puget Sound

This digital humanities project is an example of a digital dramaturgical casebook for the play, La France Sauvée, ou le Tyran Détrôné (France Preserved, or the Tyrant Dethroned, 1792) using the PressBooks platform. The dramaturgical casebook includes a master copy of the translated script with rich hypothes.is annotations as well as contextual/historical research pertaining to the playwright, characters in the play, and costume and set design. The research manifests itself in such ways as an image rich timeline, an interactive map of Revolutionary Paris, and original costume and set designs. The purpose of the project is to provide a model for the kind of deep engagement drama faculty and students can have with a text in the digital realm either as part of a class or a production. The project draws upon museum collections, archival collections, and research by scholars in art history, history, and drama; and illuminates the interdisciplinary nature of theatrical work. More importantly, it is the culmination of a collaborative effort on the part of the contributors.

10. [The Francis Bedford Archive: Nineteenth-Century Architectural Photography in England and Wales](#) | Claralyn Burt, Academic Year Graduate Intern, National Gallery of Art

In 2016, the Department of Image Collections at the National Gallery of Art Library acquired the core collection of photographs and the studio index of Francis Bedford. Numbering 4,400 prints, these core images primarily document architecture and landscape in England and Wales between 1863 and 1884. Quickly rising from amateur to professional photographer, Bedford (1816–1894) made his reputation with a number of projects involving the court of Queen Victoria and Prince Albert. He successfully navigated the rise in popularity of photography, the ambition to create artistic compositions, and the pressures of entrepreneurship, thus producing an exemplary and impressive body of work.   The Department of Image Collections is in the process of cataloging, inventorying, and digitizing these photographs, creating a digital as well as an analogue Francis Bedford Archive. The goal of this project is to properly preserve the collection, create documentation for the photographs, and make these images accessible to the public for research and use. The Department has already archivally rehoused the collection and created an electronic inventory. Bedford's studio index has been OCRed, which allowed for expedited comparison between the inventory generated by Image Collections and Bedford's own notes. The current and ongoing phase of this project is digitizing each print, creating MARC records, and uploading the images onto the Gallery server for view on the online catalog of the Library. This poster will explain the workflow and decisions behind the various steps of this project, offering an inside look into managing a photography archive. Making the Bedford Archive digitally available will enhance and reimagine Francis Bedford's place of importance in the field of photography.

11. Leveling the Playing Field: Board Games as Critical Collections | Shaleigh Westphall, Library Assistant, Pacific Northwest College of Art

Board game collections in libraries are multi-functional: they entertain, they engage, and they educate. These collections serve vital roles within art libraries through aesthetics, creative
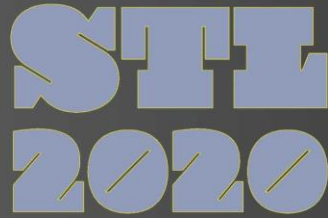
thinking, and collaborative design. Similarly to all library collections, gaming can be hindered by themes or game-play that relies on oppressive frameworks such as colonialism, racism, capitalism, and imperialism. Over the last year, I led a project within our library to plan, coordinate, develop, and initiate a game board collection that acknowledges systemic racism, classism, and colonialism with an effort to decentralize those narratives. By including critical theory into the development of the gaming collection, we are enhancing our overall collections and reimagining what kinds of materials serve the educational needs of our patrons. It was imperative that this collection showcase and adapt to the conversations that are currently happening within our institution and within the larger art community.   This poster will provide a method for creating an art-focused board game collection that is informed by critical theory and critical librarianship. Along with this poster, I plan to create a small run of zines that will provide resources for librarians and critical questions to keep in mind while they are developing their own gaming collections. By decentralizing oppressive narratives in all our collections, we can begin the process of integrating critical theory in every aspect of our librarianship. With each new collection, we have an opportunity to do better and reevaluate what our collections say about our values and who we value.

12. LibArt: A Model for Exhibiting Student Art in Academic Libraries | Andrea Waldren, Art & Architecture Library Operations Manager, The University of Kansas

In 2010 the University of Kansas Libraries established the Art Advisory Committee and implemented the inaugural year of the "LibArt: Student Art in the Libraries" program which displays artwork by students from any major in gallery spaces throughout the campus libraries. Now in its ninth year, the program remains highly popular with library staff who enjoy seeing new art continue to enliven the library spaces, and with students and faculty who express appreciation for a convenient exhibition venue which allows students to practice showing their works. This poster will review the model currently used by the Art Advisory Committee to successfully run the LibArt program each year, some of the current and past challenges faced by the committee, and the outcomes of this truly cross functional effort.

13. Material Order SEARCH: a Shared Catalog of Materials Collections | Mark Pompelia, Visual + Material Resource Librarian, Rhode Island School of Design

Material Order is the academic consortium of design-based materials collections at Harvard University, Rhode Island School of Design, and Parsons School of Design. It provides a community- and membership-based approach to management and access to material collections utilizing and developing standards and best practices. Material Order developed the Materials Profile that serves as a shared cataloging tool on the LYRASIS CollectionSpace platform, both as a central material authority file and a separate instance to catalog local holdings. Open Web searching across all member collections occurs via a front-end discovery system built with Wordpress called Material Order SEARCH. In addition to continued outreach, future plans include growing the consortium, loading additional resources and media files to enrich the front end experience, engagement with neighboring and affiliated communities such as makerspaces and fabrication studios, and enhancing the existing metadata and cataloging standards.

14. Micro/crafting: Reimagining Data Through Art and Embroidery | Stacy R. Williams, Head, Helen Topping Architecture & Fine Arts Library, University of Southern California

Embroidery is a creative activity that offers opportunities for political and social engagement. Similarly, artists such as Linda Vellajo, Richard Ibghy, Marilou Lemmons, and Mark Lombardi have all created work that reimagines the uses of data in thought provoking ways. This poster will describe how incoming students were introduced to artists who have used data in their work during a two day workshop as a starting point for a collective embroidery project that explored local data and cultural spaces. Participants had the opportunity to explore local arts data and to identify places of cultural significance that they would like to visit during the school year and why. The students then embroidered the places that they planned to visit on a fabric map. It was a collaborative process with each person adding their chosen locations onto the fabric of other attendees.

15. More Than a Pretty Picture: Integrating Art and Visual Literacy with the ACRL Framework | Mary Wegmann, Collection Development Librarian, Sonoma State University

The SSU Library Art Committee, which consists of three faculty librarians and a library specialist, curates exhibits for the Library's prominently located 1128 square foot gallery space and develops course-integrated visual and information literacy programming that aligns exhibits with the ACRL Framework. Examples include exploring the frame "Information Creation as a Process" through the work of Erik Castro in HARVESTER: A Portrait of Immigrant Labor. The exhibit reception included a Q&A with Castro about his decision to use photography instead of text to share the stories of the farmworkers, the visual information he decided to include and exclude from his photographs, and the choice to exhibit the photographs unframed. This discussion allowed the audience to discuss the idea that the "creator's choices impact the purposes for which the information product will be used and the message it conveys." Reflections: After the Fire, a group exhibit commemorating the 2017 wildfires in Sonoma and surrounding counties, included work from 21 professional and non-professional artists and documentarians and exemplified "Scholarship as Conversation." This exhibit and programming brought many different artists, perspectives, themes, and art forms into conversation with one another to create a broad and interdisciplinary look at the impact of the firestorm on the community. During the poster session, members of the Committee will share examples of the handouts and LibGuides created for the exhibits, and discuss collaborating with disciplinary faculty on course-integrated instruction and programming, best practices for working with campus administration, and marketing and outreach opportunities.

16. Open Access Collections: Past, Present, & Future | Rachel Hoster, Ask a Librarian Specialist, University of Michigan

My poster discusses the different ways in which different art museums handle open access policies, with an emphasis on the evolution of opinion over the past decade. As museum administration has shifted focus away from revenue gain and refocused on collection accessibility, there has been an increase in digital copies of works made available online for public viewing and scholarly research. Although the poster considers broad trends in open

access across the field of museum studies, particular attention will be paid to two collections at the University of Michigan: the University of Michigan Museum of Art (UMMA) and the Papyrology Collection in the Hatcher Graduate Library. These case studies provide a narrower, more detailed look at the changes that have occurred in open access policy and collection availability. Based on historical patterns, current trends, and the case studies, predictions will be made for the future of open access resources in art museums.

17. Oral History as Care: Preserving Memories & Maintaining Stakeholder Relationships | Anna Boutin-Cooper, Research & Visual Arts Librarian, Franklin & Marshall College

As a critical aspect of historical preservation, oral history can be an important tool for maintaining positive working relationships with campus stakeholders through the display of care for and preservation of an individual's life story. This poster will speak to the author's experience conducting an oral history with a prominent campus stakeholder and visual artist, as a means of preserving his story in his own words, showing care for an important working relationship, and connecting his significant donations to the College with his life's stories, adding a new layer of meaning to a vast collection of artwork, catalogues, and personal records. The poster will include observations and lessons learned in conducting one's first oral history, alongside anecdotal data about the project's success. It will also include an outline for replicating such a project at one's own institution.

18. Processing the National Palace Museum, Taipei Collection | K. Sarah Ostrach, MLIS Candidate '20, University of Maryland

19. Radical Revisions: Using an Information Literacy Course Grant to Drive Collection Development | Sarah Carter, Art, Architecture, and Design Librarian, Indiana University

In 2018 a course redesign led to a partnership opportunity for the art librarian and interior design faculty. What originally began as a plan to scaffold sustained information literacy instruction through a semester-long course grant transformed into an opportunity to broaden the diversity of collections. The faculty member decided to redesign the semester project, transforming it from a formal research paper to a booklet that included text, captioned photographs, and annotated diagrams. Previously, students had been directed to choose from a list of "famous" designers, which reflected very limited cultural diversity, and included individuals who were almost exclusively cis male. With the assignment redesign, students were able to choose from a list of designers with more gender and cultural diversity. This poster will discuss collection development efforts to support the course learning outcomes, and how they contributed to student success. Viewers can expect a set of best practices for including faculty in collection development.

20. Recommended reads for visual literacy: A new bibliographic resource for librarians | Dana Thompson, Research and Instruction Librarian, Murray State University

This project, a critical annotated bibliography and reading list, compiles articles, books, and select archival materials to serve as a detailed web resource focused on visual literacy. As a part of the Visual Literacy Today online open-access journal, this resource is easily

accessible and geared towards to educators, librarians, scholars, practitioners, and the general public. In the past five decades, the definition and application of visual literacy has continually expanded and reshaped, not least as a result of the digital revolution, and yet there is no single up-to-date repository that brings together all these years of important research. This project remedies that in order to empower the current research community working in this field and to encourage future interested parties. By using this online bibliography, it is possible, for the first time, to understand how disparate disciplines have used and defined visual literacy. It is possible to trace the development of the 'visual literacy definition problem' and to understand visual literacy within the contexts of different disciplines. This presentation will also explain the methodology of the annotated bibliography: how materials were selected and why. Material is organized by the type of article (empirical research, case study, or perspective), type of publication (journal article, trade article, book chapter, presentation, conference proceedings, or dissertation), year published, and field. Each annotation contains a summary, description, and evaluation and critique of its relevance to the field of visual literacy. The project is supported by a Carnegie Whitney Grant from the American Library Association.

21. Reconstructing the Built Environment: SAH Archipedia & the Architecture of Digital Scholarship | Amanda Clark, Library Director, Whitworth University

22. [Reflecting, Reimagining and Defining: One-on-One Studio Consultations for Visual Artists and Musicians at the Banff Centre for Arts and Creativity and the Yale School of Art M.F.A. Graduate Program](#) | Allison Comrie, Kress Fellow in Art Librarianship, Robert B. Haas Family Arts Library, Yale University

During the fall of 2018 and winter of 2019, I initiated an embedded librarianship one-on-one studio consultation program with the Banff Artist in Residence (BAiR) and the Banff Musician in Residence (BMiR) programs at the Banff Centre for Arts and Creativity. In the fall of 2019, I initiated a similar studio consultation program with the incoming first year Yale School of Art graduate students. The poster will present a visual reflection and comparison of the one-on-one studio consultations at the differing institutions, the program's scope and goals, noted differences between the two implementations, common successes and challenges experienced during the consultations, and unexpected outcomes and recommendations to consider when initiating one-on-one studio consultations within academic settings and arts focused organizations.   To provide fuller context, BAiR and BMiR programs are intensive, six-week opportunities for artists to delve into specific visual art and music projects. Due to the concentrated timeframe of the residencies, it was challenging for the participants to afford time to visit the library. The main goal of the one-on-one studio consultations was to provide direct resource support to the participants in their studios, creating a bridge between their practice and how the library can meet their information needs. By offering one-on-one studio consultations for artists, musicians and students, the embedded librarianship program focuses on creating collaborative research partnerships that support and enhance participants' artistic practice all while taking place in a familiar and inspiring environment - their studio.

23. Starting From Scratch: Developing a New Arts Library Programming Team | Tess Colwell, Arts Librarian for Research Services and Alex O'Keefe, Arts Digital Projects Librarian, Robert B. Haas Family Arts Library, Yale University

In seeking strategies to improve outreach and increase library programming, the Robert B. Haas Family Arts Library found that a collaborative approach would maximize resources and staffing. In the summer of 2019, the Programming Team was created and given a charge to develop workflows, best practices, and collaborative approaches from scratch. In this case, programming included exhibitions, book displays, event series, and one-time events. Two librarians were chosen to co-lead the new group comprised of both library staff and librarians working together to fulfill responsibilities like maintaining a master programming calendar, executing outreach strategies, coordinating assistance, and brainstorming new initiatives. The team created documentation of their workflows and best practices through a structured planning process, which informed the actions and decisions of event organizers, exhibition coordinators, and the team itself. Ultimately, this process fostered a collaborative approach that strengthened the library's outreach and programming, highlighting what makes the library special while also serving the community it supports. This poster will outline the process of establishing a new programming team and outcomes to date contextualized in the co-leaders experiences. Topics will include: documentation, workflows, assessment, calendars, and outreach. Lessons learned and advice will be integrated into the content, and quick tips for starting a new team will be included in a supplemental handout. Viewers will be given the tools to evaluate their current programming approaches, prioritize related tasks, and create a new team with an understanding of the processes involved.

24. Suggestions For Making Artists' Books More Accessible | Marsha Taichman, Visual Resources & Public Services Librarian, Cornell

At Cornell's Fine Arts Library, we have a collection of artists' books that are available in the open stacks. This is still relatively unusual for collections, as it's a challenge to balance preservation and access. This poster will discuss collection development, cataloging and housing these books, as well as how they have been used for teaching, research and exhibitions, in part because of their physical discoverability.

25. Visual Thinking for Art Librarians and Artists: Unlocking Your Creativity to Generate Ideas, Solve Problems and Communicate More Effectively | Rebecca Barham, Art Research Librarian, University of North Texas

Do you dream of being more creative and effective in your role as an art librarian, image professional or artist? Visual thinking, or the ability to create and interact with images in one's mind and beyond, offers a toolbox of techniques that can help you reach your goal. Although visual thinking became popular in the 1960's, it has fully developed and is now viewed as an important skill for innovation by today's businesses as they try harder to remain innovative and viable. Visual thinking can also be used by art librarians and artists to creatively generate and conceptualize ideas, come up with new insights, solve problems, and communicate. This poster will focus on the tools of visual thinking and examples of how these tools can be used to transform library services, products, and spaces; effectively

communicate ideas to others, and improve memory and build creativity. Some of the tools of visual thinking that will be included are Visual Brainstorming, Mind Maps, Visual Note Taking or Sketchnotes, Mental Rehearsal, Personna, Vision Boards, Scenario Planning, Hierarchy, Metaphors, Icons, Narration, Visual Thinking Apps., and EEG Headsets. In addition, attendees will have the opportunity to choose a card with the words of what they would like to solve or do on the front of the card. Then when they turn the card over, the backside will reveal the name of a visual thinking tool and technique they can use.

26. When the Instructor Becomes the Student: How Sitting in on Classes Strengthens Libraries' Departmental Impact | Leah Sherman, Visual & Performing Arts Librarian, Florida State University

Although embeddedness in librarianship is often affiliated with instruction, there is another significant way in which a librarian may connect with their constituents on a regular basis. Attending classes allows subject librarians to make personal connections with faculty and students, learn about department research and curriculum priorities, and foster partnerships by literally embedding in a given program as a student. Although this can be a significant time commitment, it does not have to be any more onerous than attending faculty meetings, holding office hours, or providing research consultations. The librarian's level of investment may be tailored in consultation with the instructor of record as well, ranging from sitting in on a particular class periodically to entering a program as a degree-seeking student. By creating new or strengthening established relationships, Arts Librarians stand to benefit a great deal from experiencing their faculty's classes first-hand. Indeed, attending classes can provide special insight into providing instruction, reference, collection development and management. Such a venue also allows for in-depth observation of student research behaviors and opportunities to engage with students directly. This poster will offer the first-hand experiences of serving as both the Visual & Performing Arts Librarian and as a part-time PhD student in Art History, including the benefits and challenges of this undertaking. Takeaways for viewers will include how to balance academic embeddedness with regular work duties as well as advice on how to advocate for oneself in gaining this form of professional development.

27. Models for Metadata: Artstor and Alternatives | Callie Cherry, Graduate Student, University of Denver

While Artstor is lauded as a repository for visual arts resources, it's tagging and search vocabularies are limited. As a result of these limitations, Artstor remains difficult to navigate, particularly for students. There is a need for a more comprehensive, intuitive repository for arts reference – one that both scholars and practicing artists can utilize with ease. This presentation examines options for an openly accessible, crowdsourced art repository. When exploring the options available at this time, the following factors are considered: intuition of search engines, accessibility of linked data, quality of images (such as accurate color and clarity), and the range of images available.

28. Hiding in Plain Stacks: Photographically Illustrated Books in Art Libraries | Karalyn Mark, Library Fellow for Collections Management, Sterling and Francine Clark Art Institute

Photographically illustrated books offer insight into the history of visual communication and the developing relationship between image and text during the nineteenth and early twentieth centuries. My Fellowship project at the Clark Art Institute Library centers on the preservation, conservation, digitization, and bibliographic record enrichment of photographically illustrated books. I am proposing a poster that offers guidance and inspires Art Libraries interested in uncovering these hidden gems within their collections. Numerous Art Libraries possess holdings of museum collection catalogs, private collection catalogs, and auction catalogs containing original mounted photographs and photomechanical reproductions waiting to be discovered in the stacks. This poster will address how to locate these materials in a collection, including suggestions for searching in ILS and recommended bibliographies. Useful resources for identifying the various photographic and photomechanical processes will be addressed. Once identified, there is abundant potential to enrich their bibliographic records with descriptive cataloging, including genre/form terms. In building upon how to identify different photographic and photomechanical processes, the essential components of a preservation assessment for a bound volume with photographic content will be outlined. Attendees will be able to apply this understanding of identifying, improving bibliographic records, and preserving photographically illustrated books at their own institutions.