

# ARLIS CANADA

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ESSAYS IN THE HISTORY OF ART LIBRARIANSHIP IN CANADA  
ESSAIS SUR L'HISTOIRE DE LA BIBLIOTHÉCONOMIE D'ART AU CANADA

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ARLIS/NA



# ESSAYS IN THE HISTORY OF ART LIBRARIANSHIP IN CANADA

## ESSAIS SUR L'HISTOIRE DE LA BIBLIOTHÉCONOMIE D'ART AU CANADA

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# INTRODUCTION

Murray Waddington

It has been a privilege for the Library and Archives of the National Gallery of Canada to provide support for the development of this website, thereby helping to ensure that these stories of the history of art librarianship in Canada are captured and shared. Resource-sharing and national outreach are key activities that support the mandate of the National Gallery, and of its Library and Archives.

The origin of the project can be traced to the 1999 ARLIS/NA conference in Vancouver, where Jo Beglo, Ilga Leja, Melva Dwyer and Daphne Dufresne presented papers in a session focussed on the history of Canada's art libraries. At the October 1999 meeting of ARLIS/Canada, held at the National Gallery, Jo Beglo proposed the endeavour as a national project and agreed to serve as its general editor, collaborating with art librarians across the country. An editorial group meeting was held at the National Gallery in June 2000, attended by Jo Beglo, Bob Foley, Rosemary Haddad, Jill Patrick, Murray Waddington, and Kathy Zimon. The structure and stylistic approach to the project were determined at that meeting, and the initial call for papers was issued in September 2000.

We originally had hoped to publish the essays and biographies found here in the *Occasional Papers* series of the National Gallery Library and Archives, but the significant production costs that this would have entailed prompted us to seek an alternative. We appreciate that the use of an Internet site for the project will have the advantage of increasing visibility and access to this material, as it brings together for the first time information that has been mined from art library collections and institutional archives across the country. This website will allow for enrichment of the project with additional contributions in the future.

By design, the scope of these essays in the history of art librarianship in Canada is broad and inclusive. The authors are dedicated colleagues from Vancouver to Halifax. Their essays present research on the progress of our profession, the materials that comprise our collections, and the development of our libraries. In presenting the stories of distinguished institutions, collections and personalities, the essays highlight significant achievements within a specifically Canadian context. I would like to recognize in particular the contribution of the late Diana Cooper, who sadly is not able to see her work come to completion.

When reading the biographies prepared for the *Who Was Who* section of this compendium, I was reminded that those of us currently working in the field of art librarianship are members of what are but the second and third generations of the profession in Canada. It is remarkable to think that our specialization came of age only in the mid-twentieth century, has accomplished so much, and has consolidated its identity in so short a span of time. These beginnings are represented here by the biographies of our late colleagues Peter Anthony, Jacqueline Hunter, Evelyn de Rostaing McMann, Marketa Newman, Sybille Pantazzi, and Alan Suddon. These individuals were our mentors, remembered with respect and warmth by so many of us who knew them, worked with them, and now live with their legacies in our respective institutions.

I was acquainted with each of the librarians honoured by these biographies, and I had the welcome opportunity of working closely with Marketa Newman, Jacqueline Hunter and Alan Suddon, individuals who had remarkable and lasting effect on their colleagues and institutions. Each one encouraged and inspired me. Each one helped to ensure that I would have the

stimulating and fulfilling career that I embarked upon almost forty years ago, an experience that has been enriched as well by many of the distinguished essayists represented here with whom I have had the good fortune to be associated.

The colleagues whose records of our history appear here are to be thanked for their effort, and Jo Beglo, Bibliographer, National Gallery, is to be saluted for her commitment to the realization of this project and for the coordination of the initiative on behalf of ARLIS/Canada. We are indebted as well to James Rout, Managing Librarian, Paul D. Fleck Library and Archives, The Banff Centre, for hosting the website.

Undoubtedly there will be additions to this record over time, as other aspects of our history are narrated, new enterprise and achievements are celebrated, and individuals are honoured.

Murray Waddington

Chief  
Library, Archives and Research Fellowship Program  
National Gallery of Canada  
April 2006

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# INTRODUCTION

Murray Waddington  
Traduit par Denise Loiselle

Ce fut un privilège pour la Bibliothèque et les Archives du Musée des beaux-arts du Canada d'appuyer le développement de ce site web, grâce auquel tous ces textes portant sur l'histoire de la bibliothéconomie d'art au Canada ont pu être recueillis et partagés. Le partage des ressources et le rayonnement national, rappelons-le, font partie des activités-clés définies dans le mandat du Musée des beaux-arts et de la Bibliothèque et des Archives.

Ce projet a été conçu en 1999 lors du congrès annuel d'ARLIS/NA, à Vancouver, lorsque Jo Beglo, Ilga Leja, Melva Dywer et Daphne Dufresne ont présenté des exposés au cours d'une session axée sur l'histoire des bibliothèques d'art au Canada. En octobre de la même année, à la réunion d'ARLIS/Canada qui a eu lieu au Musée des beaux-arts, Jo Beglo a proposé de donner à ce projet une envergure nationale et, par ailleurs, elle a consenti à servir de rédactrice générale, en collaboration avec les bibliothécaires d'art à travers le pays. La structure du projet et sa conception stylistique ont été déterminées lors de la réunion d'un groupe de rédaction, tenue au Musée des beaux-arts en juin 2000, à laquelle participaient Jo Beglo, Bob Foley, Rosemary Haddad, Jill Patrick, Murray Waddington et Kathy Zimon. Le premier appel à communications a été lancé en septembre 2000.

Nous avons d'abord espéré publier les articles et les biographies qu'on trouve ici dans la collection des *Documents hors-série* de la Bibliothèque et des Archives, mais les coûts de production d'un tel projet nous ont incité à chercher une autre option. Le recours à un site Web aura l'avantage, fort apprécié, d'accroître la visibilité et l'accessibilité du matériel. On trouvera ici, pour la première fois, de l'information puisée dans les collections des bibliothèques d'art et des archives institutionnelles à travers tout le pays.

Ce site favorisera en outre l'enrichissement du recueil par l'ajout de contributions à venir.

Les auteurs de ces textes sur l'histoire de la bibliothéconomie d'art au Canada sont des collègues dévoués d'un peu partout au pays, de Vancouver à Halifax. Leurs textes, d'une vaste portée, présentent la recherche effectuée sur les progrès de notre profession, sur le matériel qui compose nos collections et sur le développement de nos bibliothèques. En présentant l'histoire d'institutions distinguées, de collections et de personnalités remarquables, ils mettent en lumière des projets d'importance réalisés dans un contexte proprement canadien. Je voudrais attirer l'attention en particulier sur la contribution de la regrettée Diana Cooper. Il est malheureux qu'elle ne puisse voir son travail achevé.

En lisant les biographies de la section *Qui était qui* de ce recueil, je me suis rappelé que ceux d'entre nous qui travaillent dans le domaine de la bibliothéconomie d'art font partie d'une profession dont les membres actuels ne représentent que la deuxième ou troisième génération au Canada. Il est tout à fait remarquable que notre spécialisation, qui n'est parvenue à maturité qu'au milieu du XX<sup>e</sup> siècle, ait réussi à confirmer son identité et à réaliser autant de choses en si peu de temps. Les débuts de notre histoire sont représentés ici par le biais des biographies de Peter Anthony, Jacqueline Hunter, Evelyn de Rostaing McMann, Marketa Newman, Sybille Pantazzi et Alan Suddon. Ces collègues disparus étaient nos mentors, et ceux parmi nous qui les ont connus et qui ont travaillé avec eux se souviennent d'eux avec respect et affection. L'héritage culturel qu'ils nous ont laissé perdure au sein de nos institutions respectives.

J'ai connu chacun des bibliothécaires dont la mémoire est honorée dans ces biographies et j'ai eu la chance, très

appréciée, de travailler en étroite collaboration avec Marketa Newman, Jacqueline Hunter et Alan Suddon, qui ont exercé une influence remarquable et durable sur leurs collègues et leurs institutions. Chacun d'eux m'a encouragé et m'a servi d'inspiration, m'aidant à réussir la carrière stimulante et enrichissante que j'ai entreprise il y a presque quarante ans. Je voudrais ajouter par ailleurs que mon expérience a été enrichie par le fait d'avoir eu la bonne fortune de côtoyer plusieurs des distingués auteurs ici présents.

Nous remercions nos collègues dont les textes sur notre histoire paraissent ici, et nous sommes reconnaissants à Jo Beglo, bibliographe au Musée des beaux-arts du Canada, qui s'est dévouée à la réalisation de ce projet et en a assuré la coordination au nom d'ARLIS/Canada. Nous remercions également James Rout, bibliothécaire en chef des Paul D. Fleck Library and Archives du Banff Centre, pour avoir bien voulu héberger ce site web.

Il y a aura assurément des ajouts à cette chronique dans l'avenir : d'autres aspects de notre histoire seront examinés, de nouvelles initiatives et accomplissements seront célébrés et d'autres personnes seront mises à l'honneur.

Murray Waddington

chef

Bibliothèque, Archives et Programme de bourses  
de recherche

Musée des beaux-arts du Canada

Avril 2006

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# ARLIS/CANADA:

## The First Ten Years

Jonathan Franklin

ARLIS/Canada is the Canadian chapter of the Art Libraries Society of North America, representing Canadian art librarians and information professionals within ARLIS/NA, and serving as their national association. The seeds for the establishment of ARLIS/Canada were sown at a 1993 joint meeting in Ottawa of the Ontario and Montreal/Ottawa/Quebec chapters of ARLIS/NA, to which art information professionals from across Canada were also invited. As a result, a task force worked on a strategic plan for the Canadian art information community in the run-up to the 1995 annual conference of ARLIS/NA in Montreal. A consensus of Canadian members at the Montreal meeting supported the creation of an organization to further such a plan.

In May 1995, ARLIS/NA set up a Canadian Representation Task Force, at the request of Murray Waddington, Canadian Regional Representative. The members were co-chairs Daphne Dufresne (Université du Québec à Montréal) and Murray Waddington (National Gallery of Canada), Jane Devine (Vancouver Public Library), Bob Foley (The Banff Centre for Continuing Education), Carol Jackman-Schuller (McGill University), Ilga Leja (Nova Scotia College of Art and Design), and Penney De Pas (ex officio, ARLIS/NA Headquarters). Their charge was to recommend to the Executive Board of the Society a structure within ARLIS/NA which would both give a stronger impetus and profile to Canadian membership and issues within ARLIS/NA, and at the same time provide an identifiable caucus which could work independently of the parent Society on pursuits of strictly Canadian interest. The Task Force reported to the Board in March 1996, and the adoption of the bylaws of the new chapter, ARLIS/Canada, followed in August 1996.

Since that time the chapter has convened two memorable national gatherings. The National Gallery of Canada in Ottawa was the venue for the 1999 meeting entitled 'ARLIS/Canada enters the Millennium'. In 2002 the experience was repeated under the title 'Springtime in the Rockies', at The Banff Centre for the Arts in Banff, Alberta. The success of this second meeting gave impetus to the suggestion that ARLIS/NA should hold its annual conference in Banff. It is with pride, therefore, and a sense of collective achievement that ARLIS/Canada marks its 10th anniversary, at the 2006 Conference of ARLIS/NA in Banff, by presenting this valuable compilation of essays on the History of Art Libraries in Canada.

We thank Murray Waddington and the National Gallery of Canada, as well as ARLIS/NA, for their generous support of the project, and we salute the collaborative energy and enthusiasm of editor Jo Beglo and the contributors from across the country who have brought it to fruition.

**Jonathan Franklin. *ARLIS/Canada*, 2006.**

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# ARLIS/CANADA :

## les dix premières années

Jonathan Franklin  
Traduit par Denise Loiseau

ARLIS/Canada, la section canadienne de l'Art Libraries Society of North America, représente les professionnels canadiens de l'information sur l'art au sein d'ARLIS/NA et leur sert d'association nationale. Les origines d'ARLIS/Canada remontent à une réunion mixte des sections locales d'ARLIS/NA de l'Ontario et de Montréal/Ottawa/Québec, tenue à Ottawa, en 1993, et à laquelle on avait aussi invité les professionnels de l'information sur l'art à travers le Canada. L'équipe de travail formée au cours de cette réunion avait pour mission d'amorcer un plan stratégique pour la communauté canadienne de l'information en prévision du congrès annuel d'ARLIS/NA de 1994, à Montréal. Lors du congrès, la majorité des membres canadiens s'est déclarée en faveur de la création d'un organisme ayant pour but de développer un tel plan.

En mai 1995, à la demande de Murray Waddington, alors représentant régional canadien, ARLIS/NA a créé la « Canadian Representation Task Force ». Les membres étaient : Daphne Dufresne (Université du Québec à Montréal), Murray Waddington (Musée des beaux-arts du Canada), les coprésidents Jane Devine (Vancouver Public Library) et Bob Foley (The Banff Centre for Continuing Education), Carol Jackman-Schuller (Université McGill), Ilga Leja (Nova Scotia College of Art and Design) et Penney De Pas (membre d'office, siège social d'ARLIS/NA). Leur mandat était de suggérer au comité exécutif d'ARLIS/NA la création d'un organisme qui servirait, d'une part, à mieux identifier et motiver les membres canadiens au sein de l'association et constituerait, d'autre part, un groupe distinct et indépendant qui s'occuperait de questions d'intérêt strictement canadien. La « Task Force » a présenté son rapport au comité exécutif en mars 1996 et les règlements d'ARLIS/Canada ont été adoptés en août 1996.

Depuis, la section canadienne a organisé deux rencontres nationales importantes. La première a eu lieu en 1999 au Musée des beaux-arts du Canada, à Ottawa, et avait pour thème « ARLIS/Canada à l'aube du millénaire ». En 2002, les membres se sont réunis au Banff Centre for the Arts, à Banff, Alberta, pour une rencontre intitulée « Le printemps dans les Rocheuses ». Le succès de cette deuxième réunion a été un facteur déterminant dans le choix de Banff comme site du congrès annuel d'ARLIS/NA en 2006. C'est donc avec fierté et le sentiment d'une réussite collective que nous soulignons le dixième anniversaire d'ARLIS/Canada au congrès annuel d'ARLIS/NA à Banff, en présentant ce recueil d'excellents articles sur l'histoire des bibliothèques d'art au Canada.

Nous remercions Murray Waddington et le Musée des beaux-arts du Canada, ainsi qu' ARLIS/NA, pour leur généreux appui. Nous désirons aussi exprimer notre vive reconnaissance à la rédactrice, Jo Beglo, et à ses collaborateurs à travers le pays. L'énergie et l'enthousiasme de cette équipe ont assuré le succès du projet.

**Jonathan Franklin. *ARLIS/Canada, 2006.***

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# A HISTORY OF THE CANADIAN ART LIBRARIES SECTION (CARLIS)

Melva J. Dwyer

The year 1967 was a year of celebration in Canada. It was the 100th anniversary of Confederation when Canada had become a nation and was no longer a colony of the British Empire. It was also the year of EXPO 67, the great celebration in Montreal that showcased developments in the arts, science and technology to the world. It was in this atmosphere of hope that Noël Balke, chief librarian at the National Gallery of Canada, decided it was time for the art librarians of Canada to organize and make plans for their future development.

To discover if there was sufficient support and interest in such a move, she sent a questionnaire to all Canadian librarians who might have a collection of Fine Arts materials. The majority of those who returned the questionnaire agreed that some type of organization would be appropriate. The only forums for art librarians at that time were small groups that met with the American Library Association or Special Libraries Association in the United States. Both welcomed Canadian members but this state of affairs was not very satisfactory since Canadian librarians had concerns that were different from those of our neighbours south of the border.

Even though the response to the questionnaire had been favourable, it was not until 1971 that any further developments occurred. The years between had been spent with

librarians paying visits to Montreal and Ottawa to plan the future. Finally in 1971, when the Canadian Library Association (CLA) met in Vancouver, a meeting of the Fine Arts librarians was called. Fourteen librarians gathered at the University of British Columbia to discuss future plans. The first decision that had to be made was whether the new organization should be a stand alone group or if it should meet with CLA or the Universities Art Association of Canada (UAAC). It was decided that it would be best to meet with CLA. To stand alone did not seem to be feasible considering that the membership would be spread from coast to coast and many would not be able to attend meetings if they could get no institutional support. Most Canadian institutions belonged to CLA. The Canadian art librarians decided to petition to become a Committee of the Canadian Special Libraries Section (CASLIS) of CLA.

The second major decision that developed from the Vancouver meeting was that a Newsletter should be published as soon as possible to disseminate information to the members about Fine Arts library activities in Canada. The first issue appeared in August 1971 under the editorship of Diana Kraetschmer (Cooper). It was a four page mimeographed publication with the cumbersome title, *Canadian Art Libraries Committee. Canadian Special Libraries. Canadian Library Association. Newsletter*. A full report of the



CARLIS Newsletter (1971–2000)



CARLIS Newsletter

June meeting was included, at which Melva Dwyer had been elected as chair of the future committee. A short list of new books and a list of art reproductions available for sale at the gallery shop of the Vancouver Art Gallery also appeared. The *Newsletter* continued to be produced at the University of British Columbia for seven issues, from 1971 to April 1975.

Although we had full support from CASLIS and CLA, it soon became apparent that unless we were meeting in one of the larger cities such as Toronto, Ottawa or Vancouver, the number of Fine Arts librarians who could attend was minimal. This was partly due to the fact that those who did attend had to be members of CLA, whose fees became increasingly burdensome.

As previously mentioned, there was no viable Fine Arts librarians group in the United States when the Canadians began to organize. However in 1972, Judith Hoffberg, librarian at the Brand Library, Glendale, California began her campaign to launch the Art Libraries Society/North America (ARLIS/NA). Her first *Newsletter* appeared in November, 1972. This was sent to Canadian librarians as well as those in the United States, since Hoffberg envisioned an organization that would appeal to all those who were involved in any aspect of librarianship that encompassed the Fine Arts. The first meeting of ARLIS/NA was held in conjunction with the College Art Association (CAA) in Detroit, January 1974. There were ten Canadians present. The Canadian art librarians met that June at CLA in Winnipeg. Judith Hoffberg attended the sessions and urged the Canadians to join ARLIS/NA as a group. Many Canadian librarians joined ARLIS/NA, but as individuals and not as a group. Some still believed that Canadian concerns needed to be addressed and that these could best be resolved in Canada.

Mrs. Balke suggested in 1975 that it would be an excellent idea if we could persuade the National Library of Canada to conduct a survey of the resources of the Fine Arts libraries in Canada. An agreement was reached and a survey was conducted under the auspices of the National Library. A two-volume publication appeared in 1978 entitled, *Fine Arts Library Resources in Canada*. It was hoped that the report might result in more support for the development of Canadian Fine Arts libraries. In the meantime, the Canadian Art Libraries Committee continued to meet regularly with CLA, with a core of members who were always able to attend.

The next important development took place at the Halifax meeting in 1979. After considerable effort on the part of the chair, more than twenty CLA members who were interested in Fine Arts signed a petition asking that the Committee receive Section status within CASLIS. The change meant that

there had to be a more formal organizational framework than there had been up to that time. A constitution and by-laws were necessary and annual elections had to take place. A committee was formed to undertake the necessary work, and at the Vancouver meeting in 1980 CARLIS was official. Kathy Zimon, Fine Arts Librarian at the University of Calgary, was elected as the first chair. The 1980 meeting was one of the most successful that CARLIS was ever able to hold. A one-day workshop on the subject of Bibliography was held at the University of British Columbia with over 80 in attendance. Many were not fine arts oriented but the subject had appealed to a broad spectrum, pointing out the importance of developing good programs to attract a more diverse group. A similar workshop was held in Hamilton the following year without as much success.

Montreal was the site of the International Federation of Library Associations (IFLA) meeting in 1982. The Canadian Fine Arts librarians took an active part in organizing the conference program for the attending art librarians. At this time, the IFLA Section of Art Librarians was rather small, but there were several Canadian librarians who attended on a regular basis.

The one activity that had continued since 1971 was the publication of the *Newsletter*. Despite several changes in editors and some difficulty in publishing on a regular basis, the news of Canadian activities had been disseminated. One problem that was always present was the mailing list. Since CARLIS was a part of CLA, all institutional members received copies of all publications emanating from any section of the organization. This meant that, usually, around 200 copies of the *Newsletter* had to be sent out. This was a burden for the editor/publisher even though CLA furnished the mailing labels and paid for the postage. It was also not possible to charge for the publication, which might have limited the list to those who were really interested. No solution for the problem was possible until after 1988, when CARLIS decided to sever its connection with CLA and more or less disband as a viable group. By this time, Melva Dwyer was the editor of the *Newsletter*. After consultation with those members who were still interested in Canadian affairs, she volunteered to continue to publish. Letters were sent to all librarians who had Fine Arts collections, asking for \$5.00 for an annual subscription. Approximately sixty favourable replies were received and the *Newsletter* continued. Gradually those numbers decreased and the final issue of the *Newsletter*, volume 24, was sent out by Cheryl Siegel, Vancouver Art Gallery, and Melva Dwyer in June 2000. What had started as a four-page mimeographed newsheet ended as a fifteen-page computer produced periodical. The contents had continued to be Canadian, with

news of librarians and libraries across Canada. A necrology, added in the later years, had proven to be very popular.

During the time that CARLIS was active, from 1971 to 1988, there had been several important activities carried out in support of Canadian Fine Arts librarians. In 1981 the group urged the members to send information to the National Gallery Library to update and develop *Artists in Canada/Artistes au Canada*. The proposal for an award to honour the best reference book on an art subject published in Canada was made by Kathy Zimon in 1985. This was supported by CLA and the following year, at the Vancouver conference, Melva Dwyer was presented with the first award: a print by Susan Ford, a Calgary artist. The award, named the Melva J. Dwyer Award, has been presented at the annual ARLIS/NA conference since 1988.

Although CARLIS did not prove to be a viable organization, Canadian art librarians have continued to gather at the ARLIS/NA conferences and have gained recognition there as a group of some importance. The difficulties of a small membership scattered across the continent proved insurmountable. However, Canadian art librarians have gathered on several occasions since 1988 to discuss mutual concerns. Perhaps the years of CARLIS were not as unsuccessful as one might assume, since there are still the occasions when Canadian Fine Arts librarians meet in their own country to discuss Canadian concerns.

#### NOTES

All dates and specific information were obtained from issues of the *CARLIS Newsletter*.

**Melva J. Dwyer. *A History of the Canadian Art Libraries Section (CARLIS)*, 2003.**

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# HIDDEN COLLECTIONS:

## The Invisible World of English Canadian Book Illustration and Design.

Randall Speller

It is perhaps simplistic, but true, to state that Canadian illustration and book design can be studied wherever there are holdings and collections of Canadian books. Illustrated and designed books are found in libraries of all kinds, bookstores, rummage bins, flea markets, and private collections of every sort and subject. Wherever there are books, and archives about books, the researcher will find information. And yet there is no guarantee that a search will be easy. Information on the artistry of the Canadian book is often problematic; and libraries do not make it easier. For it is also true that librarians have buried the history of the artistic production of the books in their collections by failing to accurately describe them bibliographically. Production and design information has not been recorded at all or has been lost. As a result illustration and design have proven to be the invisible arts within Canadian book collections and libraries.

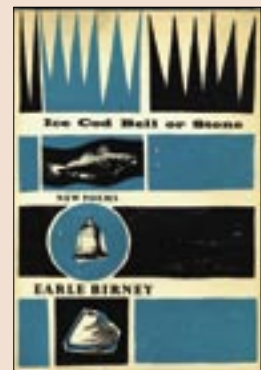
This paper attempts several things. Focussing on English Canada it will briefly describe the history of illustration and design after World War II; outline the growth and development of a literature about design and illustration in Canada; show how libraries and librarians have both hindered and helped the development of research from our collections; and provide a working bibliography of articles and books for current research.

It is well known that the post-war years (1945–1970) have been vital to the growth of the Canadian publishing industry, and that

the years around 1960 marked a turning point.<sup>1</sup> There was not only a revolution in our attitudes to what is Canadian in literature, but a revolution in cultural influences and new technologies. Publishing and publishers faced huge change. There was a rapid shift in public taste and consumer expectations as the market was flooded with new ideas, products and technologies. The growth of television, advances in photography, and publishers' rapidly increasing production costs, all resulted in new attitudes to books, writing and visuals. The technology of book production was at a similar crossroads. Many publishers who had used the same presses for a quarter of century were introducing new technologies to deal with rapid expansion and quality improvements needed to meet changing markets (Eustace; 49–54).

The period of rapid change had profoundly different effects on the traditional worlds of commercial art, illustration, and design. Paul Duval, in 1961, stated that

*Book illustration has never been strong in this country. This is not the fault of artists or publishers, but rather the economic facts of book production. With its relatively small population, Canada offers a limited market for books. If the publisher is to survive, he must watch the cost of design and printing very closely and this naturally limits his use of illustration (Duval; [8]).*



Frank Newfeld: Cover for Earle Birney's *Ice Cod Bell or Stone: New Poems* (Toronto: McClelland and Stewart, 1962)

What was a common tendency at all times for Canadian publishers was magnified by post-war economics. Illustration gradually became far too expensive, and no longer met the needs of changing taste and technologies. Photography was becoming much more efficient and popular. While Duval could state in 1961 that "the vigour of illustration in Canada" and "the prestige of the illustrator has never been as high as it is today" (Duval; [18–19]), he also had to admit that

*Fresh developments in technique and equipment, plus new dimensions in seeing things, have brought the imaginative photographer into close competition with the painter-illustrator. There are many phases of editorial work, particularly non-fiction, where the cameraman can bring a greater immediacy to an illustration than the draughtsman . . . . In Canada, the past few years have seen a great increase in the use of photographs for magazine illustration (Duval, 1961; [18]).*

By the late-1950s and early '60s the illustrator was in the process of losing his/her place to photography<sup>2</sup> in the popular trade press. Illustration lingered on in magazines which absorbed the bulk of creative work,<sup>3</sup> in children's books, and in Canadian humour. Nonetheless many artists were forced to turn elsewhere for employment<sup>4</sup> as illustration lost some of its lustre in the trade. Illustration was for years a respectable and necessary part of an artist's professional life,<sup>5</sup> yet as Robert Stacey has suggested, commercial art was no longer "fashionable" by the 1960s. As the demand for magazine and other illustration dwindled in the 1950s, "the notion took hold that commercial art [was] by its nature something to be looked down on . . ." (Fetherling; 61–2). The starving artist in his garret, rather than the artist with a day-job, became the popular cliché. Too, as abstract art began to dominate the galleries and pervade the popular press, representational illustration must have looked increasingly old-fashioned.<sup>6</sup> Duval's article was, inadvertently, the swan song for the illustrator's trade.

For it was to book designers that publishers turned to help them adapt to new economic realities (Gray [1955]; 295). Long thought of as an unnecessary frill by those who were accustomed to have their production staff design books on company presses using existing type and stock, publishers realised that designers could, at the same time, reduce costs and produce better looking and commercially successful books. The economics sold them on the artistry. By the late 1940s publishers were starting to notice book design, and by the mid-1950s, with the arrival from Europe of Frank Newfeld, Sam Smart, Antje Lingner, among others, the Canadian book was transformed.

As the professions changed, so did the interest of the art and book historian. It was during this period (1950–1970) that

writers first began to re/consider the artistry of the Canadian book. Several factors contributed to this. Growing nationalist sentiment, the retirement of publishing titans such as Lorne Pierce, and the increasing influence of new cultural nationalists such as Jack McClelland, stimulated a certain level of reflection and debate on the history of Canadian publishing. The organization and promotion of Canadian graphic art and artists also played a large part. Popular interest in design, commercial art, typography, and, to a much lesser extent, illustration was stimulated by the creation of two important societies devoted to improving the Canadian book and other communication media, the Art Directors Club of Toronto [there was also a Club in Montreal], and the Society of Typographic Designers of Canada.

The Art Directors Club of Toronto (ADT) was organized in Fall 1947, and held its first annual exhibition in 1949. At these exhibitions, awards were presented to the best examples in various categories of commercial art, design and illustration as selected by a jury of professionals. The award winners were listed and illustrated in the Club's catalogues, and as Duval stated, "[t]hese awards have done much to raise the creative level of editorial art in this country." (Duval, 1961; [20]).

The Society of Typographic Designers of Canada (TDC) was founded in 1957 by a group of professionals with a common interest in typography and design. The TDC held seven "annual" juried exhibitions between 1958 and 1967<sup>7</sup> celebrating book, magazine, and business printing design.<sup>8</sup> These exhibitions and the reviews they generated raised the profile of book design and typography to a level unheard of before this date. The writings of Pearl McCarthy in the *Globe and Mail*, and in the publishing trade journals<sup>9</sup> all influenced a growing public awareness. There was indeed, as Frank Davies stated, a great deal of "fuss about typographic design" (Davies, 1960). There can be no doubt that this increasing debate resulted in the eventual formation of an early design literature.<sup>10</sup> While the situation was somewhat different for illustration, the results were similar. Out of its decline grew an early interest in its history, and out of that grew the first important "historical" studies.

The small and varied bibliography on Canadian book illustration and design developed for the most part in the periodicals of the book trade. While illustrations had always appeared in magazines, books, advertising, posters, billboards and newspapers, it was seldom commented upon in the popular press. Apart from articles on individual artists, some of which appeared as early as 1894,<sup>11</sup> almost nothing was published during a time when many now-famous artists were at work. This was in part due to the small publishing industry. Opportunities to work in Canada were scarce, and artists

seldom made enough to live on (Burgoyne, 21). Many were forced to work in the States.<sup>12</sup> Burgoyne's 1919 article on Canadian-born illustrators was an early attempt to develop an interest in the profession (Ibid, 21). The article provided a series of biographical sketches of Canadian illustrators working abroad, and concluded with a list of illustrated books.

A list of newly published illustrated books was one way of promoting Canadian book artistry (Thompson, 1928), as were exhibitions. As early as 1920, exhibitions of book illustration were held at Toronto's Canadian National Exhibition under the auspices of the Society of Graphic Arts and the Society of Canadian Painter-Etchers. The Canadian Authors' Association also held an exhibition of Canadian illustrated books in June, 1931 at the Art Gallery of Toronto.<sup>13</sup> Needless to say World War II, and the publishing restrictions it imposed, put an end to any other developments. Similar exhibitions proved to be popular after the War<sup>14</sup> and they continued well into the 1970s.<sup>15</sup> Certainly before the war and immediately afterwards these projects had a very low profile. They were given brief, polite reviews in the newspapers, but were largely ignored in other media.

With changes to post war publishing underway, industry interests, as we have seen, changed direction. Roloff Beny (1948) saw the potential of all the arts working together, as he was convinced that using the principles of good book design, the "aesthetic whole" of text, design and illustration, would lead to a "rewarding alliance with literature" (Beny, 210). Nonetheless, it was interest in the well-designed book that grew rapidly, an interest that was widely reflected in an expanding literature.<sup>16</sup> These design articles, books and Society exhibitions of the 1950s and '60s were written by professional men in an attempt to keep other professionals and fellow members up to date on the newest trends and techniques. This trend was to fade away in the mid-1960s. The development of multi-media, the adoption of design principles by those medias, and the rise of the computer created a whole new discussion that pushed books into the background. As these professionals retired, a new literature emerged from their recollections and reminiscences in the 1990s,<sup>17</sup> along with those reminiscences of "fine" artists who had made money in commercial art.<sup>18</sup> These writings became the foundation of the literature in this field, and it was in this context that the real study of Canadian book design began. The 1990s also saw the first studies by art historians, and the growth of interest in book design history.<sup>19</sup> Most research from this decade has come from recent studies in the history of the book.

For illustration, a trickle of information began to appear after the war but was soon eclipsed.<sup>20</sup> The literature of Canadian art

was no help. As Pantazzi notes, "books on Canadian art refer only incidentally, if at all, to the artists as illustrators" (Pantazzi, 6), and Duval's 1961 wide-ranging historical survey of illustration was somewhat dismissive. Illustration was still considered to be "neglected" by many bookmen and art historians right up to the mid-1980s (Ostiguy, 1982; 15) (Stillman) largely due to the inaccessibility of much of what had already been written,<sup>21</sup> and the lack of accessible collections.

Sybille Pantazzi's<sup>22</sup> 1966 article in the *National Gallery of Canada Bulletin* is generally credited with establishing English Canadian book illustration as an important field of study for art historians. The article had a wide influence, especially with librarians, curators and art historians, no doubt because of the journal it appeared in, but also because it dealt with the ever-popular Group of Seven. Commissioned by the National Gallery of Canada, who knew of her reputation as a Toronto bibliophile and collector, Pantazzi's article evolved out of her own, and other, book collections. Her interest in Canadian books was especially influenced by the 1954 gift to the Art Gallery of Toronto Library of Alan Garrow's collection of British 19th century illustrated books and bindings. The interest this gift stimulated transferred itself to Canadian (and contemporary British) illustrations, book-jackets, title pages and endpapers designed by the Group of Seven, and other artists. As a subscriber to *British Book News*, she would also have been influenced by the articles that appeared on book design, illustration, and typography.<sup>23</sup>

Pantazzi's article was the culmination of a number of events, rather than the first spark of an idea. It was her skill as a librarian and as a scholar, making cross-disciplinary connections between literature, art, typography, and book design, that led to her 1966 article. The article also shows Pantazzi's superior talents as a collector in her recognition of the value of what others considered insignificant. Building on Duval, and using the Toronto Libraries and book stores around her Pantazzi discovered a rich feast. The Art Gallery of Ontario Library's own collection of illustrated books began with Pantazzi's first purchases in 1963 and 1964,<sup>24</sup> along with other donations.<sup>25</sup> It was after the article was published that the National Gallery Library itself began to "methodically expand its collection of [Canadian] illustrated books" (Ostiguy, 15).<sup>26</sup> Through her articles and her library at the AGO she strove to make the history of illustration accessible to art researchers in a way it had never been before. She made sure that artists (and even some designers) were treated in the same way as authors in the AGO library catalogue. The effect was to introduce art historians, curators and students to work by Canadian artists that had largely been ignored and forgotten; to work that they had no idea had survived and was now increasingly accessible.

A decade after these first collections were formed, writings based on them began to appear. The most significant and scholarly work has been based in Quebec.<sup>27</sup> In English Canada the focus was on the in-depth study of individual artists, rather than comprehensive subject surveys. The catalogue raisonné for Thoreau MacDonald by Edison (1973), and Stacey's 1996 work on J.E.H. MacDonald are the best examples to date, and there are numerous articles relating the achievements of other artists. The Group of Seven have, of course, been a major pre-occupation. Only Robert Stacey (1991, 1992, 1996, 1997) has approached illustration thematically or attempted to consider an artist's work in a broader context. Nonetheless, the steady growth of interest is clearly indicated in a chronological listing of articles and pamphlets.<sup>28</sup> Each new article is an important step in the research process, and all are proving to be increasingly valuable in creating a new perspective for the study of artists as well as Canadian book history.

Yet, while art librarians were making this possible, librarians continued to be part of the problem.

Anyone familiar with Canadian libraries knows that there are important and historic collections of illustrated books located all across the country. The National Libraries of Canada and Quebec, the large University libraries with significant humanities holdings all have remarkable collections, as do the large public libraries in our major cities. The holdings of illustrated books in the University of Toronto Library system, for example, are outstanding. Yet access to artistic information is a major problem. Depending upon the quality and consistency of cataloguing, finding references to artists can be an exercise in frustration.

Several years ago a simple test showed the problems inherent in library catalogues. The names of four book artists, Lucille Oille, Frank Newfeld, Eric Aldwinckle, and Leo Rampen, were entered as authors and then as keywords into the online public catalogue (OPAC) of the University of Toronto and Toronto Public Library. The results were uneven. Typing Lucille Oille as an author into the University of Toronto catalogue will pull up one record. Using a keyword search pulls up ten of her illustrated books. All these books have Oille prominently featured on the title page, yet no author entry was created. The Toronto Public Library searches are even less successful. Keyword and author searches pull up only one record, yet all of Oille's illustrated books are in the catalogue. The illustrator's contribution has been ignored; access is only through the author's name (her husband Kenneth McNeill Wells). Frank Newfeld had illustrated and designed 640 books by the time he retired from McClelland and Stewart in 1970, but only 51 can be recovered from the University of Toronto using a keyword search. There are similarly uneven results with Rampen and Aldwinckle.

The test reveals that, historically, artists have been omitted from the cataloguing record even when their names are on the title page. With shared catalogue copy and keyword searching this problem is less of an issue than it was, but in many libraries artists are not authors and recording them is not a priority or even a requirement. Even if the policy has changed many records have not been corrected retrospectively. The above test shows us the results. An OPAC cannot retrieve what has not been coded into the record. Some books can be retrieved; others are lost. Illustrated collections may be far more extensive than the OPACs indicate, yet because of inadequate cataloguing, the artists have disappeared.<sup>29</sup>

A second issue is that illustrated books and book designers have continuously suffered under the tyranny of the title page. Cataloguers and bibliographers, as standard library practice, use the title page as the primary source of information. Information not recorded there is often omitted from the record. Yet information on book artists is rarely located in so prominent a place. The evidence of artisans working with books is found throughout the text, and those are places where librarians are not trained to look.

Dust jackets are a case in point. Dust jackets were often the artist's sole contribution to the book, especially with a publisher such as The Ryerson Press. When they are thrown out, or have been badly damaged and chipped, valuable information is lost. Their importance for today's collections is significant for this reason. Yet, even when they have been preserved, the information they contain is seldom recorded by the cataloguer.

Book designers face even greater problems. Their contribution to the art of the book is rarely mentioned, if at all, and there is no way to trace this information in any library catalogue, unless a conscious effort has been made to create a record. Cataloguers will have to be particularly sensitive to such features as maps, endpapers, typography, frontispieces, acknowledgements, epigraphs, colophons, chapter headings and tail pieces. All are sources of information, and all reveal the artistry of the book. Only a careful examination of the entire text, as issued, will provide information that gives us the entire picture.

The collections of the AGO, and soon afterwards the National Gallery of Canada (NGC), were, as we have seen, among the first to attempt a rescue of these resources. Simply creating access points for artists and designers immediately created links between an artist's "commercial" and "fine art" career. It is hard now to imagine how the simple act of cataloguing could make connections for art historians, but



the results are evident today. The commercial and graphic work of most major artists is now considered an important object of study.<sup>30</sup> The recognition of the importance of these collections by the NGC and the AGO, and the determination to make them accessible, was a significant contribution to Canadian art history.

The collections of illustrated and designed books sparked by this early research have continued to grow and develop in the libraries of the Art Gallery of Ontario and the National Gallery of Canada.<sup>31</sup> They remain the largest and most comprehensive. Other institutions, such as the Glenbow Museum in Calgary, have also begun to collect in this field, but their holdings still do not rival the breadth and depth of these first collections.<sup>32</sup>

The collection at the Art Gallery of Ontario, the oldest in Canada, consists of approximately 700 books. Its growth in the last decade has been slow, and is based largely on donations. The NGC collection is slightly larger and numbers about one thousand.<sup>33</sup> Both Libraries have remained consistent in their collecting focus. The focus of each collection began with pre-1960 items, but this has expanded to include anything published up to the present day. Interest in the history of book design has resulted in the development of collections published after 1950. Modern examples of design and illustration are now collected regularly.

Both institutions segregate their collections in a rare book room, and special care is taken to preserve dust jackets. At the NGC Library there is an ongoing policy to upgrade collection quality, by replacing marked or ex-library copies with ones that are closer to their original condition. Dust jackets and clean illustrations are a priority. This quality upgrading will allow both Libraries to pursue their policy of exhibiting books in exhibitions and displays both as objects in and of themselves, and alongside works of art in other media by the same artist.

## CONCLUSIONS

There is no doubt that illustration and book design are but a small part of the study of Canadian art. Yet there are hundreds of artists and designers who made their living and who sustained themselves and their "fine art" careers in the trade of commercial art. For many this commercial trade was the foundation of their careers and the place where friendships grew and artistic connections were made. Connections that often changed the history of Canadian art.

Much of their work remains hidden. Gradually, however, librarians and scholars in book and art history are beginning to recover and recapture what has been done. Some of our major art libraries have taken the first step by insuring that book artists are never hidden again within their own

catalogue records. The field is still in its infancy. Basic reference tools do not as yet exist. We badly need a project comparable to Alan Horne's *The Dictionary of British Book Illustrators, 1915–1985* (Toronto: University of Toronto Press, 1994) to advance the field significantly and give it wider recognition. A great deal of work remains to be done. Scholars must continue to research the book works of individual artists, and this at least appears to be a well established trend.<sup>34</sup>

For now the field of commercial art, illustration and design is wide open. Those who write about it consistently are few and far between, yet it is a field perfectly adapted to the work and interests of the art librarian. Few others have closer contact with these artistic productions, few know how to describe them as well, and few know better the necessary tools to promote and disseminate the information they contain. The collections already exist. Focusing as it does on the history of commercial art and illustration, the history of the book, and the history of humanities publishing, the field is in the process of becoming an important part of the study of the history of Canadian art. All that remains is for art librarians, among others, to write knowledgeably about this fascinating part of Canadian publishing history.

## NOTES

<sup>1</sup> There is no doubt that 1960 "marks the vague boundary between the old and new in [English] Canadian [literature]." Sam Solecki. "Novels in English 1960–1982." *The Oxford Companion to Canadian Literature* (Toronto, 1983): 577.

<sup>2</sup> Burgoyne recognized this as early as 1919: "The introduction of the photographer and the perfection of the half-tone plate is, except for special purposes, driving the black and white draughtsman from the field." (Burgoyne, p. 21).

<sup>3</sup> (Hersey, 1950) (Duval, 1961, p. [6]).

<sup>4</sup> See Egerton (1993). "Julius Griffith as a Book Designer ... " *Canadian Notes & Queries*. pp. 25–26.

<sup>5</sup> See also Burgoyne (1919), Hersey (1950), Duval (1961).

<sup>6</sup> Even though abstract and non-representational work did make its way into some publications. Frank Newfeld has suggested that Expo '67 killed Canadian illustration and the visual freedom it enjoyed up to then. Book design, too, was never the same after 1967, although fine work continued to be done by Alan Fleming and Will Reuter.

<sup>7</sup> In the spring of 1968 the Society of Typographic Designers "broadened its scope and changed its identity to emerge ... as the Society of Graphic Designers ... " [Press Release] For: The Society of Graphic Designers of Canada, dated June 10, 1968. [Vertical file, Art Gallery of Ontario Research Library.]

<sup>8</sup> Catalogues were produced for 1958, 1959, 1960, 1961, 1962, 1963 and 1964.

<sup>9</sup> See Donnelly's bibliography (1997).

- <sup>10</sup> See Hersey (1950), Dimson (1960), Reid (1960), Duval (1961), Pantazzi (1966). See also note 16.
- <sup>11</sup> (Holmes, 1894) ([Brigden] [Howard], 1895) (Sommerville, 1909).
- <sup>12</sup> See Christopher Jackson. "Canadians in American Illustration." *Glenbow* (March/April 1986); 4–7.
- <sup>13</sup> Art Gallery of Toronto. [*Canadian Book Illustrations*] Exhibition held 24–26 June 1931. See Speller (1998).
- <sup>14</sup> (Rio de Janeiro, 1946) (Canadian Society of Graphic Art, 1947) (ADCT, 1949–) and (AGT 1958).
- <sup>15</sup> (AGO, 1970 and 1972/73).
- <sup>16</sup> (Harrison, 1945), (Stewart, 1948), (Dair, 1952), (Fainmel, 1954), (Howard, 1956), (Smart, 1957), (Davies, 1957 & 1958), (Martin, 1958), (Rockman, 1958, 1963), (Fulford, 1959), (Reid, 1960), (Dimson, 1960), (Toye, 1963), (Newfeld, 1965).
- <sup>17</sup> (Biagnoli, 2000), (Broadfoot, 1995), (Egerton, 1993), (Kelly, 1977), (Speller, 1998), (Toye, 1961, 1963).
- <sup>18</sup> (Bice, 1990), (Egerton, 1993), (Edison, 1973), (Kelly, 1977), (Stacey, 1996, 2002), (Whiteman, 1995).
- <sup>19</sup> (Alcuin Society, 1996–), (Allen, 2000), (Carleton, 1996), (Chamberlain, 1994), (Donnelly, 1996, 1997), (Egoff, 1967, 1992), (Eustace, 1972), (Hajnal, 1996), ("Judging ...", 2002), (Mulvihill, 1985), (Novosedlik, 1996), (Peters, 1995), (Ramsey, 1988/2001), (Speller, 1999), (Stacey, 1996).
- <sup>20</sup> (Colgate, 1943), (Jeanneret, 1945), (Kent, 1946 & 1948), (Kerr, 1950)
- <sup>21</sup> Stillman does not list Pantazzi (1966) in his 1982 article, and assumes his is the first to note the Group of Seven's participation in illustration.
- <sup>22</sup> Sybille Pantazzi (1914–1983) was the Chief Librarian of the Art Gallery of Toronto/Art Gallery of Ontario for 32 years, from 1948 to 1980.
- <sup>23</sup> For example see: Philip James "British Book Illustration Since 1914" 90 (February 1948); 53–58: Charles Rosner "The British Book Jacket" 119 (July 1950); 445–450; and Roderick Cave "Typography and Book Design" 275 (July 1963); 467–472. Pantazzi's notations appear on many of these issues of *British Book News*.
- <sup>24</sup> See: Hugh Anson-Cartwright (Bookseller). *Victorian illustrated books and decorative bindings from the Collection of Sybille Pantazzi*. (Toronto : Hugh Anson-Cartwright, [1984?]). p. 2, and Pantazzi (1966). "Book illustration and design by Canadian artists ..." (op cit) p. 9.
- <sup>25</sup> Donations of illustrated Canadian books were also received from Professor Beatrice M. Corrigan and Mrs. E.S. Sargeant.
- <sup>26</sup> Pantazzi followed her National Gallery paper with a smaller article in 1969 on magazine illustrations by the Group of Seven in the *Farmer's Magazine*, and later with a survey of illustrated magazines (1979).
- <sup>27</sup> (Bernier (1990), Hould (1982), *Marie Chapdelaine* (1980), Montreal (1980), and Ostiguy (1982)).
- <sup>28</sup> Murray (1970), Porter (1978), Ghan (1980), Mothersill (1981), Stillman (1982), Jackson (1986), Fetherling (1988), Bernier (1990), Bice (1990), Huneault (1992), Mastin (1992), Speller (1993), Sabean (1995), Hall (1996), Stacey (1997), Speller (1998), Allen (2000), Campbell (2001), Cavell (2002), National Gallery of Canada Library (2002).
- <sup>29</sup> Booksellers are also notoriously bad at listing illustrators in their catalogues (whether paper or electronic). Internet book purchasing using illustrators or designers is almost impossible, unless the seller is aiming sales at the "art" market. A notation such as "Illustrated" may be the only information provided for the purchaser. Artist and design information, even when listed on the title page, is omitted to save entry time by sellers who could not imagine the illustrator being the selling point for a book.
- <sup>30</sup> See Robert Stacey. "Tom Thomson As Applied Artist." *Tom Thomson*/Edited by Dennis Reid. (Toronto: Art Gallery of Ontario; Ottawa: National Gallery of Canada; Vancouver: Douglas & McIntyre, 2002): pp. 46–63.
- <sup>31</sup> Hugh Anson-Cartwright, a Toronto book dealer, has stated that he knows of no other institutions that are collecting in this area.
- <sup>32</sup> Many private collections were begun in the 1970s and 1980s, encouraged by the literature (Stillman, 1982) and the availability and relative affordability of good examples. Such collections remain undocumented, although references to them can be found. See Huneault's (1992) *The Owl Pen Prints*, p. 6, under "List of Works." All the books in the exhibition and several prints were loaned from the "Collection of Shirley and Peter Savage." See also *Glenbow* (1998).
- <sup>33</sup> 771 books are at the location CIBLIC (as of April 12, 2002), but this does not include books that are on the regular shelves.
- <sup>34</sup> See note 28.

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"An Artistic Canadian Production"

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**Randall Speller. *Hidden Collections: The Invisible World of English Canadian Book Illustration and Design, 2002, revised 2005.***

# L'HISTOIRE DU LIVRE D'ARTISTE AU QUÉBEC

Sylvie Alix

On remarquera que la majorité des essais qui traitent du livre d'artiste tentent inlassablement de le définir. Cette situation, bien légitime, découle principalement du fait qu'il existe une très grande variété d'ouvrages ainsi que de nombreux courants artistiques liés de près ou de loin au livre d'artiste. La profusion des appellations qui entourent ce genre artistique — livre de peintre, livre de gravures, livre illustré d'œuvres originales, livre d'art, livre de bibliophilie, livre-objet, édition de luxe à tirage limité, œuvre-livre, publication d'artistes, etc. — contribue à entretenir la confusion.

À vrai dire, il y a autant de façons d'aborder les livres d'artistes que d'artistes qui les réalisent, chacun apportant un élément unique ou innovateur et repoussant sans fin les frontières de cet univers.

Le livre d'artiste est sans contredit un livre de création. Il est l'expression d'une intervention conceptuelle, esthétique et plastique favorisant le livre comme support de création et s'insérant dans la continuité de la démarche artistique de l'artiste. Réfléchissant les matériaux qui le constituent, tantôt fastueux tantôt modestes, le livre d'artiste peut prendre une multitude de formes. La particularité de ces ouvrages, multipliés ou uniques, réside davantage dans leur conception et leur réalisation que dans le choix des techniques ou des matériaux.

Les livres impliquant une collaboration avec un artiste du champ visuel sont répartis entre deux genres distincts : d'un côté, le livre illustré de gravures originales et de l'autre, diamétralement opposé, le livre imprimé commercialement. Le livre d'artiste n'est pas un assemblage d'œuvres picturales agrémenté de texte; l'œuvre, c'est le livre même. Que son contenu soit exclusivement visuel ou purement textuel, l'artiste en est le seul auteur.

Pour découvrir à quel genre un livre appartient, il convient d'examiner les conditions de publication qui l'ont engendré. Aux livres de fabrication artisanale, ceux conçus pour les bibliophiles, sont inévitablement associés des critères liés à la notion d'originalité et d'authenticité par les œuvres qu'ils comportent. Quand le livre devient objet d'art, il entre automatiquement sur le territoire de la spéculation marchande. Lorsque l'artiste a recours aux techniques commerciales d'impression, tel l'offset, et qu'il édite à grands tirages, il élimine par le fait même les repères habituels de l'œuvre d'art dite originale et oblige le « lecteur » à aborder l'œuvre différemment, en mettant de côté le réflexe habituel de la contemplation. Nous sommes ainsi rapidement passés de l'objet d'art que l'on contemple et que l'on collectionne pour sa beauté (dont la valeur se mesure à sa rareté et à la notoriété de sa signature) à un art de concepts et d'idées. Cette conjoncture entourant le livre d'artiste suscite encore la controverse et c'est pourquoi l'appellation de « livre d'artiste » a été rejetée par plusieurs artistes, éditeurs et historiens. Les termes « publication d'artiste » et « édition d'artiste » remplacent quelquefois le précédent pour identifier les livres d'artistes non artisanaux.

À cet égard, je tiens à souligner le travail rigoureux de la spécialiste française du livre d'artiste, Anne Moeglin-Delcroix, qui s'est efforcée à maintes reprises de faire la lumière dans ce domaine. Ainsi, elle précise :

*Le propos n'est pas d'établir une quelconque hiérarchie entre deux conceptions et mises en œuvre du livre [c'est-à-dire le livre illustré d'œuvres originales et le livre d'artiste] qu'en réalité tout sépare, mais de montrer quels projets de création différents y sont engagés, ainsi qu'en témoigne le fait tout extérieur que ces deux appropriations artistiques du*

*livre n'intéressent pas le même public, ne sont pas défendues par les mêmes marchands, ni surtout ne proviennent des mêmes artistes!*

Si le livre comme support de création s'est largement répandu au niveau international, le livre d'artiste comme genre artistique a suivi un parcours légèrement différent au Québec.

La production québécoise des années 1970 et 1980 est particulièrement fascinante d'un point de vue historique et témoigne de certains paradoxes intéressants. Par exemple, les artistes du pop art optent principalement pour l'album d'estampes, les grands formats et les tirages limités, alors que leur engagement social se marierait bien au format « démocratique » du livre standard à grand tirage, c'est-à-dire celui qui aurait le potentiel de faire entrer l'art dans la vie quotidienne de tous. C'est en partie pour cette raison que le livre d'artiste québécois semble aller à contre-courant des tendances mondiales jusque dans les années 1980.

## DES ORIGINES MOUVEMENTÉES

Pour établir les assises québécoises du livre d'artiste, il est indispensable de revenir aux mouvements artistiques internationaux qui l'ont fait naître, car le livre d'artiste est apparu dans le sillage d'une remise en question radicale de l'art par l'artiste. Pour mieux comprendre le domaine du livre d'artiste, il nous faut revenir à cette période effervescente des années 1960–1970, alors que l'artiste revoit la nature de l'art et son statut. Il s'en prend, entre autres, à la « marchandisation » intellectuelle et matérielle de l'art, comme le mentionne Joan Lyons :

*Artists' books began to proliferate in the sixties and early seventies in the prevailing climate of social and political activism. Inexpensive, disposable editions were one manifestation of the dematerialization of the art object and the new emphasis on art process. Ephemeral artworks, such as performances and installations, could be documented and, more importantly, artists were finding that the books could be artworks<sup>2</sup>[...]*

À cette époque, l'artiste considère qu'il perd de l'emprise sur son œuvre et sur l'évolution de l'art. L'art est devenu l'objet du commissaire, le produit du marchand d'art et le sujet de l'historien. Il devient objet d'art.

C'est en dématérialisant l'art que l'artiste se réappropriera son œuvre et, en même temps, la possibilité de s'exprimer à son sujet. Un des plus judicieux moyens pour y arriver est le recours aux procédés de fabrication industrielle et aux supports utilisés par les médias de masse. L'appropriation de ces nouveaux supports de même que le décroisement des pratiques artistiques illustrent ce besoin fondamental de changement.

Désormais, l'enjeu de l'art n'est plus fondé sur la dextérité de l'artiste ni sur la qualité de l'objet produit : tableau, sculpture ou dessin. Dorénavant immatériel, banalisé dans sa forme, l'art devient le produit d'une réflexion, d'une idée, d'un concept. Si l'œuvre « prend corps », elle sera fabriquée par des équipements mécanisés, les mêmes qui servent généralement à la production commerciale. Andy Warhol, par exemple, s'approprie les images issues de l'iconographie commerciale, comme celles des étiquettes des boîtes de soupe Campbell's, ainsi que les technologies courantes de l'imprimerie, tel l'offset. Il privilégie plus particulièrement la sérigraphie. Ces techniques empruntées à l'industrie de l'automobile et du textile seront utilisées à des fins plus stratégiques qu'esthétiques<sup>3</sup>. Warhol et plusieurs autres artistes de sa génération favorisent le *Hands-off Art Making*<sup>4</sup>, c'est-à-dire les œuvres non fabriquées de la main de l'artiste. En empruntant ces techniques à l'industrie, ils avancent l'idée qu'une œuvre n'a pas besoin de la main de l'artiste pour appartenir au domaine de l'art. Le slogan « art = idée » n'a jamais été autant scandé!

Les nombreux supports relatifs aux communications de masse, comme la carte postale, l'affiche, le film, la vidéo et le livre, envahissent dorénavant la production artistique partout dans le monde. De tous ces supports, le livre, dans sa version ordinaire, c'est-à-dire le codex par opposition à sa version de luxe, est celui qui est le plus abondamment exploré par les artistes de cette période. Ainsi, l'artiste se réapproprie son œuvre; aucun marchand n'est intéressé à vendre des livres « d'idées » reproduits mécaniquement à 2 000 exemplaires. L'artiste souhaite aussi avoir un contact direct avec le public. Par l'utilisation de supports non coûteux, comme le livre, l'affiche et la carte postale, l'artiste souhaite rendre l'art plus accessible, plus « démocratique ». Dorénavant, l'art est disponible en librairie comme au supermarché.

Nous savons maintenant que cet optimisme a été passager et qu'il comportait aussi une part d'utopie. Il faut reconnaître que d'autres faits étaient sous-jacents à cette crise comme le monopole de l'art abstrait sur la scène internationale. Pour les artistes de la relève qui n'adhéraient pas à l'abstraction, il y avait peu d'ouverture dans les galeries et les musées. Cette situation permet aussi d'expliquer pourquoi à cette période les mouvements artistiques se sont multipliés, comme l'Arte Povera, le Fluxus, l'art conceptuel, etc. Cette période tumultueuse précède de peu le retour à la figuration qui transcende une volonté de changement.

Dans ce contexte bouillonnant, dont il faut tenir compte pour comprendre les origines du livre d'artiste, il est à bien des égards imprudent de juger ou de tenter de classer un livre conçu par un artiste sur des bases purement techniques. Il faut absolument considérer la pratique et le milieu de l'artiste dans lequel le projet de livre s'inscrit.

Dans cet essai, nous verrons comment le livre a été, parmi tous les supports commerciaux empruntés, celui qui a été le plus longtemps exploité, bien après la cause démocratique qu'il a d'abord servie. Nous montrerons également comment le « livre » a été exploré par l'artiste bien avant cette période en faisant état de la terminologie entourant le livre d'artiste. Nous discuterons surtout du livre d'artiste québécois en examinant comment il rejoint les milieux artistiques dans lesquels il s'inscrit.

## DES DÉBUTS SOUS L'INFLUENCE DU LIVRE ILLUSTRÉ

Au Québec, l'évolution du livre d'artiste suit un parcours différent de l'histoire américaine ou européenne, et ce, jusqu'en 1985. Les mouvements tels l'Arte Povera, le Fluxus, le minimalisme et l'art conceptuel influencent très certainement le développement du livre d'artiste québécois, mais ils ont d'abord un impact sur le domaine de l'estampe qui atteint une popularité remarquable dès 1970.

Avant les années 1960, bien que rare, c'est le livre illustré qui est à l'honneur dans le contexte québécois. La facture de cette production s'inspire en partie de l'approche classique du livre illustré français. En Europe, le livre de peintre tire ses origines du livre illustré d'œuvres originales largement tributaire des éditeurs d'art, des associations de bibliophiles et des collectionneurs d'art. En France, ces ouvrages témoignent de la venue d'artistes-peintres dans les domaines de l'illustration, de la gravure et de l'édition. Le livre illustré est le plus souvent le projet d'un éditeur qui en orchestre la mise en œuvre. Il sélectionne le texte — le plus souvent un classique de la littérature — et choisit *l'illustrateur* ou *le peintre* qui est invité à le mettre en images.

Depuis la naissance du livre illustré au Québec, lorsqu'une maison d'édition amorce un projet de livre d'art, elle favorise presque exclusivement l'approche bibliophilique. Le degré de participation de l'artiste y est très différent d'un projet à l'autre. Tout livre illustré repose avant tout sur une œuvre littéraire, pivot central sur lequel les planches prennent appui. Augmenté d'œuvres originales, de papiers fins, de typographie manuelle et d'un habillage soigné, le livre devient objet de collection.

Le livre illustré français a inspiré plusieurs éditeurs, amateurs d'art québécois, qui à leur tour ont créé leur propre collection. Contrairement aux éditeurs et aux cercles bibliophiles français, les éditeurs québécois veillent à faire connaître les œuvres des poètes et des artistes en vogue. Au Québec, ce type d'ouvrage est nommé indifféremment « édition d'art », « livre illustré » ou encore « livre d'artiste ». Pourtant, pour distinguer ces genres il est essentiel d'en identifier l'éditeur, car c'est l'éditeur qui orchestre et supervise toutes les étapes de la

production du livre. Il est responsable de la direction artistique. Ces éditions dites de luxe font inévitablement l'objet d'un tirage limité. Les exemplaires y sont assidûment numérotés et signés par l'écrivain et l'artiste; ils s'adressent avant tout aux bibliophiles. L'auteur de ces ouvrages est en quelque sorte l'éditeur et non l'artiste.

L'objectif de cet article n'est pas de retracer l'histoire du livre illustré, mais plutôt de cerner l'histoire du livre d'artiste au Québec. Afin de distinguer le livre illustré du livre d'artiste, nous devons d'abord nous pencher sur l'impact esthétique et plastique du livre quant à son contenu textuel et visuel, d'une part, et quant à sa matérialité (typographie, mise en page, graphisme, habillage, format et papier), d'autre part. Nous essayerons également de découvrir comment s'est effectué le passage du livre d'estampes vers le livre d'artiste tel qu'on le conçoit au niveau international.

Ces aspects doivent être examinés en fonction du mode de réalisation du livre (mécanique ou artisanal) et selon que celui-ci est un projet d'éditeur ou un projet d'artiste. Nous comparerons le résultat plastique des livres qui varie selon l'auteur et ses collaborateurs. Nous examinerons comment les influences du domaine de l'édition et du domaine des arts visuels se sont répercutées sur le contenu textuel et visuel du livre. L'examen de ces paramètres est au cœur de la compréhension de ces deux univers distincts de création.

## L'ÉDITION D'ART ET LA NAISSANCE DES « PETITES » MAISONS D'ÉDITION AU QUÉBEC

Plusieurs ont abordé l'histoire de l'édition et du livre illustré au Canada, comme Jacques Michon et ses collaborateurs dans le remarquable document *Histoire de l'édition littéraire au Québec au XX<sup>e</sup> siècle*<sup>5</sup>. De son côté, Claudette Hould est l'une des premières à avoir entrepris un inventaire descriptif systématique du livre d'art au Québec avec son premier *Répertoire des livres d'artistes au Québec 1900–1980*<sup>6</sup>. Elle y fait en introduction un très bon résumé de l'histoire du livre illustré français et de son influence sur l'édition d'art québécoise. Dans ce répertoire, elle collige 284 livres publiés par des « petites » maisons d'édition québécoises spécialisées ou encore autoéditées par des artistes<sup>7</sup>. La répartition des livres selon deux index<sup>8</sup> est fort utile à la compréhension de ce domaine spécialisé d'édition. Grâce à cet ouvrage et aux livres répertoriés dans la Collection patrimoniale de livres d'artistes et d'ouvrages de bibliophilie de Bibliothèque et Archives nationales du Québec, il nous est plus facile de tracer un portrait chronologique de la production<sup>9</sup>. L'examen de cette production montre que la majorité des projets sont postérieurs à 1960<sup>10</sup> :

TABLEAU CHRONOLOGIQUE

Date de publication	Nombre de livres édités par un éditeur	Nombre de livres édités par un artiste
1850–1900	1	0
1901–1920	1	0
1921–1930	2	1
1931–1940	4	2
1941–1950	7	2
1951–1960	4	13
1961–1970	35	22
1971–1980	132	101
1981–1990	225	187
1991–2000	197	330
2001–2005	48	130
<b>Total :</b>	<b>656 livres</b>	<b>788 livres</b>

La comparaison des moyennes de tirage entre les livres édités par des éditeurs, ceux édités par les artistes et ceux édités par des collectifs d'artistes regroupés à l'enseigne d'un atelier d'estampes est aussi révélatrice des différences entre ces trois sphères d'édition. Les moyennes de tirage nous donnent aussi un indice du marché québécois de la bibliophilie traditionnelle et contemporaine.

Il est peu étonnant de constater que les moyennes de tirage les plus élevées apparaissent dès le début des années 1970 et suivent étroitement l'essor remarquable de l'estampe au Québec, qui se manifeste principalement par l'album d'estampes. Ce dernier est le genre le plus répandu de l'ensemble des catégories de livres de création artistique. Comme Yves Benoit-Cattin, je partage l'idée que « l'expression livre de création artistique [est] beaucoup plus évocatrice que celle de livre d'artiste, pour signifier cette adéquation entre l'écrit [littéraire], l'image, la typographie et le papier »<sup>11</sup>.

De 1960 à 1985, les éditeurs d'art et les ateliers d'estampes proposent des tirages moyens de 75 exemplaires tandis que les artistes réalisent des tirages moyens de 30 exemplaires. Depuis les années 1990, les tirages ont diminué de façon générale, passant d'une moyenne de 50 exemplaires pour les projets d'éditeurs et d'ateliers à 12 exemplaires pour les projets d'artistes. La production d'exemplaire unique, bien que présente depuis 1940, devient plus répandue dans les années 1980 et n'est pas exclusive au livre-objet.

Les ouvrages concernant l'histoire du livre illustré québécois sont plus nombreux que ceux traitant des « petites » maisons d'édition. Pourtant, ce sont celles-ci qui ont existé en premier et qui ont fait naître les éditions d'art et les livres illustrés au

Québec. Les études sur les projets d'autoédition d'artistes, à la base de l'histoire du livre d'artiste, encore plus rares, sont sommaires et morcelées et nous ramènent le plus souvent au livre illustré. Les principales sources de renseignements à leur sujet proviennent des départements de livres rares des universités canadiennes, du Banff Centre de même que de Bibliothèque et Archives Canada<sup>12</sup> qui ont répertorié des centaines de titres édités par une soixantaine d'éditeurs canadiens. Annie Molin Vasseur est l'une des premières, avec la Galerie Aube à Montréal, à s'être exclusivement consacrée à la diffusion du livre d'artiste. Elle a instauré les concours internationaux de livres d'artistes du Canada dont le premier a eu lieu en 1983<sup>13</sup>. Jean-Marcel Duciaume, quant à lui, s'est penché sur l'histoire des « petites » maisons d'édition canadiennes :

*Ce genre d'édition [c'est-à-dire l'édition de livres illustrés] a pris naissance en Europe à la fin du XIX<sup>e</sup> siècle. En Angl[eterre], William Morris fonda la Kelmscott Press en 1891, rêvant de recréer l'art des incunables — beaux livres imprimés avant 1500 — il conçut de nouveaux caractères, commanda des papiers faits main et à sa propre marque, et utilisa le parchemin pour ses éditions les plus précieuses. Il fut à l'origine d'une tradition qui influença les éditeurs canadiens-anglais et américains. Il insistait toutefois sur l'utilisation des caractères et sur la mise en pages. En France, les bibliophiles s'intéressaient davantage aux livres somptueusement illustrés. En 1875, Manet créa huit lithographies appelées à illustrer la traduction par Mallarmé du poème Le corbeau d'Edgar Allan Poe, le texte occupant huit autres pages. Ainsi naquit la nouvelle tradition du livre d'artiste, notion qui a influencé l'édition d'art du Canada français par l'accent placé sur la gravure plutôt que sur l'impression de luxe. Même si la situation évolue plus lentement au Canada anglais[...] l'édition d'art est florissante au Canada. La fondation en 1959 de la Guild of Hand Printers à Toronto et les publications parues dans leur série Wrongfount surent stimuler l'impression de beaux livres par des éditeurs privés<sup>14</sup>.*

À partir du début du XX<sup>e</sup> siècle, quelques maisons d'édition comme Louis Carrier & Cie (aux Éditions du Mercure), à Montréal, les Éditions du Bien public, à Trois-Rivières, et quelques éditeurs privés, comme l'illustrateur Georges Delfosse, ont publié de belles éditions de livres, bien que leurs ouvrages aient été imprimés en linotypie et illustrés par le procédé du cliché typographique. Avant 1930, rares sont les projets illustrés de gravures originales, tel *Vieilles choses, vieilles gens : silhouettes campagnardes* illustré des bois gravés d'Edwin H. Holgate<sup>15</sup> (1928).

De 1950 à 1980, un groupe restreint d'éditeurs de petites maisons d'édition, d'amateurs et de collectionneurs de beaux



livres ont produit à eux seuls plus de la moitié des livres retracés à cette période. Il s'agit de Gilles Corbeil éditeur, des Éditions Art Global, des Éditions de l'Obsidienne, des Éditions Eрта, des Éditions de la Frégate, des Éditions Michel Nantel et des Éditions du Songe/Iconia.

Connus pour l'excellence de leur design, ces éditeurs d'art se voient confier la publication de la première édition de poèmes de grands écrivains québécois. Dans ce contexte, c'est l'éditeur qui définit majoritairement les paramètres du livre et qui détermine quel artiste fournira les planches prévues pour accompagner le texte, le plus souvent poétique. L'artiste est avant tout choisi pour sa proximité stylistique avec l'écrivain ainsi que pour sa notoriété. L'édition faite main est coûteuse et l'éditeur n'a guère le choix de tenir compte de ces aspects s'il veut rentabiliser son projet.

À partir des années 1950, les maisons d'édition ne sont plus les seules à produire des livres artisanaux; elles doivent dorénavant partager leur territoire avec les collectifs d'artistes. En comparaison, les projets de livre émanant des collectifs d'artistes, tels ceux des Éditions Goglin, des Éditions Graffofone (de l'atelier Graff) et des Éditions de la Guilde Graphique, bien qu'ils fassent preuve d'un certain raffinement matériel, affichent davantage d'audace et de contemporanéité dans le choix des planches et du texte que ceux des maisons d'édition citées précédemment.

Quelques projets autonomes réalisés à compte d'auteur existent également, comme *Metropolitan Museum* (1931) de Robert Choquette et Edwin H. Holgate<sup>16</sup>. Dans ce livre de création, aucun nom d'éditeur n'est mentionné et on peut penser qu'il s'agit d'un projet d'autoédition de l'écrivain et de l'artiste.

En résumé, presque tous les livres de création artistique édités au Québec avant 1970, qu'ils soient conçus par un éditeur, par un collectif d'artistes ou par un seul artiste, se rapprochent par leur facture et leur matérialité du livre illustré d'œuvres originales français. Ceux réalisés entre 1970 et 1980, malgré qu'ils amorcent un virage conceptuel, se trouvent encore en marge des livres des mouvements avant-gardistes de l'heure. La seule présence de textes littéraires dans ces livres de création nous ramène inévitablement à l'approche classique du livre illustré. Fort heureusement, cette influence française a permis aux artistes et artisans du Québec de se familiariser avec les techniques ancestrales de l'édition artisanale et d'assurer l'enseignement de celles-ci. La transmission de ces techniques a fait naître les petits ateliers privés de papetiers, de relieurs, de typographes et de maîtres imprimeurs dont la situation reste précaire et pour lesquels la relève se fait rare.

## L'HÉRITAGE DE L'ESTAMPE

Bien que le milieu de l'estampe aux États-Unis soit florissant dans les années 1950, la destination des graveurs québécois est principalement l'Europe, pour ne pas dire carrément Paris. Quelques artistes québécois, comme René Derouin et Shirley Raphael, vont cependant visiter les ateliers américains, tels l'Universal Limited Art Editions, fondé en 1956 à Long Island, l'Atelier 17, installé à New York depuis 1940, ou encore, Tamarind Lithography Workshop, créé en 1960 à Los Angeles. Michèle Grandbois écrit d'ailleurs à ce sujet :

*Le choix de l'Europe par les jeunes artistes graveurs du début des années soixante est donc principalement tributaire de l'enseignement qu'offre Albert Dumouchel à l'École des beaux-arts de Montréal. Certes, l'intérêt qu'il porte à la culture française explique en partie l'engouement des élèves pour la France<sup>17</sup>.*

Les estampiers québécois des années 1950, 1960 et 1970 ont aussi appris d'Albert Dumouchel le respect du métier, que celui-ci a acquis lors de ses séjours dans les ateliers parisiens. Cette passion passe avant tout par une haute estime du travail artisanal du graveur. Cette considération élevée du « fait à la main » a eu une profonde influence sur l'évolution du livre d'artiste au Québec. Cet amour du métier ancré dans la tradition a nourri plusieurs générations d'artistes et il est encore présent aujourd'hui dans les ateliers universitaires où l'on enseigne les techniques de l'estampe. Pour Dumouchel et tous les estampiers québécois ayant fait un séjour à l'Atelier de Stanley William Hayter, à Paris, graveur et imprimeur ne font qu'un. Avec la technique de la viscosité, chère à Hayter, une partie importante de l'image s'élabore au cours de l'impression, obligeant ainsi l'artiste à participer à cette étape. Dans la plupart des ateliers d'estampes québécois des années 1950 et 1960, cette approche est de mise peu importe la technique utilisée, contrairement aux usages dans les ateliers français où graveur et imprimeur ont des rôles très distincts. Le recours aux services d'un imprimeur est une pratique relativement rare et récente; la majorité des estampiers québécois préfèrent imprimer eux-mêmes. Cette pratique explique en partie pourquoi c'est avant tout l'artiste graveur qui, sur plusieurs décennies, a adopté la formule du livre fait main, empruntée au livre illustré d'œuvres originales. Au demeurant, la multiplication des images inhérente aux techniques de l'estampe fait de l'estampier un hôte naturel au livre.

Le milieu de l'estampe, qui prend de l'ampleur dans les années 1960, a hérité de Dumouchel une fascination pour l'expérimentation. La période relativement courte de l'histoire de l'estampe au Québec a également permis aux graveurs d'échapper à une réelle tutelle de la tradition

entourant les livres illustrés et les livres de peintres, comme celle présente en Europe.

Cette grande liberté est largement tributaire de l'absence d'une tradition établie du beau livre et d'un marché trop faible pour imposer ses critères. Bien que cette autonomie soit prisée et qu'elle confère aux livres de graveurs québécois un caractère très personnel, elle n'est pas sans présenter un grand risque financier pour les artistes, qui doivent assumer seuls le fardeau logistique et financier de leur production.

D'autres facteurs ont aussi fortement influencé la production québécoise. Le premier répertoire<sup>18</sup> de Claudette Hould, que nous avons cité précédemment, a eu une influence non négligeable sur la production du livre d'artiste jusque dans les années 1990, par la définition qu'elle donne du livre d'artiste en introduction. Les critères qui, selon elle, définissent le « livre d'artiste » sont empruntés au domaine de l'estampe et s'inspirent largement des règles définissant l'estampe originale telles qu'inscrites dans *Code d'éthique de l'estampe originale*<sup>19</sup> :

*[1<sup>re</sup> règle : ] L'artiste doit être l'auteur du concept de l'image et doit intervenir lui-même dans le processus de réalisation de l'élément d'impression, quels que soient la nature de cet élément ou le procédé utilisé; [... 4<sup>e</sup> règle : ] L'estampe est imprimée par l'artiste ou sous sa direction, et doit être approuvée par lui.*

Par ailleurs, la définition de Claudette Hould exclut toute technique mécanique telle que l'offset et emprunte à Walter Strachan<sup>20</sup> sa définition du livre d'artiste établie sur des critères matériels :

*[L]'édition limitée, du papier de qualité, les exemplaires numérotés et signés par l'auteur [en sous-entendant l'écrivain] et par l'artiste, mais surtout par une exigence bien précise quant à l'illustration d'un texte par des estampes originales ou des estampes d'interprétation<sup>21</sup>.*

Dans la même foulée, elle ajoute plus loin :

*En revanche, nous avons délibérément exclu les livres illustrés de reproduction ainsi que les albums d'estampes dépourvus de texte<sup>22</sup>.*

Pourtant, la position de Claudette Hould est clairement énoncée lorsqu'elle précise : « L'expression livre de peintre, en revanche, est toujours synonyme de livre d'artiste »<sup>23</sup>. Néanmoins, dans ses répertoires, elle inscrit, sans distinction, tous les types d'ouvrages à condition qu'ils contiennent une planche originale et qu'ils soient édités à tirage limité. Ainsi, les éditions de luxe, notamment certains ouvrages publiés aux Éditions du Noroît<sup>24</sup> et les recueils de poésie augmentés d'une planche, en édition de tête, tels ceux des Éditions du Loup de Gouttière<sup>25</sup>, y sont répertoriés. Il n'est pas étonnant

de trouver le nom de l'écrivain, et non le nom de l'artiste, comme entrée principale des notices, même pour les livres dont le contenu textuel se résume à quelques mots. Un autre point significatif est l'index des écrivains qui porte le titre *Index des auteurs*. Pourtant, l'indice principal pour qu'un livre puisse porter l'appellation de livre d'artiste n'est-il pas que l'auteur (synonyme de créateur) en soit l'artiste?

Malheureusement, nombreux sont les artistes à avoir vu dans les commentaires de Claudette Hould une prescription matérielle. Encore plus nombreux sont ceux qui se sont fait l'obligation d'ajouter un texte littéraire à leur livre pour correspondre à l'idée dudit livre d'artiste tel que défini par les bibliophiles. On retrouve dans cet ouvrage, comme dans de nombreux ouvrages traitant du livre de création artisanale, une confusion entre les termes « livre illustré », « livre de peintre » et « livre d'artiste ». Cette confusion entre le livre de création artisanale et le livre d'artiste est encore bien vivante puisque nombreux sont les artistes à croire qu'un livre d'artiste doit absolument comporter des estampes et du texte. Cette idée est nettement plus répandue chez les estampeurs que chez les peintres et les photographes, moins près du monde de la bibliophilie.

Ce bagage traditionnel issu des ateliers français explique en partie pourquoi c'est avant tout l'artiste graveur qui, sur plusieurs décennies, a adopté la formule du livre illustré d'œuvres originales. Toutefois, nous verrons comment le graveur a adopté la formule française du livre illustré pour se l'approprier progressivement et la faire évoluer vers le livre de graveur. Du texte à l'image, qui est l'inclination habituelle du livre illustré, le graveur permute le sens pour aller de l'image au texte dans des projets beaucoup plus autonomes.

## DU LIVRE ILLUSTRÉ AU LIVRE DE GRAVEUR

Si les années 1970 ont été celles de l'album d'estampes, les années 1980 voient réapparaître une certaine tradition artisanale du livre illustré français qui trouve son expression unique au Québec dans le livre de graveur. Dans ce livre, transparaît un imaginaire fascinant visant à allier le verbe et l'image. Pour maints estampeurs, imprimeurs, typographes et relieurs, le livre de gravures est l'un des derniers bastions aidant à préserver les traditions liées aux métiers du livre et aux techniques de l'estampe. Ces artisans du livre explorent ensemble les possibilités poétiques par des recherches et expérimentations littéraires et picturales.

Les graveurs développent une habileté inhérente aux techniques exigeantes de leur métier. Ils partagent avec les artisans du livre une longue expérience dans la manipulation des papiers, des encres et des matériaux naturels, comme

la pierre, les métaux, le bois et le cuir. Ils partagent avec les typographes, imprimeurs et relieurs le travail en atelier où se perpétuent les gestes d'une tradition. Bien que leurs métiers soient issus de traditions ancestrales, leur langage plastique et esthétique se renouvelle sans cesse comme en témoignent les nombreuses innovations qu'ils apportent à leur domaine de création. Ils contribuent ainsi largement à la richesse visuelle et graphique des œuvres, d'exécution remarquable. Leurs critères de qualité et le niveau de dextérité requis sont tellement élevés qu'ils arrivent à réaliser de rares chefs-d'œuvre. La créativité dépasse l'harmonie du texte et des images et prend place aussi dans un choix judicieux de médiums en regard des fins artistiques visées. Les projets les plus réussis sont souvent ceux d'un seul artiste qui crée le texte, les images et l'habillage, car ces projets offrent une grande unité entre, d'une part, les contenus éditorial et visuel et, d'autre part, la facture du livre. Contrairement au contexte français, la direction artistique du livre de graveur québécois est entièrement orchestrée par le graveur, comme en fait foi l'emprunt de noms des maisons d'édition pour des ouvrages qui sont en fait des projets d'autoédition d'artiste<sup>26</sup>. Cette pratique n'est pas exclusive au domaine de la gravure, tel que le démontrent les livres du sculpteur Pierre Leblanc qui endosse, le temps d'un livre, la couverture des Éditions du Discours<sup>27</sup> et, pour un autre livre, celle des Éditions du Besogneux<sup>28</sup>.

Les principales différences entre le contexte français et le contexte québécois sont l'absence du poids de la tradition ainsi que l'absence de contraintes marchandes qui donnent aux artistes québécois une totale indépendance. Cette indépendance intellectuelle comporte toutefois des contraintes matérielles et financières. La liberté que procure l'autoédition a permis au livre de graveur québécois de se développer à sa propre mesure.

L'artiste devient le maître d'œuvre non seulement des images, mais aussi du texte, de la mise en page, de l'habillage, de la typographie, de l'impression et même de la diffusion.

Le livre de graveur est en soi un espace privilégié, un petit musée, où le lecteur spectateur est intimement invité à lire et à contempler son contenu visuel et textuel. Les livres d'estampeurs québécois sortent des sentiers battus; ils peuvent être provocants et intimistes. Ils font la forte tête et montrent au grand jour leur force de caractère, leur authenticité et leur originalité. Ces caractéristiques sont souvent fort appréciées des collectionneurs étrangers.

## L'AVANT-GARDISTE ROLAND GIGUÈRE

*Refusant de limiter la poésie à l'écrit, il en a fait une manière de vivre et de traduire sa révolte<sup>29</sup> [...].*

L'édition d'art prend un virage important au Québec à partir des années 1950, comme le signale à nouveau Jean-Marcel Duciaume :

*Les années 50 ont cependant marqué un tournant avec la fondation des Éditions Erta (1949) à Montréal par Roland Giguère, poète et graveur, et des Village Press de Gus Rueter (1957) à Thornhill (Ontario). Ils furent les premiers imprimeurs à exécuter eux-mêmes toutes les étapes de l'édition des livres<sup>30</sup>.*

Profondément influencé par le surréalisme, Roland Giguère a été l'un des premiers artistes québécois à œuvrer dans plusieurs disciplines. À la fois poète, peintre, lithographe, typographe et éditeur, il a joué un rôle capital dans le développement de l'estampe et du livre d'artiste au Québec.

Après la fondation des Éditions Erta, Giguère publie 38 ouvrages, dont *Faire naître* (1949), *Le Poème mobile* (1950), *20 lithographies* (1950), *3 pas* (1950), *Midi perdu* (1951), *Images apprivoisées* (1953), *Adorable femme des neiges* (1959), *Abécédaire* (1975) et *Paroles visibles* (1983), qui débordent largement le cadre traditionnel du recueil de poésie illustré.

Depuis le début de sa carrière, Giguère est immergé dans le monde de l'édition. Lors de ses nombreux séjours à Paris, il a été mis en présence d'une multitude de livres illustrés d'œuvres originales. Malgré ce contact, il semble avoir été davantage influencé par sa collaboration à plusieurs revues (par exemple, *Edda*, à Bruxelles, *Odradek*, à Liège, *Estuaire*, à Québec, *La Barre du jour*, à Montréal, etc.<sup>31</sup>) que par le modèle artisanal du livre illustré. Dès le début des années 1940, ses recherches graphiques transparaissent dans *La Revue des arts graphiques*<sup>32</sup> et la revue *Impressions*<sup>33</sup> éminemment expérimentales et contemporaines pour cette période. Il est de tous les éditeurs de son époque celui qui réinvente le plus l'esthétique du livre. Il est le premier artiste à choisir le livre comme principale pratique artistique. Ses projets présentent autant d'audace par leur contenu littéraire que par l'utilisation innovatrice de la typographie et de la mise en page ou encore par la façon dont il intègre l'image au texte. Par exemple, il revisite la poésie visuelle dans *Le Poème mobile* (1950) et *Parole visible* (1983). Ses ouvrages ne sont jamais tape-à-l'œil. Roland Giguère ne cherche ni l'innovation ni le luxe et se défend de faire des livres d'artistes. Il ne réclame aucun statut, il veut seulement avoir le plaisir de faire des livres selon ses critères de qualité. Il déroge aussi très tôt aux standards du métier de graveur par sa prédilection pour la sérigraphie, technique d'impression considérée comme moins

noble que la gravure par les collectionneurs et les historiens des années 1950 et 1960.

L'œuvre de Giguère marque un tournant important dans le passage du livre illustré au livre d'artiste pour trois raisons fondamentales.

Tout d'abord, en prenant la charge complète de la direction artistique du livre, incluant sa conception, Giguère en devient l'auteur. Il ne joue plus formellement le rôle d'éditeur; c'est en tant qu'artiste qu'il prend en charge la totalité du livre. C'est d'ailleurs cette prise en charge de la direction artistique par l'artiste qui permet de dire d'un livre qu'il est un livre d'artiste.

En second lieu, Giguère est passé d'un contenu purement littéraire à un contenu composé de « pensées » sur l'art portant sur la dimension visuelle du livre. Ce facteur est primordial dans l'histoire du livre d'artiste. Nous tenons à souligner que Giguère a effectué ce passage dès 1953, ce qui dénote déjà un avant-gardisme évident pour l'époque. Ainsi, les images du livre *Images apprivoisées* (1953) servent de pivot conceptuel au livre et au texte, comme l'indique la note introductive du livre :

*Les images de ce recueil proviennent de clichés trouvés tels que reproduits. Les poèmes ont été provoqués par les images, les uns et les autres désormais indissociables. Autrefois à l'état sauvage, ces images se trouvent maintenant apprivoisées. Elles ont un sens : celui que je leur ai donné et je ne nie point qu'elles puissent en avoir d'autres<sup>34</sup>.*

En dernier lieu, le troisième facteur qui souligne le caractère innovateur de livre de création de Giguère tient à ses choix plastiques. Pour ce même livre, *Images Apprivoisées*, Giguère choisit l'offset pour imprimer la totalité du texte et des images. Ce simple choix lui a permis de se soustraire à l'approche artisanale du livre illustré et d'aller à la rencontre d'une nouvelle imagerie en dehors des voies de la gravure. Cette préférence pour les techniques commerciales, tels la diazocopie, l'offset et la sérigraphie fait figure, chez Giguère, de position éditoriale pour la plupart de ses projets d'édition. Il est probable que Roland Giguère a d'abord eu recours à l'offset et au papier industriel étant donné la proximité et la disponibilité des matériaux et des équipements. Il est toutefois évident que ses choix techniques ne sont pas liés seulement à des raisons monétaires. Ces choix dévoilent aussi des raisons esthétiques, ce qui est extrêmement avant-gardiste pour les années 1950.

Pour ces raisons, Giguère est un des précurseurs des mouvements qui prendront naissance une décennie plus tard. Ainsi s'approche-t-il de cette idée de dématérialisation de l'art chère aux artistes des mouvements artistiques des années 1960 tel que mentionné précédemment.

## LES ATELIERS COLLECTIFS ET L'ALBUM D'ESTAMPES

Pendant que certains utilisent l'estampe pour son caractère noble et ses prédispositions esthétiques, d'autres l'utilisent pour ses capacités à démocratiser l'art. Dans les années 1970, la pratique de l'estampe s'inscrit dans un courant qui rappelle les intentions des mouvements artistiques cités au premier chapitre. L'artiste cherche à rendre l'art plus accessible, à rejoindre une plus grande variété de publics. Pendant que les artistes américains et européens utilisent largement les médias de masse dans un souci de démocratisation de l'art, les artistes québécois vivent un engouement inégalé pour l'estampe. Il n'est donc pas étonnant qu'ils favorisent l'estampe<sup>35</sup> à l'offset tout en gardant les mêmes objectifs de démocratisation.

Avec l'arrivée de l'Atelier de recherche graphique, en 1964, et de la Guilde Graphique, en 1966, un vent de démocratisation vient planer sur le milieu des arts visuels québécois, comme le mentionne si bien Michèle Grandbois :

*L'estampe se rattache à cette vague et participe d'une nouvelle définition de l'art selon laquelle l'artiste et l'expression artistique jouent un rôle social actif et déterminant. Cette nouvelle position, indissociable de la notion du collectif, est en réaction contre les groupes de l'« académisme abstrait » jugés limités et fermés, et qui s'alimentent aux esthétiques expressionniste et abstraction géométrique ou formaliste des post-automatistes et des plasticiens<sup>36</sup>.*

De leur côté, les artistes membres de l'atelier Graff, centre de conception graphique<sup>37</sup>, fondé en 1966 par Pierre Ayot, font un retour à la figuration. La vivacité des membres de cet atelier, leur approche communautaire ainsi que leur imagerie mêlée d'humour, et doublée d'une esthétique pop, ont influencé une génération entière. Tout d'abord apparu en Grande-Bretagne vers 1950, puis en Amérique vers 1955<sup>38</sup>, le pop art, avec des artistes puissants comme Warhol, Oldenburg, Lichtenstein, Dine, Rosenquist et Wesselmann, a eu des répercussions internationales. Ce mouvement a entraîné un réel bouleversement dans le rapport de l'artiste à l'art et aux institutions culturelles, comme l'écrit Michèle Grandbois au sujet de Claude Jasmin :

*Claude Jasmin et Yves Robitaille officialisent ce discours dans la presse écrite; ils défendent férocelement l'émergence d'un art figuratif, inspiré du quotidien, réagissant contre la « peinture savante » des peintres abstraits. Sous le couvert de multiples vocables — nouveau réalisme, Pop Art ou nouvelle figuration —, ce retour est l'objet d'un véritable réquisitoire en faveur de la démythification du système de l'art bourgeois associé sans nuance à la peinture abstraite<sup>39</sup>.*

Claude Jasmin lui-même commente cette nouvelle réalité dans une entrevue réalisée par Serge Allaire : « Et pop, nouveau réalisme, prédit la mort de l'art pour l'art que nous connaissons, l'art sans lien avec la vie, avec l'existence. C'est une démocratisation des artistes »<sup>40</sup>.

À cette époque, plusieurs artistes adoptent certaines caractéristiques de la bande dessinée dont sa facture. Parmi ceux-ci, il y a Peter Daghli qui, comme Serge Tousignant et Yves Boisvert, emprunte l'idée de l'espace organisé en grille. L'importance que ces artistes accordent à la « marque », cette trace graphique de la main, force le retour à une production plus graphique. La facture recherchée conduit à l'utilisation de la lithographie qui permet un dessin plus libre.

Avec l'ouvrage *Pilulorum*<sup>41</sup>, Pierre Ayot aborde, dans un esprit purement collectif, un « nouveau » genre de projet de création qui deviendra très populaire au Québec : l'album d'estampes. Michèle Grandbois résume adroitement l'importance de cet album :

*[L'album] Pilulorum [est] le premier d'une série de projets collectifs qui réunissent les artistes autour d'une thématique. Dans son nouveau rapport au quotidien, l'art n'établit pas de censure face aux sujets de l'actualité. La pilule contraceptive inspire donc sept artistes de l'atelier. L'approche figurative du thème, mêlé d'humour [rejoint] une sensibilité esthétique pop<sup>42</sup> [...]*

Cette approche thématique de l'album d'estampes, Ayot l'adoptera jusqu'à la fin de sa vie, entre autres avec ses étudiants de l'UQÀM, qu'il entraîne à Boissano, en Italie, pour créer sa collection Montréal-Boissano. Le premier album est titré *Illudere ou Se jouer du trompe-l'œil*<sup>43</sup>.

L'utilisation de la sérigraphie,<sup>44</sup> le retour à la figuration et l'approche collective constituent l'équivalent québécois, sur le plan de la démocratisation de l'art, de cette volonté de dématérialisation propre aux artistes au niveau international.

Dans ce courant, on retrouve, par la figuration et l'humour, une volonté de communiquer l'art avec clarté et simplicité en s'adressant au public directement, même si celui-ci se trouve face à un nouveau langage pictural propre à l'art pop. On ne cherche aucune mystification par la théorisation des œuvres. Au contraire, on favorise une approche didactique de l'œuvre picturale par une « désintellectualisation » volontaire dans le but de diffuser l'art auprès d'un plus vaste public.

## DE LA LITTÉRATURE AU PROPOS SUR L'ART

Parallèlement aux artistes du pop art, et pour des raisons différentes, l'album d'estampes présente un intérêt grandissant pour les peintres abstraits, au tournant des années 1960.

Tout d'abord, ils s'initient aux techniques de la sérigraphie et de la lithographie qui permettent une présentation sérielle de leurs œuvres picturales. De plus, l'album offre la possibilité d'une organisation séquentielle de l'ensemble des œuvres d'une même série. Cet attrait de l'album présente un avantage sur la toile. La « lecture » d'une série de tableaux accrochés aux cimaises d'une galerie ou d'un musée est ardue en raison des proportions imposantes des tableaux de l'art abstrait.

Par exemple, Yves Gaucher réalise huit lithographies réunies dans l'album *Transitions*<sup>45</sup> édité par la Galerie Godard Lefort en 1967. Par la mise en séquence des lithographies selon un ordre prescrit, cet album propose une lecture temporelle de l'espace et de la couleur suivant les variations de l'image d'une planche à l'autre. Cette mise en pages de l'image suscite une volonté de créer un langage visuel par laquelle l'artiste cherche à développer ses propres règles d'écriture.

Il est important de souligner que de façon générale, dans la plupart des albums d'estampes, l'organisation des planches suit un ordre arbitraire. Les planches y sont très rarement foliotées. En revanche, avec les peintres abstraits, on commence à exploiter l'une des caractéristiques du livre, la lecture en séquence. Toutefois, avec l'album on reste dans le domaine pictural. En effet, le spectateur ne devient pas pour autant lecteur car il n'est pas encore lié aux particularités de la page, comme son recto et son verso. Même si les planches doivent être regardées selon un ordre donné, elles gardent le statut d'œuvres picturales, elles ne deviennent pas pages. La lecture des planches peut être faite au mur en gardant l'ordre de présentation et ne nécessite pas absolument la manipulation de pages. En fait, les estampes des albums d'estampes gagnent à être contemplées de façon formelle au mur et supportent l'encadrement. Elles demeurent de l'ordre pictural.

L'organisation linéaire en feuillets libres, courante chez les peintres abstraits, permet une structuration formelle de leurs recherches dans une dynamique évolutive propre à la présentation en séquences. L'album aide l'artiste à démontrer ses propositions « perceptuelles » fondées sur la forme, la couleur, l'espace, etc.

Pour les artistes minimalistes, l'album propose déjà un avantage supplémentaire à la toile. Il fournit une perception différente de l'espace et offre la possibilité au spectateur de choisir le moment, le lieu et la durée de contemplation de l'œuvre. On peut voir dans les ouvrages *hard-edge* de Tousignant, de Gaucher et de Molinari le travail sériel soutenu par l'album qui arbore une dimension adéquate à la dynamique de la recherche picturale. Cette approche hybride, que représente l'album d'estampes, à la jonction du livre, de l'estampe et de

l'art contemporain, a servi nombre d'artistes québécois, tels Jean-Paul Riopelle, Alfred Pellan, Guido Molinari, Stelio Sole, Charles Gagnon, Francine Simonin et Jean McEwen.

L'album d'estampes, le livre de graveur et le livre d'artiste est pour maints artistes l'occasion unique de tenter l'expérience de l'écriture. Bien que l'espace textuel soit généralement maintenu pour contextualiser l'œuvre plastique et esthétique, l'artiste, quelquefois moins habile avec l'écriture, invite un autre artiste ou un historien à prendre la parole dans le cadre de son projet.

Les premiers artistes à exclure la poésie et la littérature de leur livre ont été les peintres abstraits, les automatistes et les plasticiens. Graduellement, le contenu textuel « littéraire » des livres se transforme en commentaire, en réflexion sur l'art, en propos d'artiste. Ces commentaires sur l'art et sur la société rejoignent les préoccupations des artistes. Ce passage de la littérature vers l'art et le politique s'effectue d'abord dans le cadre d'albums d'estampes, qu'il s'agisse de projets collectifs ou individuels. Les albums de Pierre Ayot, par exemple, traitent carrément de sujets emblématiques de l'histoire de l'art, comme *Parfum d'Ambrosius*<sup>46</sup> (1994) qui a pour thème la nature morte.

## LA MULTIPLICATION DES GENRES DANS LES ANNÉES 1980

Depuis le début des années 1980, l'art ne se définit plus par un style, une école de pensée, un courant artistique, une technique ou un médium. Dans le même esprit, le livre d'artiste suit des directions fort distinctes allant de la tribune idéologique aux recherches purement esthétiques.

L'album d'estampes a peu à peu été délaissé, après sa grande prolifération dans les années 1970 et 1980, au profit du livre de graveur. À partir des années 1980, le livre de graveur prend de l'expansion grâce, en partie, à la nouvelle génération d'estampiers qui pratique l'estampe en dehors des convictions politiques des estampiers de la génération précédente. Ils auront très rapidement à conjuguer avec l'arrivée en force du livre d'artiste réalisé à l'aide du photocopieur, des outils informatiques et surtout de la photographie, qui domine depuis le domaine du livre d'artiste. Dorénavant, l'estampier ne sera plus le principal acteur du livre de création, il devra partager son territoire avec l'ensemble des artistes des autres pratiques artistiques, plus particulièrement le photographe.

Sans appartenance à un mouvement ou à un atelier collectif, l'artiste, plus isolé que jamais, cherche à défendre son idéologie et ses opinions par l'utilisation du livre comme support. Pour les artistes œuvrant en dehors de la pratique de l'estampe, le livre devient, encore une fois, une tribune

par laquelle ils cherchent à faire valoir leur cause et à diffuser leurs œuvres. La publication indépendante est une option alternative qui donne à l'artiste une entière liberté devant les contraintes inhérentes aux lieux habituels d'exposition, tels les galeries et les musées. Certains y voient la possibilité d'une diffusion plus rapide auprès d'une audience plus large. Pour d'autres, il s'agit d'un lieu d'expérimentation repoussant les frontières de la définition de l'art et du statut de l'artiste. Pour d'autres encore, c'est une façon de dénoncer le « monumentalisme » croissant de l'œuvre d'art contemporain dite *œuvre de musée* ainsi que le vedettariat entourant l'artiste dans le circuit de l'art contemporain.

Dans un tout autre ordre d'idées, d'autres artistes choisissent le livre dans une optique intimiste. Comme celui-ci est jugé propice à une approche autoréférentielle, l'artiste n'hésitera pas, dans le contexte du livre, à puiser dans son bagage personnel en empruntant la forme narrative tant pour son contenu textuel que visuel.

Le livre d'artiste, feuilleté par un seul spectateur à la fois, est un moyen privilégié de partager un moment d'intimité avec les travaux d'un créateur. Un contact direct s'établit alors entre le spectateur-lecteur et l'œuvre. Cette particularité dans le contact à l'œuvre montre que le livre, en tant que support, comporte un avantage que n'offrent pas les cimaises d'un musée. Certaines œuvres exigent un temps d'appropriation suffisamment long — plus long que le simple coup d'œil — pour que la communication s'installe.

La production des 25 dernières années ne se prête pas facilement à l'encadrement rigide, ni à la catégorisation limitative. Toute tentative dans ce sens risquerait de laisser s'échapper une production hybride importante et des plus rafraîchissantes. Pour classer un ouvrage dans l'une ou l'autre des catégories, il faut premièrement en déterminer l'éditeur et le concepteur. Comme nous l'avons mentionné précédemment, l'artiste joue, dans le livre d'artiste, un rôle prépondérant voire exclusif. L'artiste s'approprie le livre comme support de création et prend en charge sa responsabilité intellectuelle et conceptuelle. Il faut aussi garder à l'esprit que le livre d'artiste peut être une expérience isolée dans la pratique habituelle d'un artiste comme il en est pour Michel Goulet avec *De causis et tractatibus, XXV : le désert : quelques traces périphériques*<sup>47</sup>. Pour d'autres artistes, tels Gray Fraser ou Louise Paillé, le livre d'artiste peut être la principale forme d'expression artistique.

Plus récemment, l'ordinateur a non seulement facilité la mise en scène des textes et des images, mais il a ouvert un champ de recherche immense lié au mouvement et au son, comme le montre le projet interactif sur cédérom *Liquidation* de l'Agence Topo<sup>48</sup>.

Au Québec, le livre d'artiste des années 1980 est un mode d'expression artistique, à l'image de l'art de cette période, pluriel et pluridisciplinaire, tantôt sage, tantôt cérébral et tantôt exubérant. Dès lors, une multitude de genres de livres d'artistes apparaissent et nous nous pencherons dans les sections suivantes sur les manifestations les plus courantes.

## LE LIVRE HORS CODEX OU LE LIVRE-OBJET

L'histoire du livre, de l'imprimerie, des supports de l'écriture (argile, papyrus, parchemin, papier), du langage, de l'humanité, du savoir, des techniques de l'estampe, de l'illustration (xylographie, gravures) et de la typographie (caractères mobiles de bois, de plomb), sont tous des sujets qui fascinent les nouveaux initiés aux techniques de réalisation du livre.

Les livres courants sont en quelque sorte des inventaires d'objets et d'idées ou, encore, des témoins d'un événement ou d'une époque. Le pouvoir du livre face à l'histoire, à l'éducation, à la culture ainsi qu'à l'immortalité est indéniable. Objet sacralisé et parfois même idolâtré, il sert les enjeux politiques et sociaux et il a souvent été confronté à la critique ou à la censure. Le livre est aussi un antre permettant le rêve, l'oubli, l'émotion et le rire. L'auteur d'un livre d'artiste, et plus particulièrement celui d'un livre-objet, questionne le rôle du livre en tant que véhicule du savoir et de la mémoire. Le livre-objet est un laboratoire de réflexions et d'expérimentations, voire un prétexte pour s'approprier une des fonctions du livre.

L'artiste qui choisit le livre-objet n'utilise pas le livre comme support de création, il choisit l'idée du livre, il emprunte son concept et non sa forme. Il cherche plutôt à donner la parole à une œuvre en se servant de sa fonction ou encore de l'un des genres du langage écrit, qu'il soit éditorial, documentaire, éducatif ou fictionnel. Le livre-objet peut également revêtir l'un des genres du livre : le registre, l'encyclopédie, le recueil, le *scrapbook*, le répertoire, le catalogue, l'album, le livre de conte, l'agenda, le palimpseste, le memento, le bottin, le livre de récit de voyage, le manifeste, l'autobiographie, le libelle, le mémoire, le journal intime, etc. L'artiste a aussi la volonté créatrice de jouer avec la forme habituelle du livre, de s'y opposer ou même de la détruire, afin d'en faire un contre-emploi ou de réinterpréter son rôle. Le livre-objet *Mémoire de 1955, ou, 2026 Roberval*<sup>49</sup> de Pierre Leblanc représente cette tendance de façon éloquente.

Ces métaphores du livre se reconnaissent souvent par leur forte matérialité. Chaque élément du livre-objet devient un indice codé pouvant jouer un rôle dans l'interprétation du concept. Les composantes du livre-objet prennent vie par divers supports. L'œuvre qui en résulte peut être comparée à

une installation miniature, à un espace théâtral, où s'articulent les personnages du récit ou les éléments du discours.

Les livres-objets des Éditions Roselin, par exemple, créent un espace de rencontre entre les textes de poètes, les œuvres d'artistes et les interventions plastiques du concepteur Jacques Fournier. Ce dernier assume bien plus qu'un rôle d'éditeur ou de relieur, il conçoit et crée une structure capable de respecter les œuvres des créateurs invités, de façon à offrir au public une nouvelle lecture de leur œuvre.

Il y a aussi les poètes, écrivains, typographes, relieurs, collectionneurs et éditeurs qui, attirés par cette production éclectique, tentent à leur tour l'expérience, en s'appropriant le livre-objet. Celui de Maurice Hayoun, Odette Drapeau et Nane Couzier titré *Du coin de l'œil*<sup>50</sup> en est un remarquable exemple.

## LE LIVRE-TÉMOIN ET LE CATALOGUE D'ARTISTE

Le livre d'artiste se fait parfois le témoin d'une recherche, d'un parcours thématique ou théorique dont l'ampleur dépasse le cadre d'une exposition ou d'un événement artistique. L'artiste dont les œuvres sont éphémères ou celui qui pratique l'installation ou la performance cherchera par le livre à garder des traces de son travail. Celui-ci conserve alors des reliquats, des photographies et des commentaires reconstituant les œuvres disparues ou l'événement au terme de sa présentation publique, comme c'est le cas de *Indexer le lieu, inscrire le corps*<sup>51</sup>, de François Morelli, et de *In the Shadow of the Forest (Auschwitz-Birkenau)*<sup>52</sup>, de Marie-Jeanne Musiol. Le livre d'artiste ainsi créé sert également d'archives pour la production de l'artiste. Contrairement au catalogue d'exposition standard, le catalogue d'artiste ne reproduit pas les œuvres exposées en galerie. Conçu sous la direction de l'artiste, et le plus souvent soutenu par le travail du graphiste, le catalogue d'artiste est utilisé par l'artiste pour capter l'esprit de sa démarche, au terme d'une période de production à l'origine de la publication et dont une partie a fait l'objet d'une exposition.

Il est de plus en plus fréquent de voir des galeries d'art contemporain ou des centres d'artistes chapeauter des projets de livres d'artistes, telles la Galerie Optica à Montréal, avec le projet de Bill Burn<sup>53</sup>. Le Centre de diffusion et de production de la photographie Vu, à Québec, a démarré en 2003, aux Éditions J'ai vu, une collection nommée Livre d'artiste dédiée à des projets de publication de photographes. Il en va de même aux Éditions du Sabord, à Trois-Rivières, avec la collection Excentriq, lancée en 1999 et réservée tantôt aux artistes en arts visuels, tantôt à des écrivains. Les Éditions des 400 coups, avec leur collection Images, réservent depuis 1995, certaines publications aux propositions théoriques mais

surtout visuelles de photographes. Les *Feuillets d'artistes*<sup>54</sup> du centre Vu comptent parmi les premières brochures québécoises destinées à la diffusion de propos d'artistes. Plusieurs publications émanant des centres d'artistes, des galeries ou issues de collections spécialisées d'éditeurs s'accordent avec l'idée de la publication d'artistes telle qu'envisagée par Anne Moeglin-Delcroix<sup>55</sup>. La grande majorité des livres d'artistes de la catégorie Livre-témoignage et Catalogue d'artiste sont réalisés en offset par des artistes photographes. Il est fondamental de souligner que ceux-ci sont les principaux acteurs du livre d'artiste depuis 1985.

### PICTURALISER L'ESPACE OU LE LIVRE DE PHOTOGRAPHE

L'image est aussi habile que le mot pour construire le récit. Développée sous forme narrative, l'image n'est pas transparente, ni même simplement décorative. L'image est apte à transcender la pensée aussi bien que l'écriture. Un bon nombre d'artistes ont adopté le livre pour ses « aptitudes naturelles » à présenter une narration. Le mode narratif est exploré à l'aide d'images qui peuvent être appuyées ou non de mots. La narration visuelle emprunte alors la forme du récit. Composé d'images, le récit visuel est soutenu par une réflexion graphique et/ou plastique. Le livre est largement utilisé par les photographes et les artistes qui cherchent à explorer la forme narrative — la photographie (l'image) est pour eux une forme de langage qui se tient en dehors de tous les diktats du mot, du verbe et de l'écriture.

Dans le livre dit *d'images* ou de *photographe*, l'artiste utilise la facture iconographique de plusieurs formes de communication comme la bande dessinée, l'ouvrage scientifique, l'affiche, l'inventaire, le photojournalisme ou le documentaire.

L'artiste photographe est celui qui a fait le meilleur emploi des caractéristiques propres au livre. Il a su exploiter la mise en séquence fournie par la suite des pages. La page est habilement utilisée comme surface de façon à obtenir des séquences temporelles à la limite du photogramme cinématographique. Le photographe a, plus que tout autre artiste, exploité le mode de la lecture par la manipulation en pages et il a inventé des dispositifs de lecture. Son application de la mise en pages d'éléments purement visuels n'est pas sans rappeler l'effet cinématographique ou encore le documentaire photographique. Même en dehors de la formule du feuilletscope (*Flip Book*), les livres de photographe sont souvent plus près de la pratique du cinéma que de celle du livre.

### DOCUMENT D'ARTISTE, PUBLICATION D'ARTISTE, ÉDITION D'ARTISTE ET GRAPHZINE<sup>56</sup>

Certains artistes s'écartent volontairement de la tradition bibliophilique et de son goût pour le tirage limité, les signatures, les habillages de luxe et le « beau métier ». Empreints d'originalité, leurs ouvrages sortent carrément des circuits de l'édition bibliophilique pour rejoindre les lieux « in-habituels » relatifs à la diffusion de l'art actuel. Certains exemplaires sont distribués gratuitement au public lors d'événements artistiques underground.

Bien que certains de ces ouvrages soient aussi réalisés de façon artisanale, leur facture n'en a pas le cachet. Dans la lignée des artistes de la contre-culture des années 1970, certains artistes réalisent volontairement des livres sans luxe, sans aucune prétention, même pas celle d'atteindre le statut d'œuvre d'art. Les Éditions de l'Œuf, dirigées par Yrénée Bélanger et Guy M. Pressault, sont exclusivement dédiées à ce genre d'ouvrages. Leurs livres titrés *Écrire partout défense d'écrire*<sup>57</sup> et *Deux œufs dans la graisse de bine*<sup>58</sup> en sont des exemples frappants.

Depuis plus de quinze ans, l'utilisation de la photocopie et, plus récemment, celle de l'infographie rendent le livre d'artiste accessible à ceux qui ne pratiquent pas les techniques exigeantes de l'estampe. Les équipements informatiques, de moins en moins coûteux, permettent une nouvelle autonomie d'édition. Par ailleurs, certains artistes choisissent volontairement le fini nettement « mécanique » de l'offset, de l'imprimante laser ou du photocopieur.

Le caractère et la facture de la surface imprimée ont été explorés par plusieurs artistes. L'organisme Printed Matter de New York diffuse exclusivement des livres d'artistes, c'est-à-dire des publications d'artistes produites à grande échelle et peu coûteuses. Voici le résumé de son mandat qui définit bien la position de ses artisans :

*Printed Matter, Inc. is the world's largest non-profit organization dedicated to the promotion of publications made by artists. Founded as a for-profit alternative arts space in 1976 by artists and artworkers [...] In 2001 Printed Matter relocated to Chelsea, where it continued to foreground the book as an alternative venue — or artistic medium — for artists' projects and ideas. [...] Recognized for years as an essential voice in the increasingly diversified art world conversations and debates, Printed Matter is dedicated to the examination and interrogation of the changing role of artists' publications in the landscape of contemporary art. Printed Matter's mission is to foster the appreciation, dissemination, and understanding of artists' publications, which we define as books or other editioned publications conceived by artists*



as art works, or, more succinctly, as “artwork for the page.” Printed Matter specializes in publications produced in large, inexpensive editions and therefore does not deal in “book arts” or “book objects” which are often produced in smaller, more expensive editions due to the craft and labor involved in their fabrication<sup>59</sup>.

Pour nombre d'artistes, la « chose imprimée » devient le sujet du livre. Ils questionnent la construction de l'image dans l'univers de l'imprimé, dans l'histoire du regard et dans le discours de l'art et militent pour une reconnaissance de ce bagage culturel. Le livre *Melek*<sup>60</sup> de Julie Doucet mise, entre autres, sur le bagage visuel du lecteur et sur sa capacité à reconnaître la facture esthétique inhérente aux diverses techniques manuelles et industrielles d'impression. Ce livre incite le lecteur (le regardeur) à réfléchir sur l'impact narratif de l'imprimé en comparaison à d'autres diffuseurs d'images tels le film, la télévision, la projection numérique et bien sûr l'art.

L'artiste a fait appel, depuis longtemps, au livre comme support de création en lui empruntant sa forme, une de ses fonctions, un de ses genres ou, encore, en l'utilisant pour l'interroger et le remettre en question. Quarante-trois ans après la publication du fameux *Twentysix Gasoline Stations*<sup>61</sup>, considéré comme le premier livre d'artiste au monde, nous savons que cette forme d'art est là pour rester. Au Québec, la production se fait de plus en plus florissante et reflète une partie significative de la production artistique actuelle. Bien que les livres d'artistes soient encore peu étudiés et sous-représentés dans les ouvrages traitant d'art contemporain, ils constituent un volet important de l'histoire de l'art contemporain tant au niveau international qu'au niveau national.

## NOTES

- <sup>1</sup> Anne Moeglin-Delcroix, « Qu'est-ce qu'un livre d'artiste? » dans *Les alliés substantiels ou le livre d'artiste au présent : Actes du colloque de la 2<sup>e</sup> Biennale du livre d'artiste*, Uzerche [France], Pays-Paysage, 1991, p. 15.
- <sup>2</sup> Joan Lyons, *Artists' books : A Critical Anthology and Sourcebook*. Layton, Utah, Gibbs M. Smith, Inc.; Peregrine Smith Books in association with Visual Studies Workshop Press, 1985, p. 7.
- <sup>3</sup> Selon le site *The Warhol : Collections The Andy Warhol Museum's*, « Warhol met à l'épreuve la notion préconçue de la nature de l'art et cherche à détruire la distinction traditionnelle entre les beaux-arts et la culture populaire. [Traduction libre] ». Voir [www.warhol.org/collections](http://www.warhol.org/collections).
- <sup>4</sup> Roberta Smith, « Art Review; A Garden of Floral Images by Two Masters of Pop », *The New York Times*, 13 décembre 2002.
- <sup>5</sup> Jacques Michon (dir.), *Histoire de l'édition littéraire au Québec au XX<sup>e</sup> siècle*, [Saint-Laurent], Fides, 1999.
- <sup>6</sup> Claudette Hould, *Répertoire des livres d'artistes au Québec 1900–1980*. Montréal, Bibliothèque nationale du Québec, 1982.
- <sup>7</sup> Le terme de « petite maison d'édition » renvoie au terme anglais *Small Press* ou encore à celui, moins répandu, de « maison de petites presses ».
- <sup>8</sup> Le premier index fournit les noms d'éditeurs alors que le second est réservé aux projets à compte d'artiste ou d'écrivain.
- <sup>9</sup> Nous tenons à remercier BAnQ, ainsi que madame Lise Bissonnette, sa présidente-directrice générale, pour l'accès à ses collections et pour son soutien dans la réalisation de cette recherche.
- <sup>10</sup> Le tableau suivant inclut l'ensemble des catégories du livre de création artistique : livres illustrés d'œuvres originales, livres de graveurs, albums d'estampes, livres d'artistes, éditions d'artistes, catalogues d'artistes, livres-objets, graphzines et périodiques d'artistes. Il exclut les éditions de luxe tels les livres illustrés commerciaux, les éditions de tête et les éditions à tirage limité augmentées d'une planche.
- <sup>11</sup> « Création du Club Art et Métiers du Livre Contemporain », propos recueillis par Gilles Kraemer, *Art et métier du livre*, Paris, Éditions Filigranes, n° 251, déc. 2005–janv. 2006, p. 75.
- <sup>12</sup> Encore aujourd'hui, Bibliothèque et Archives Canada nomme « livre d'artiste » uniquement le livre fait main. Les livres d'artistes imprimés mécaniquement ne sont pas considérés comme tels et sont intégrés à la collection générale des monographies.
- <sup>13</sup> *Concours international de livres d'artistes du Canada*, [Montréal], Aubes 3935, 1986, p. 5.
- <sup>14</sup> Jean-Marcel Duciaume, *Édition d'art à caractère particulier*, L'Encyclopédie canadienne © 2006 Fondation Historica du Canada / [www.canadianencyclopedia.ca/](http://www.canadianencyclopedia.ca/). Notons encore une fois l'utilisation du terme « livre d'artiste » dans le sens de « livre illustré ».
- <sup>15</sup> *Vieilles choses, vieilles gens : silhouettes campagnardes*, texte de Georges Bouchard; lettre-préface de l'honorable Rodolphe Lemieux, accompagné de 22 bois gravés d'Edwin H. Holgate, 3<sup>e</sup> éd., Montréal/New York, Louis Carrier & Cie aux Éditions du Mercure, 1928.
- <sup>16</sup> *Metropolitan Museum*, texte de Robert Choquette, accompagné de 13 bois gravés d'Edwin H. Holgate, Montréal, [aux dépens de l'écrivain et de l'artiste], 1931.
- <sup>17</sup> Michèle Grandbois, *L'art québécois de l'estampe 1945–1990 : une aventure, une époque, une collection*, Québec : Musée du Québec, 1996, p. 76.
- <sup>18</sup> Claudette Hould, *Répertoire des livres d'artistes au Québec 1900–1980*, op. cit.
- <sup>19</sup> *Code d'éthique de l'estampe originale*, Montréal, Le Conseil de la gravure du Québec, 1982, p. 25.
- <sup>20</sup> Walter Strachan, *The Artist and the Book in France, the 20th Century Livre d'artiste*, Londres, Owen, 1969, p. 38.
- <sup>21</sup> Claudette Hould, *Répertoire des livres d'artistes au Québec 1900–1980*, op. cit., p. 21.

- <sup>22</sup> *Idem*, p. 22–23.
- <sup>23</sup> *Idem*, p. 20.
- <sup>24</sup> *Le Mal à l'âme*, Saint-Lambert, Éditions du Noroît, 1980./96 pages de texte et 1 planche. 2000 exemplaires dont 60 accompagnés d'une sérigraphie de Jean Daigle. Voir dans le Répertoire des livres d'artistes au Québec 1900–1980 de Claudette Hould, p. 74.
- <sup>25</sup> Gabriel Lalonde, *L'Amour feu : journal poétique d'un amour fou*, [Québec], Éditions du Loup de Gouttière, 1989. 1000 exemplaires dont 184 accompagnés de deux [reproductions en] sérigraphie de tableaux de Paule Lagacé. Voir dans le Répertoire des livres d'artistes au Québec 1981–1990 de Claudette Hould, p. 218.
- <sup>26</sup> Par exemple les éditions La Griffe d'acier, c'est-à-dire édité par Louis-Pierre Bougie.
- <sup>27</sup> *Sur les traces du non-poème et de Gaston Miron*, Val-David : Éditions du Discours [édité par Pierre Leblanc], 1995.
- <sup>28</sup> *Mémoire de 1955, ou, 2026 Roberval*, [Val-David] : Éditions du besogneux [édité par Pierre Leblanc], 1996.
- <sup>29</sup> Jean-Marcel Duciaume, « Giguère, Roland », *L'Encyclopédie canadienne* © 2006 Fondation Historica du Canada. Tiré du site web : [www.canadianencyclopedia.ca](http://www.canadianencyclopedia.ca).
- <sup>30</sup> Jean-Marcel Duciaume, *Édition d'art à caractère particulier*, op. cit.
- <sup>31</sup> Voir la notice biographique de Katia Stockman tirée du site/<http://www.litterature.org/notice.asp?numero=229>.
- <sup>32</sup> *Les Ateliers d'art graphiques* a été publiée par élèves des ateliers de l'École des arts graphiques sous la direction d'Albert Dumouchel (maquette et typographie d'Arthur Gladu) de 1947 à 1949.
- <sup>33</sup> La revue *Impressions* a été publiée par l'Association des élèves de l'École des arts graphiques, à Montréal, de 1943 jusque dans les années 1950.
- <sup>34</sup> Roland Giguère, *Images apprivoisées*, Montréal, Éditions Erta, [1953], non paginé.
- <sup>35</sup> Plus particulièrement la sérigraphie et la lithographie.
- <sup>36</sup> Michèle Grandbois, *L'art québécois de l'estampe 1945–1990*, op. cit., p. 101.
- <sup>37</sup> Cet atelier se nommait initialement Atelier Libre 848.
- <sup>38</sup> Centre Pompidou, *Dossiers pédagogiques – Collections du Musée : Un mouvement, une période*. [www.centrepompidou.fr/education/ressources/ENS-Pop\\_art](http://www.centrepompidou.fr/education/ressources/ENS-Pop_art).
- <sup>39</sup> Michèle Grandbois, *L'art québécois de l'estampe 1945–1990*, op. cit., p. 105.
- <sup>40</sup> Claude Jasmin rapporté par Serge Allaire, *Le pop au Québec : Claude Jasmin — un parti pris, Les arts et les années 60*, Montréal, Les Éditions Triptyque, 1991, p. 52.
- <sup>41</sup> *Pilulorum*, album d'estampes d'un collectif composé de 7 artistes, Montréal, Éditions de l'Atelier libre 848, [1968].
- <sup>42</sup> Michèle Grandbois, *L'art québécois de l'estampe 1945–1990*, op. cit., p. 104.
- <sup>43</sup> *Illudere ou Se jouer du trompe-l'œil*, album d'estampes comportant les interventions de Pierre Ayot et autres, texte de Rose-Marie Arbour et autres, Collection « Montréal-Boissano » n° 2, Montréal, [s.n.], [1989].
- <sup>44</sup> Rappelons-nous que l'utilisation de la technique de la sérigraphie par les artistes québécois est encore récente dans les années 1960. L'utilisation de la décomposition quadrichromique en sérigraphie par Pierre Ayot était vue par la majorité des artistes comme une brillante innovation mais aussi comme un sacrilège par quelques tenants de l'estampe traditionnelle. Certains puristes, principalement des marchands et des historiens, refusaient même de considérer toute estampe comportant un procédé photomécanique comme une estampe originale.
- <sup>45</sup> *Transitions*, album de 8 lithographies d'Yves Gaucher; introduction de Doris Shadbolt, Montréal, Galerie Godard Lefort, 1967.
- <sup>46</sup> *Parfum d'Ambrosius*, 13 sérigraphies de Pierre Ayot et autres; textes de Mona Hakim et autres., Collection « Montréal-Boissano » n° 8, Montréal, [aux dépens des artistes], 1994.
- <sup>47</sup> Michel Goulet, *De causis et tractatibus, XXV : le désert : quelques traces périphériques*, Hull, Galerie Axe Néo-7 art contemporain, 1994. 39 pages de dessins.
- <sup>48</sup> *Liquidation : photoroman aléatoire*, Montréal : Productions Sous le manteau Inc. / Agence Topo, 2000.
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- <sup>49</sup> Pierre Leblanc. *Mémoire de 1955, ou, 2026 Roberval*, [Val-David], Les Éditions du besogneux [édité par Pierre Leblanc], 1996.
- <sup>50</sup> *Du coin de l'œil*, conception de Maurice Hayoun et Odette Drapeau, texte de Anne Couzier, Montréal : Éditions d'art La Tranchefile, 1986.
- <sup>51</sup> *Indexer le lieu, inscrire le corps*, Québec, édité par François Morelli et Carl Johnson, 1993.
- <sup>52</sup> *In the Shadow of the Forest (Auschwitz-Birkenau)*, Hull, édité par Marie-Jeanne Musiol, 1998.
- <sup>53</sup> Bill Burn, *Comment aider les animaux à s'échapper des habitats dégradés = How to help animals escape from degraded habitats*, Montréal, Galerie Optica, 1997.
- <sup>54</sup> *Feuillets d'artistes 1990–1994*, Québec, Centre de diffusion et de production de la photographie Vu, 1994. Cette publication a été reprise pour la période de 1995–1997.
- <sup>55</sup> Consulter à ce sujet le remarquable livre d'Anne Moeglin-Delcroix, *Esthétique du livre d'artiste, 1960–1980*, Paris, J.-M. Place : Bibliothèque nationale de France, c1997.
- <sup>56</sup> L'expression apparaît dans *Regard noir : gravures-graphzines*. Coordination éditoriale Catherine Coupard, Paris, Bibliothèque nationale de France, 1998.
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- <sup>58</sup> Yrénée Bélanger et Guy M. Pressault, *Deux œufs dans la graisse de bine*, Montréal, Les Éditions de l'œuf, 1974.
- <sup>59</sup> On pourra consulter le site de Printed Matter, Inc. à l'adresse suivante : <http://printedmatter.org/>.

<sup>60</sup> Melek, conception graphique et images de Julie Doucet, texte de Benoît Chaput, Montréal, L'Oie de Cravan, 2002.

<sup>61</sup> Edward Ruscha, *Twentysix Gasoline Stations*, Los Angeles, édité par Edward Ruscha, [1963]. 500 ex.

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**Sylvie Alix, *L'histoire du livre d'artiste au Québec, 2006.***

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# A HISTORY OF THE ARTIST'S BOOK IN QUÉBEC

Sylvie Alix  
Translated by Mark Dobbie

It cannot escape notice that most articles dealing with the artist's book seek tirelessly to define it. This very legitimate situation stems mainly from the huge variety of works in existence and the numerous artistic currents linked to a greater or lesser degree with the artist's book. The profusion of names surrounding this artistic genre — painter's book, book of engravings, book illustrated with original works, art book, bibliophilic book, book object, deluxe limited edition, book work, artist's publication, etc. — helps to perpetuate the confusion.

To tell the truth, there are as many ways of approaching artists' books as there are artists who make them, each contributing something unique or innovative and ceaselessly pushing back the boundaries of this artistic universe.

An artist's book is unquestionably a creative entity. It is the expression of a conceptual, esthetic and plastic intervention, in which the book is dealt with primarily as a creative medium in terms of the artistic approach of the artist. Artists' books reflect the materials of which they are made — now sumptuous, now modest — and can take myriad forms. The special character of such works, whether multiple or unique, lies more in the way they are conceived and realized than in the choice of techniques or materials.

Books involving collaboration with a visual artist can be broken down into two distinct, and diametrically opposed, genres: on the one hand, handcrafted books illustrated with original engravings and, on the other, commercially printed books. An artist's book is not a gathering of pictorial works enhanced by text; the work is the book itself. Whether the book's content is exclusively visual or purely textual, the artist is its only author.

In order to tell which genre a book belongs to, it is appropriate to examine the conditions of publication under which it arose. Handcrafted books — those designed for bibliophiles — are inevitably associated with criteria relating to the notion of originality and authenticity conferred by the artworks included. When a book becomes an art object, it automatically enters the territory of market speculation. When an artist uses commercial printing techniques, such as offset, and large production runs, he or she thereby eliminates the usual earmarks of so-called original artwork and obliges the "reader" to approach the work differently, leaving ingrained habits of contemplation aside. We have rapidly gone from the art object contemplated and collected for its beauty (and whose value is measured in terms of its rarity and the reputation of the artist who signed it) to an art of concepts and ideas. This conjuncture surrounding the artist's book still raises controversy, which is why the name "artist's book" has been rejected by many artists, editors and historians. The term "artist's publication" is occasionally used instead to identify non-handcrafted artists' books.

In this regard, I must underscore the rigorous work done by the French specialist of the artist's book, Anne Moeglin-Delcroix, who has been unsparing in her efforts to clarify matters in this field. She points out the following:

[TRANSLATION]

*The idea is not to establish any kind of hierarchy between two conceptions and realizations of the book [i.e. the handcrafted illustrated book and the artist's book] that, in reality, everything separates, but to show the different kinds of creative projects engaged in with each of them, as is attested by the entirely external fact that these two artistic appropriations of the book do not garner the interest of the*

*same public, are not carried by the same merchants, and, above all, do not come from the same artists.<sup>1</sup>*

The book as a creative medium has become widespread internationally, but, in Québec, the artist's book as an artistic genre has developed along slightly different lines.

The Québec bookworks of the 1970s and 1980s are particularly fascinating from a historical point of view, and bring out some interesting paradoxes. For instance, pop artists chose mainly to work with the album of prints, large formats and limited editions, whereas their social activism would have harmonized well with the "democratic" format of the standard mass-produced book, that is, the one with the potential to bring art into everyone's daily life. It is for this reason, in part, that the Québec artist's book seems to have run counter to world trends on into the 1980s.

## BORN OF UPHEAVAL

In order to establish the Québec roots of the artist's book, it is indispensable to look back at the international artistic movements that gave birth to the genre, for the artist's book appeared in the wake of a radical questioning of art by artists. To better understand the field of the artist's book, we have to go back to the effervescent period of the 1960s, when artists re-examined the nature of art and their status. They challenged, among other things, the intellectual and material "commodification" of art, as pointed out by Joan Lyons:

*Artists' books began to proliferate in the sixties and early seventies in the prevailing climate of social and political activism. Inexpensive, disposable editions were one manifestation of the dematerialization of the art object and the new emphasis on art process. Ephemeral artworks, such as performances and installations, could be documented and, more importantly, artists were finding that the books could be artworks ...<sup>2</sup>*

During this period, artists felt they were losing a certain hold on their work and the evolution of art. Art had become the commissioner's object, the art dealer's product and the historian's subject. Artworks had become art objects.

It was by dematerializing art that artists made their work their own again and, at the same time, were able to say what they thought about it. One of the most judicious ways of achieving this was to use industrial manufacturing processes and media typical of mass communications. The appropriation of the new media and the decompartmentalization of artistic practices illustrate the fundamental need for change.

From then on, the artistic stakes were no longer based on the artist's dexterity or on the quality of the object produced:

typically a painting, sculpture or drawing. Now immaterial, banal in form, art became the product of a thought process, an idea, a concept. If the work "took shape", it was manufactured by mechanical equipment, the same generally used for commercial production. Andy Warhol, for instance, appropriated images of commercial iconography, like Campbell's soup labels, and common printing technologies, like offset. He especially used silk screen printing. These techniques, borrowed from the automotive or textile industries, were used more for strategic purposes than esthetic ones.<sup>3</sup> Warhol and a number of other artists of his generation favoured "hands-off art-making".<sup>4</sup> In borrowing industrial techniques, they furthered the idea that a work could do without the hands of the artist and still belong to the field of art. Never had the slogan "art = idea" been so frequently chanted!

The numerous media of mass communications, such as the postcard, poster, film, videotape and book, now invaded artistic production world wide. Of all these media, the book, in its ordinary version, i.e. the codex as opposed to the deluxe edition, was the one most abundantly explored by artists of this period. As a result, the artist reclaimed his or her work: no merchant was interested in selling "idea" books reproduced mechanically in runs of 2000. Artists also sought direct contact with the public. In using inexpensive media, like the book, poster and postcard, artists wanted to make art more accessible, more "democratic". From then on, art would be available in bookstores and in supermarkets.

We now know this optimism was short-lived and, to some extent, utopic. It must be recognized that other factors underlay the crisis, such as the monopoly of abstract art on the international scene. For upcoming artists who did not adhere to abstract ideals, there were few openings in galleries and museums. This situation also provides an explanation for the multiplication of artistic movements during this period: Arte Povera, Fluxus, conceptual art, and so forth. It was a tumultuous period, followed shortly by a return to figuration that transcended a will for change.

In this effervescent context, which must be taken into account in order to understand the origins of the artist's book, it is in many respects unwise to judge or attempt to classify a book conceived by an artist on purely technical grounds. It is absolutely essential to consider the artist's practice and the milieu in which his or her book project arose.

In this essay, we will see how the book was, among all the commercial media borrowed, the one used the longest — long after the waning of the democratic cause it first served. We will also see how the "book" was explored by artists long before the period concerned, as we survey the

terminology surrounding the artist's book. The main focus will be on the Québec artist's book, and we will examine how it was handled in the artistic milieu in which it was created.

## BEGINNINGS UNDER THE INFLUENCE OF THE ILLUSTRATED BOOK

In Québec, the artist's book developed along different lines than in the United States or Europe, until 1985. Movements like Arte Povera, Fluxus, minimalism and conceptual art most certainly influenced the development of the artist's book in Québec, but they affected first of all the field of art prints, which attained remarkable popularity from 1970 onward.

Before the 1960s, the illustrated book, though rare, had pride of place in the Québec context. The way such books were made was in part inspired by the classic approach to the illustrated book in France. In Europe, the painter's book was spawned by the handcrafted book illustrated with original works, which was largely dependent on art publishers, bibliophile associations and art collectors. In France, such works bear witness to the arrival of artistic painters in the fields of illustration, engraving and publishing. The illustrated book was most often an editor's project, and the editor orchestrated its realization, selecting the text — most often a literary classic — and choosing an *illustrator* or *painter* who was asked to produce appropriate images.

From the time of the first illustrated books in Québec, whenever a publishing house initiated an art book (*livre d'art*) project, it almost exclusively favoured the bibliophilic approach. The degree of participation by the artist varied immensely from one project to the next. Any illustrated book project was based, first and foremost, on a literary work, the focal point on which the plates were based. The book, enhanced with original works, fine papers, hand-set typography and a fine cover, became a collector's item.

The French illustrated book inspired a number of editor/publishers — Québec art lovers — who, in turn, created their own collections. Contrary to editors and bibliophilic circles in France, Québec editors sought to promote works by poets and artists in vogue. In Québec, such works were referred to indiscriminately as "éditions d'art" ("art publications"), "livres illustrés" ("illustrated books") or "livres d'artistes" ("artist's books"). But, in order to distinguish between the genres these terms refer to, it is essential to identify the editor, because the editor was the one who orchestrated and supervised every stage in a book's production and was in charge of its artistic design. These so-called deluxe editions were inevitably printed in short runs. The copies were scrupulously numbered and signed by the writer and the

artist. They were intended above all for bibliophiles. In a way, the author of such works was the editor, not the artist.

The goal of this article is not to recount the history of the handcrafted illustrated book, but rather to define the history of the artist's book in Québec. In order to distinguish between the illustrated book and the artist's book, it will first be necessary to consider the esthetic and plastic impact of the book in terms of its textual and visual content, on the one hand, and its material aspect (typography, layout, graphic design, cover, format and paper), on the other. An attempt will also be made to clarify the transition from the book of prints to the artist's book as conceived of internationally.

These aspects must be examined in terms of the making of the book (mechanically or by hand) and according to whether it is an editor's or an artist's project. Here, we will compare the plastic result of the books, which varies depending on the author and the author's collaborators. We will also examine how the influences of the publishing field and the visual arts field affected the textual and visual content of the book. An examination of these parameters is central to understanding the two distinct creative worlds.

## BIBLIOPHILIC EDITIONS AND THE BIRTH OF SMALL PUBLISHING HOUSES IN QUÉBEC

A number of people have dealt with the history of publishing and of the illustrated book in Canada, including Jacques Michon and his collaborators in the remarkable *Histoire de l'édition littéraire au Québec au XX<sup>e</sup> siècle*.<sup>5</sup> Claudette Hould, for her part, was among the first to undertake a systematic descriptive inventory of the artist's book in Québec, in her first directory, entitled *Répertoire des livres d'artistes au Québec, 1900–1980*.<sup>6</sup> Her introduction includes a very good summary of the history of the French illustrated book and of its influence on artistic publishing in Québec. Her directory catalogues 284 books published by small specialized Québec publishing houses or published by the artists themselves.<sup>7</sup> The grouping of the books into two indexes<sup>8</sup> greatly facilitates understanding of this specialized publishing field. With the help of her work and of the books indexed in the Collection patrimoniale des livres d'artistes et d'ouvrages de bibliophilie [heritage collection of artist's books and bibliophilic works] of Bibliothèque et Archives nationales du Québec, it is easier for us to establish a chronological profile of artistic book production.<sup>9</sup> The chronology shows that most projects came after 1960.<sup>10</sup>



### CHRONOLOGICAL TABLE

Date of publication	Number of books published by a publisher	Number of books published by an artist
1850–1900	1	0
1901–1920	1	0
1921–1930	2	1
1931–1940	4	2
1941–1950	7	2
1951–1960	4	13
1961–1970	35	22
1971–1980	132	101
1981–1990	225	187
1991–2000	197	330
2001–2005	48	130
<b>Total:</b>	<b>656 books</b>	<b>788 books</b>

A comparison of the average print runs of books published by publishers, by artists, and by artists' collectives under the banner of a print workshop also reveals the difference between the three spheres of publishing. The average print runs provide us, as well, with an indication of the traditional and contemporary bibliophile markets in Québec.

It is hardly surprising to see that the highest average print runs begin at the start of the 1970s. They closely follow the remarkable boom in printmaking in Québec, which manifested itself mainly in the album of prints. The album of prints is the most widespread genre of all categories of artistic book. Like Yves Benoit-Cattin, I share the idea that [TRANSLATION] “the expression ‘artistic book’ [is] much more evocative than the expression ‘artist’s book’ for signifying the balance between [literary] writing, images, typography and paper”.<sup>11</sup>

From 1960 to 1985, bibliophilic publishers and printmaking workshops had average print runs of 75 copies, while artists had average print runs of 30 copies. Beginning in the 1990s, print runs generally declined, averaging 50 copies for publishers' and workshops' projects and 12 copies for artists' projects. The production of unique copies, though present from 1940 on, became more widespread in the 1980s and was not limited to book objects.

Works about the history of illustrated books in Québec outnumber those dealing with small publishing houses. Yet, it is the small presses that existed first and gave birth to art publications and illustrated books in Québec. Studies of self-publication by artists, rarer still, are brief and fragmentary, and most often take us back to the subject of illustrated books. The main sources of information about illustrated books can

be found in the rare book departments of Canadian universities, the Banff Centre, and Library and Archives Canada,<sup>12</sup> which have indexed hundreds of titles published by about 60 Canadian publishers. Annie Molin Vasseur was among the first, with the Galerie Aube in Montréal, to devote her efforts exclusively to the dissemination of artists' books. She established the Canadian international artists' books competitions, the first of which was held in Montréal in 1983.<sup>13</sup> Jean-Marcel Duciaume, for his part, studied the history of small publishing houses in Canada:

*The concept of private presses originated in Europe at the end of the 19th century. In England, William Morris founded the Kelmscott Press in 1891. He dreamed of recreating the art of the incunabula — a tradition of fine-book printing prevailing before 1500 — and conceived new types, commissioned hand-made papers with his own imprints, and used parchment for his most precious productions. The emphasis, however, was on the use of types and page design. He gave birth to a tradition which was to influence English Canadian and American hand printers for years. In France, bibliophiles were more interested in lavishly illustrated books. In 1875 Manet produced 8 lithographs to illustrate Mallarmé's translation of Edgar Allan Poe's “The Raven,” the text occupying another 8 pages. A new tradition was thus born, that of the “livre d'artiste,” a concept that has permeated French Canada's private presses, the emphasis there being on printmaking rather than fine printing ... although the situation is slowly changing in English Canada ... Private printing in Canada is flourishing. The foundation of the Guild of Hand Printers (Toronto, 1959) and publications in their Wrongfount series have been instrumental in stimulating private printers' production of well-wrought books.<sup>14</sup>*

Beginning in the early 20th century, a few publishing houses, such as Louis Carrier & Cie (Éditions du Mercure) in Montréal and the Éditions du Bien public in Trois-Rivières, and a few private publishers, like illustrator Georges Delfosse, published fine editions of books. It is true that their works were printed in linotype and illustrated using the block process. Before 1930, projects illustrated with original engravings were rare. One example was *Vieilles choses, vieilles gens : silhouettes campagnardes*, illustrated with wood engravings by Edwin H. Holgate (1928).<sup>15</sup>

From 1950 to 1980, a handful of small-press publishers — amateurs and collectors of fine books — were solely responsible for more than half of the known books from this period: Gilles Corbeil éditeur, Éditions Art Global, Éditions de l'Obsidienne, Éditions Erta, Éditions de la Frégate, Éditions Michel Nantel and Éditions du Songe/Iconia.

Known for the excellence of their design, these fine-book publishers were entrusted with the first edition of poems by major Québec writers. In this context, it was the editor/publisher who defined most of the parameters of the book and decided upon the artist who would supply the plates to accompany the (usually poetic) text. The artist was chosen primarily for stylistic affinity with the writer and reputation. Handmade editions were costly ventures, and publishers could hardly do otherwise than take these aspects into account if they wanted to make their projects financially worthwhile.

From the 1950s onward, publishing houses were no longer alone in producing handcrafted books: they now had to share the territory with artists' collectives. Comparatively speaking, book projects from artists' collectives, like Éditions Goglin, Éditions Graffofone (of Graff Studios) and Éditions de la Guilde Graphique, while showing a certain refinement in materials, were more daring and contemporary in their choice of plates and texts than projects from the previously mentioned publishing houses were.

A small number of independent projects were carried out at the author's expense, such as *Metropolitan Museum* (1931), by Robert Choquette and Edwin H. Holgate.<sup>16</sup> No publisher is named in the book, and it can be surmised that it was self-published by the writer and artist.

In summary, nearly all artistic books published in Québec before 1970, whether conceived by an editor/publisher, an artists' collective or a single artist, can, because of the way they were made and the materials used, be likened to the handcrafted illustrated book from France. Those made between 1970 and 1980, while initiating a conceptual shift, were still marginal with respect to the books produced by the avant-garde movements of the day. The very presence of literary texts in these artistic books inevitably harkens back to the classic approach to the illustrated book. It was indeed fortunate that this influence from France made it possible for Québec artists and craftspeople to become familiar with, and teach, the ancestral techniques of handcrafted editions. The transmission of these techniques gave birth to small private studios of papermakers, bookbinders, typographers and master printers, studios still struggling to make ends meet and sorely in need of new craftspeople.

## THE PRINTMAKING HERITAGE

Although the printmaking milieu was flourishing in the United States in the 1950s, most Québec engravers went to Europe, not to say straight to Paris. But a handful of Québec artists, René Derouin and Shirley Raphael among them, did visit

American workshops, like Universal Limited Art Editions, founded in 1956 on Long Island; Atelier 17, established in New York City in 1940; and Tamarind Lithography Workshop, created in 1960 in Los Angeles. Michèle Grandbois has written on this subject:

[TRANSLATION]

*So, young artist-engravers in the early 60s chose Europe mainly as a result of being taught by Albert Dumouchel at the École des beaux-arts de Montréal. Naturally, their enthusiasm for France can be explained in part by their teacher's interest in French culture.<sup>17</sup>*

In the 1950s, 1960s and 1970s, Québec printmakers also learned from Albert Dumouchel to respect the printmaking craft, which he had acquired in Parisian workshops. Their passion stemmed mainly from a high regard for the handwork that goes into engraving. This high opinion of work done by hand had a profound influence on the course of the artist's book in Québec. The love of the craft, anchored in tradition, nourished generations of artists and is still present today in university workshops where print techniques are taught. For Dumouchel and all Québec printmakers who spent time at Stanley William Hayter's workshop in Paris, engraver and printer were one and the same. When the viscosity technique, dear to Hayter, is used, much of the image takes shape during printing, obliging the artist to take part in the process. In most Québec print workshops in the 1950s and 1960, this approach was deemed appropriate regardless of the technique used, contrary to the custom in French workshops, where the engraver and the printer had very distinct roles. Calling upon a printer is a relatively rare and recent practice in Québec, most printmakers preferring to do the printing themselves. In part, this explains why, for decades, it was mainly artist-engravers who opted for the handmade book, borrowing from the tradition of the book illustrated with original works. After all, the multiplication of images inherent in printmaking techniques means the printmaker is naturally in his or her element with books.

The printmaking milieu, which was growing in the 1960s, inherited from Dumouchel a fascination with experimentation. The relatively short period of printmaking in Québec also allowed engravers to escape the domineering influence of a tradition surrounding illustrated books and painters' books, like the one in Europe.

Their great freedom largely resulted from the absence of an established fine book tradition and from a market too weak to impose its own criteria. Artists prized their autonomy, and it conferred on Québec engravers' books a very personal character. However, it did not come without great financial

risks for the artists, who were on their own in bearing the logistical and financial burden of their production.

Other factors also strongly influenced Québec production. Claudette Hould's first directory,<sup>18</sup> previously mentioned, had a non-negligible influence on artist's book production on into the 1990s, as a result of the definition of "artist's book" (*livre d'artiste*) she gave in her introduction. According to her, the criteria that define the "artist's book" are borrowed from the printmaking field and are largely inspired by the rules defining the original print as set forth in the *Code d'éthique de l'estampe originale*.<sup>19</sup>

[TRANSLATION]

*[1st rule:] The artist must be the author of the concept of the image and must himself or herself intervene in the process of realizing the printing element, regardless of the nature of that element or the process used; ... [4th rule:] The print is printed by the artist or under his or her direction, and must be approved by him or her.*

In addition, Claudette Hould's definition excludes any mechanical technique, such as offset. Ms. Hould also drew on Walter Strachan<sup>20</sup> to establish her definition of the artist's book based on material criteria:

[TRANSLATION]

*Limited editions, quality paper, copies numbered and signed by the author ["writer" being understood] and the artist, but, above all, very specific demands regarding the illustration of a text by original prints or interpretive prints.*<sup>21</sup>

Similarly, later in the introduction, she added the following:

[TRANSLATION]

*On the other hand, I have deliberately excluded books illustrated with reproductions and albums of prints lacking text.*<sup>22</sup>

Yet, Claudette Hould had clearly stated her position when she pointed out the following: [TRANSLATION] "The expression 'painter's book' (*livre de peintre*), on the other hand, is always synonymous with artist's book" (*livre d'artiste*).<sup>23</sup> Nevertheless, in her directories, she includes, without distinction, all types of works as long as they contain an original plate and are printed in limited numbers. As a result, deluxe editions, particularly certain works published by Éditions du Noroît,<sup>24</sup> and collections of poetry with an added plate in an *édition de tête*, like those published by Éditions du Loup de Gouttière,<sup>25</sup> are listed. It is not surprising to find the name of the writer, and not that of the artist, in a main entry, even for a book whose text consists of nothing more than a few words. Another significant point is the index of writers, which is entitled "Index of authors" (*Index des auteurs*). Yet, is

it not true that the main indicator for calling a book an artist's book is that the author (that is, the creator) is the artist?

Unfortunately, many artists have regarded Claudette Hould's comments as a material prescription. Still more have felt obliged to add a literary text to their book so that it would correspond to the notion of artist's book as defined by bibliophiles. In Ms. Hould's work, as in many others dealing with the handcrafted book, there is confusion between the terms "illustrated book" (*livre illustré*), "painter's book" (*livre de peintre*) and "artist's book" (*livre d'artiste*). This confusion between the handcrafted book and the artist's book is still very much alive, because numerous artists think that an artist's book absolutely must include prints and text. This idea is markedly more widespread among printmakers than among painters and photographers, who are less close to the bibliophilic world.

This traditional baggage from the workshops in France explains in part why it was above all artist engravers who, for decades, adopted the formula of the book illustrated with original works. However, we will see how engravers, having adopted that formula, gradually made it their own and developed it in the direction of the engraver's book. They turned around the from-text-to-image approach usually found in illustrated books and adopted a from-image-to-text approach in the context of much more independent projects.

## FROM THE ILLUSTRATED BOOK TO THE ENGRAVER'S BOOK

If the 1970s were the years of the album of prints, the 1980s saw the reappearance of a certain handcrafted tradition of the French illustrated book, which found its sole expression in Québec in the engraver's book. In this type of book, we see a fascinating imaginative effort to unite words and images. For many printmakers, printers, typographers and bookbinders, the book of engravings was one of the last bastions of the traditions related to book crafts and print techniques. Together, these book craftspeople explored poetic possibilities by means of literary and pictorial research and experimentation.

Engravers developed a skill inherent in the demanding techniques of their craft. They had in common with book craftspeople a long experience in handling papers, inks and natural materials like stone, metals, wood and leather. Like typographers, printers and bookbinders, they were used to perpetuating traditional handcrafting techniques in a workshop setting. While their crafts sprang from ancestral traditions, their plastic and esthetic language constantly renewed itself, as can be seen from the numerous innovations they brought to their field of creation. They thereby made a major contribution to

the visual and graphic richness of remarkably executed works. The criteria of quality and the level of dexterity required were so high that some of their works qualify as rare masterpieces. The engravers' creativity went beyond harmonizing text and images. It is evident as well in a judicious choice of media for the artistic aims pursued. The most successful projects are often those in which a single artist created the text, the images and the cover, because such projects display great unity between editorial and visual content, on the one hand, and bookmaking, on the other. Contrary to practice in France, the artistic design of the Québec engraver's book was entirely orchestrated by the engraver. An indication of this is the use of names of publishing houses for what were actually self-publication projects by artists.<sup>26</sup> Nor was the practice used exclusively by engravers, as can be seen from the books by the sculptor Pierre Leblanc, who, for a single book, donned the guise of the Éditions du Discours<sup>27</sup> and, for another, that of the Éditions du besogneux.<sup>28</sup>

The Québec context was distinct from the one in France mainly because there was no weight of tradition and there were no market constraints. As a result, Québec artists were completely independent intellectually, although they did face material and financial difficulties. The freedom provided by self-publishing allowed the Québec artist's book to develop on its own terms.

The artist was in charge not only of the images, but also of the text, the layout, the cover, the typography, the printing and even the distribution.

The engraver's book was in itself an intimate setting, a small museum, to which the reader/viewer was specially invited to read and contemplate the visual and textual content. Books by Québec printmakers take us off the beaten track; they can be provocative and intimate. They stand up for themselves and boldly display their strength of character, authenticity and originality. These characteristics are often greatly appreciated by foreign collectors.

## THE AVANT-GARDIST ROLAND GIGUÈRE

*Giguère has always refused to equate poetry and the written word. To him, poetry is a way of life, a perpetual revolt ...*<sup>29</sup>

Artistic publishing took a significant turn in Québec in the 1950s, as Jean-Marcel Duciaume again pointed out:

*The 1950s, however, had marked a turning point, with the founding in Montréal of Éditions Erta (1949) by Roland, poet and printmaker, and in Thornhill, Ontario, Gus Rueter's Village Press (1957). They were the first hand printers who themselves executed all aspects of book production.*<sup>30</sup>

Profoundly influenced by surrealism, Roland Giguère was one of the first Québec artists to work in several disciplines. As a poet, painter, lithographer, typographer and publisher, all rolled into one, he played a vital role in the development of the art print and the artist's book in Québec.

From the date of the founding of Éditions Erta, Giguère published 38 works, including *Faire naître* (1949), *Le Poème mobile* (1950), *20 lithographies* (1950), *3 pas* (1950), *Midi perdu* (1951), *Images apprivoisées* (1953), *Adorable femme des neiges* (1959), *Abécédaire* (1975) and *Paroles visibles* (1983), works that go far beyond the traditional bounds of the illustrated collection of poetry.

From the very beginning of his career, Giguère was immersed in the publishing world. During his many stays in Paris, he found himself in the presence of a multitude of books illustrated with original works. Despite this, he seems to have been influenced more by his collaboration on a number of magazines (including *Edda* in Brussels, *Odradek* in Liège, *Estuaire* in Québec City and *La Barre du jour* in Montréal)<sup>31</sup> than by the handcrafted model of the illustrated book. From the early 1940s, his graphic arts explorations were eminently experimental and contemporary for the period, as can be seen in *La Revue des arts graphiques*<sup>32</sup> and *Impressions*.<sup>33</sup> Of all the publishers of his day, he was the one who did the most to reinvent the esthetics of the book. He was the first artist to choose the book as his main field of artistic practice. His projects show daring as much in their literary content as in the innovative use of typography and layout or in the way they integrate images and text. For example, Giguère revisits visual poetry in *Le Poème mobile* (1950) and *Parole visible* (1983). His works are never flashy. He sought neither innovation nor lavishness and denied he was making artists' books. He claimed no status. He simply wanted the pleasure of making books according to his criteria of quality. He also strayed, very early, from the standards of the engraver's craft through his predilection for silk screen, a printing technique regarded as less noble than engraving by collectors and historians in the 1950s and 1960s.

Giguère's work marks a major turning point in the transition from the illustrated book to the artist's book, for three fundamental reasons.

First of all, in taking full charge of the artistic design and concept of the book, Giguère became the book's author. He did not formally play the role of publisher; it was as an artist that he took charge of the whole book. And it is precisely when the artist takes charge of the artistic choices that a book can be spoken of as an artist's book.

Second, Giguère moved away from purely literary content to content composed of “thoughts” about art dealing with the visual dimension of the book. This factor is essential in the history of the artist’s book. It must be stressed that Giguère made the transition as early as 1953, which shows he was definitely ahead of his time. The images in the book *Images apprivoisées* (1953) are the conceptual hub of the book and the text, as the book’s introductory note indicates:

[TRANSLATION]

*The images in this collection are from pictures found as they have been reproduced. The poems were reactions to the images; both are henceforth indissociable. Formerly wild, the images have now been tamed. They have a meaning — the one I gave them — and I do not at all deny that they may have others.*<sup>34</sup>

The third factor that underscores the innovative character of Giguère’s artistic books lies in the look and feel of his works. Again in *Images apprivoisées*, Giguère chose offset for the printing of all text and images. That simple choice allowed him to escape the handcrafted approach of the illustrated book and to seek out new imagery beyond engraving practices. His preference for commercial techniques, such as whiteprint, offset and silk screen was an editorial stance for Giguère in most of his publishing projects. It is probable that Roland Giguère first decided to use offset and industrial paper because the materials and equipment were available nearby. Nevertheless, it is clear that his technical choices were made for more than monetary reasons. Esthetic reasons are perceptible as well, which is extremely avant-garde for the 1950s.

For these reasons, Giguère must be counted among the forerunners of the movements that sprang up a decade later. He tends toward the dematerialization of art dear to artists in movements of the 1960s, as previously mentioned.

## COLLECTIVE WORKSHOPS AND THE ALBUM OF PRINTS

While some were using the print for its noble character and esthetic potential, others used it because of its capacity to democratize art. In the 1970s, printmaking was part of a movement that harkened back to the artistic movements mentioned earlier (“Born of upheaval”). Artists were trying to make art more accessible, to reach a wider variety of audiences. While American and European artists were widely using mass media in an effort to democratize art, Québec artists were experiencing an unequalled enthusiasm for printmaking. So it is not surprising that they preferred printmaking techniques<sup>35</sup> to offset techniques, while cherishing the same objectives of democratization.

With the arrival of the Atelier de recherche graphique in 1964 and the Guilde Graphique in 1966, a wave of democratization swept over the Québec visual arts scene, as Michèle Grandbois has so aptly observed:

[TRANSLATION]

*Printmaking was part of the wave and fit in with a new definition of art in which the artist and artistic expression played an active and decisive social role. This new stance, indissociable from the notion of the collective, was a reaction against the groups of “abstract academism”, deemed limited and closed in on themselves, who drew on the esthetics of expressionism and geometrical abstraction or formalism of the Post-Automatistes and Plasticiens.*<sup>36</sup>

For their part, the artist members of Graff Studios,<sup>37</sup> the graphic design centre founded in 1966 by Pierre Ayot, made a return to figuration. The liveliness of the Graff members, their community approach and their humour-imbued imagery, combined with a pop esthetic, influenced an entire generation. Pop art, which had appeared first in England around 1950, then in the United States around 1955,<sup>38</sup> made its influence felt world wide with powerful artists like Warhol, Oldenburg, Lichtenstein, Dine, Rosenquist and Wesselmann. The pop art movement drastically changed artists’ relationships with art and with cultural institutions, as Michèle Grandbois wrote concerning Claude Jasmin:

[TRANSLATION]

*Claude Jasmin and Yves Robitaille made this discourse official in the written press; they ferociously defended the emergence of a figurative art, inspired by daily life, reacting against the “scholarly painting” of the abstract artists. Under a number of labels, like new realism, pop art and new figuration, the return to figurative art is truly in the nature of an indictment seeking to demystify the system of bourgeois art associated categorically with abstract painting.*<sup>39</sup>

Claude Jasmin, himself, commented on the new reality in an interview with Serge Allaire:

[TRANSLATION]

*And pop, new realism, predicts the death of art for art’s sake as we know it, art separate from life, from existence. It brings a democratization of artists.*<sup>40</sup>

During this period, a number of artists adopted certain characteristics of the comic book, including the way it is made. Peter Daghish, like Serge Tousignant and Yves Boisvert, borrowed the idea of space organized into panels. The importance these artists granted to the “mark” — the trace of the hand — forced them to revert to more graphic methods of production. The results they sought led to the use of lithography, which allowed them to draw more freely.

With the work *Pilulorum*,<sup>41</sup> Pierre Ayot took up, in a purely collective spirit, a “new” kind of creative project that would become very popular in Québec: the album of prints. Michèle Grandbois has aptly summarized the importance of this album:

[TRANSLATION]

*Pilulorum [was] the first of a series of collective projects that brought artists together around a theme. In its new relationship with daily life, art established no censorship regarding issues of the day. Accordingly, the contraceptive pill inspired seven artists of the workshop. The figurative approach to the theme, mixed with humour, [shows] a pop esthetic sensibility . . .*<sup>42</sup>

Ayot adopted this thematic approach to the album of prints until the end of his life, notably with his students at the Université du Québec à Montréal, whom he led off to Boissano, Italy, to create his collection entitled *Montréal-Boissano*. The first album was entitled *Illudere ou Se jouer du trompe-l'oeil*.<sup>43</sup>

The use of silk screen,<sup>44</sup> the return of figuration and the collective approach constituted, with respect to the democratization of art, the Québec equivalent of the will to dematerialize art typical of artists internationally.

In this current, the figuration and humour bring out a will to communicate art clearly and simply by addressing the public directly, even though confronting it with a new pictorial language typical of pop art. There is no effort to mystify through theoretical discourse about the works. On the contrary, a didactic approach to the pictorial work is favoured by means of a wilful “de-intellectualization” aimed at distributing art to a wider audience.

## FROM LITERATURE TO DISCOURSE ON ART

In parallel with pop artists, and for different reasons, abstract painters in the late 1960s found the album of prints increasingly attractive. First of all, they took up the techniques of silk screen and lithography, which allowed them to present their pictorial works in series. In an album, they could also arrange all the works of a series sequentially. For this purpose, albums had an advantage over canvases. “Reading” a series of pictures hung on the walls of a gallery or a museum is difficult due to the imposing dimensions of abstract paintings.

For example, the album *Transitions*,<sup>45</sup> published by Galerie Godard Lefort in 1967, contains eight lithographs by Yves Gaucher. The sequential ordering of the lithographs in the album proposes a temporal reading of space and colour according to the variations in the image from one plate to the next. Bringing image to page in this way stimulated the desire to create a visual language through which the artist sought to develop his own rules of writing.

It must be stressed that, in most albums of prints, the order of the plates was arbitrary. Very rarely were folio numbers added. On the other hand, the abstract painters began to exploit the sequential reading typical of the book. Nevertheless, such albums remain in the pictorial domain. The viewer does not become a reader, because he or she is not yet constrained by page characteristics, such as recto and verso. Even if the plates have to be looked at in a given order, they are still pictorial works; they do not become pages. Plates can be read on a wall, adhering to an order of presentation. The manipulation of pages is not absolutely required. In fact, the prints in albums are enhanced by being looked at formally on a wall and lend themselves to being framed. They remain pictorial in nature.

Linear organization on loose leaves, common among abstract painters, allows the artist to formally structure his or her explorations in an evolving dynamic typical of sequential presentation. An album helps the artist make a number of “perceptual” points based on form, colour, space, etc.

For minimalists, the album had an additional advantage over the canvas. It provided for a different perception of space and allowed the viewer to choose when, where and for how long the work was contemplated. In the *hard-edge* works of Tousignant, Gaucher and Molinari, we can see the serial work sustained by the album, whose dimensions are suited to pictorial studies. This hybrid approach, represented by the album of prints, where the book, printmaking and contemporary art came together, has served many Québec artists: Jean-Paul Riopelle, Alfred Pellan, Guido Molinari, Stelio Sole, Charles Gagnon, Francine Simonin and Jean McEwen among them.

The album of prints, the engraver's book and the artist's book afforded many artists a unique opportunity to try their hand at writing. Although the textual space was generally maintained to contextualize the plastic and esthetic work, the artist, sometimes less skilled at writing, invited another artist or a historian to have the floor in the framework of his or her project.

The first artists to exclude poetry and literature from their books were the abstract painters, the Automatistes and the Plasticiens. Gradually, the “literary” textual content of the books was transformed into commentary, reflections on art, discourse by the artist. These comments on art and society address artists' concerns. The transition from literature toward art and politics first took place in albums of prints, regardless of whether they were collective or individual projects. The albums of Pierre Ayot, for instance, dealt directly with standard subjects of art history, as in *Parfum d'Ambrosius*,<sup>46</sup> (1994) with its still life theme.

## THE MULTIPLICATION OF GENRES IN THE 1980S

Since the beginning of the 1980s, art has ceased to be defined by a style, a school of thought, an artistic current, a technique or a medium. In the same spirit, the artist's book has been taken in very different directions, ranging from the ideological forum to purely esthetic explorations.

The album of prints, which greatly proliferated in the 1970s and 1980s, was gradually abandoned in favour of the engraver's book. Beginning in the 1980s, engravers' books became more common, partly due to the new generation of printmakers who practiced printmaking without the political convictions of the printmakers of the previous generation. Very soon, they had to deal with the arrival in force of artists' books produced using photocopiers, computer tools and especially photography, which has dominated the artist's book field ever since. From then on, printmakers were no longer the main players in the artistic book field: they had to share the stage with all the artists from other practices, especially photographers.

Not belonging to a movement or a collective workshop, artists were more isolated than ever and sought to defend their ideologies and opinions through the medium of the book. For artists outside of printmaking, the book once again became a forum through which they tried to argue for their causes and distribute their works. Independent publication was an alternative that gave artists complete freedom with respect to the constraints inherent in the usual venues for exhibiting their works, such as galleries and museums. Some saw in the book the possibility for more rapid distribution to a wider audience. Others saw the book as a venue for experimentation to push back the boundaries of the definition of art and the status of the artist. Still others found the book could be used to denounce the growing "monumentalism" of contemporary artworks, referred to as "museum pieces", and the stardom surrounding artists on the contemporary art circuit.

Completely different were artists who chose the book from an intimate perspective. Finding the book promising for a self-referential approach, they did not hesitate to draw on their personal experience, using narrative form in both textual and visual content.

The artist's book, which only one viewer can leaf through at a time, provides a special moment of intimacy with a creator's work. The viewer/reader is in direct contact with the work. This special relationship shows that, as a medium, the book has an advantage over gallery or museum walls. With some works, establishing a rapport takes more than a passing glance.

The works produced in the last 25 years do not lend themselves easily to rigid frameworks or restrictive

categorization. Any effort in that direction risks failing to capture a large number of hybrid and most refreshing works. In order to classify a work in one category or another, it is first necessary to determine the editor/publisher of the work and the creator of the concept behind it. In the artist's book, as previously mentioned, the artist plays the main or even the exclusive role. The artist appropriates the book as a creative medium and takes intellectual and conceptual responsibility for it. It must also be borne in mind that an artist's book may be an isolated experiment in an artist's regular practice, as was the case with Michel Goulet in *De causis et tractatibus, XXV: le désert: quelques traces périphériques*.<sup>47</sup> For other artists, like Gray Fraser or Louise Paillé, the artist's book can be their main form of artistic expression.

More recently, the computer has not only facilitated the presentation of texts and images, but opened a huge field of exploration related to movement and sound, as in the interactive project on CD-ROM entitled *Liquidation* from Agence Topo.<sup>48</sup>

In Québec in the 1980s, the artist's book, like the art of the period, was a manifold and multidisciplinary mode of artistic expression, now tame, now cerebral, now exuberant. Consequently, a multitude of genres of artists' books have arisen. The following sections will deal with the most common manifestations.

## THE NON-CODEX BOOK, OR BOOK OBJECT

The book, printing, writing media (clay, papyrus, parchment, paper), language, humanity, knowledge, print techniques, illustration (woodcuts, engravings) and typography (movable wood and lead characters) are all subjects whose history fascinates people who take up bookmaking techniques.

Regular books are, in a way, inventories of objects and ideas or testaments to an event or era. The power of the book with respect to history, education, culture and immortality is undeniable. Sacralized and sometimes even idolized, the book has served political and social causes and often been the object of criticism and censorship. The book has also been a haven for dreaming, forgetting, emoting and laughing. The author of an artist's book, and, more particularly, of a book object, questions the role of the book as a vehicle of knowledge and memory. The book object is a laboratory of thoughts and experiments, sometimes even a pretext for appropriating a book function.

The artist who chooses to create a book object is not using the book as a creative medium. He or she is using the idea of the book; borrowing the book concept, not the book form. He or she is trying to allow a work to speak by using the

book's function or one of the genres of written language, be it editorial, documentary, educational or fictional. A book object can also don a book genre: register, encyclopedia, collection, scrapbook, inventory, catalogue, album, storybook, datebook, palimpsest, handbook, directory, travel account, manifesto, autobiography, lampoon, memoir, diary, etc. The artist also has the creative impulse to play with the usual form of the book, to oppose it, even destroy it, in order to miscast it or reinterpret its role. The book object *Mémoire de 1955, ou, 2026 Roberval*<sup>49</sup> by Pierre Leblanc eloquently represents this trend.

Such metaphors of the book can often be recognized in their strong material nature. Each element of the book object becomes a coded clue that can play a role in interpreting the concept. The components of the book object come alive through various media. The resulting work can be compared with a miniature installation, a theatrical space in which the characters of a story or the elements of a discourse are articulated.

The book objects of Éditions Roselin, for instance, create a meeting place for poets' texts, artists' works and plastic interventions by the designer Jacques Fournier. The latter takes on much more than an editor's or bookbinder's role; he conceives and creates a structure capable of respecting the works of the guest creators and does so in a way that offers the public a new reading of their works.

Poets, writers, typographers, bookbinders, collectors and editors are also attracted by this eclectic mode of production and venture to appropriate the artist's book in their own ways. The book object by Maurice Hayoun, Odette Drapeau and Nane Couzier entitled *Du coin de l'oeil*<sup>50</sup> is a remarkable example.

## THE "BOOK AS RECORD" AND THE ARTIST'S CATALOGUE

Sometimes the artist's book bears witness to experimentation, a thematic or theoretical journey beyond the scope of an exhibition or an artistic event. An artist whose works are ephemeral or an installation or performance artist will try to use the book to keep a record of his or her work. The book preserves artifacts, photographs and comments that reconstitute the vanished works or the event after its presentation in public, as in *Indexer le lieu, inscrire le corps*,<sup>51</sup> by François Morelli, and *In the Shadow of the Forest (Auschwitz-Birkenau)*,<sup>52</sup> by Marie-Jeanne Musiol. The artist's book thereby created also serves as an archive of the artist's production. Contrary to the standard exhibition catalogue, the artist's catalogue does not reproduce works displayed in a gallery. Conceived

under the artist's direction, and most often supported by a graphic artist's work, an artist's catalogue is used by the artist to capture the spirit of his or her endeavour; at the end of the period during which the works leading to the publication, some of which were included in an exhibition, were produced.

More and more frequently, artist's book projects are being realized under the auspices of contemporary art galleries and artists' centres, like Galerie Optica in Montréal, with Bill Burn's project.<sup>53</sup> In 2003, VU, a photography distribution and production centre in Québec City, started a collection called *Livre d'artiste* (published by Éditions J'ai vu), which is dedicated to photographers' publication projects. Similarly, Éditions du Sabord, in Trois-Rivières, initiated, in 1999, a collection called *Excentriq*, which is devoted, by turns, to visual artists and writers. Éditions des 400 coups has, since 1995, set aside certain numbers in its collection called *Images* for occasionally theoretical, but most often visual offerings by photographers. *Feuillets d'artistes*<sup>54</sup> from VU is among the first Québec pamphlets for the dissemination of artists' ideas. A number of publications from artists' centres, galleries and publishers' specialized collections can be said to agree with the idea of an artists' publication as envisaged by Anne Moeglin Delcroix.<sup>55</sup> The vast majority of artists' books in the *book as record* and *artist catalogue* category are produced in offset by artist photographers. It must be stressed that artist photographers have been the driving force in artists' books since 1985.

## PICTORIALIZING SPACE, OR THE PHOTOGRAPHER'S BOOK

The image lends itself as well as the word to the construction of narrative. When used in this way, the image is neither transparent, nor even merely decorative. It is just as likely to transcend thoughts as writing is. A good number of artists have adopted the book for its "natural ability" to present narration. The narrative mode has been explored using images with or without the support of words. In such explorations, the visual elements assume narrative form. The visual narrative, composed of images, is supported by a graphic or plastic thought process. The book is largely used by photographers and artists seeking to explore narrative form. For them, photography (images) is a form of language that stands outside all the dictates of the word, language and writing.

In what is called a book of *images* or a *photographer's book*, the artist uses the iconographic features of several forms of communication, such as the comic book, the scientific work, the poster, the inventory, photojournalism or the documentary work.



Artist photographers are the ones who have made the best use of intrinsic book characteristics. They have been able to exploit the sequencing provided by the succession of pages in a book. The page surface is skilfully used to produce temporal sequences almost like the sequence of frames in a film. More than any other artists, photographers have exploited the mode of reading induced by handling pages and have invented reading devices. The different ways they lay out purely visual elements bear comparison with the effects seen in film or in a photographic documentary. Even when the *flip book* formula is not used, photographers' books are closer to cinema practice than to book practice.

### ARTIST'S DOCUMENT, ARTIST'S PUBLICATION, ARTIST'S EDITION AND GRAPHZINE<sup>56</sup>

Some artists deliberately stray from bibliophilic tradition and its taste for limited editions, signatures, deluxe covers and fine workmanship. Steeped in originality, their works step completely out of bibliophilic publishing circuits and into the unusual, "in" places for the distribution of current art. Some copies are distributed to the public free of charge at underground artistic events.

Although some such works are handcrafted, they do not have the aura of handcrafted works. In the tradition of artists of the counterculture of the 1970s, some artists voluntarily produce books without lavishness and without pretence, even to the status of artwork. *Éditions de l'oeuf*, directed by Yrénée Bélanger and Guy M. Pressault, is devoted exclusively to such works. The books entitled *Écrire partout défense d'écrire*<sup>57</sup> and *Deux oeufs dans la graisse de bine*<sup>58</sup> are striking examples.

For more than 15 years now, the use of photocopies and, more recently, of computer graphics has made artists' books accessible to people who do not practise the demanding techniques of printmaking. Computer equipment, ever less expensive, provides new publishing autonomy. At the same time, some artists voluntarily choose the clearly "mechanical" finish of offset, laser printing or photocopies.

The character and composition of the printed surface have been explored by a number of artists. The organization Printed Matter, in New York City, disseminates artists' books exclusively, i.e. mass-produced, low-cost artists' publications. A summary of their mandate defines their position well:

*Printed Matter, Inc. is the world's largest non-profit organization dedicated to the promotion of publications made by artists. Founded as a for-profit alternative arts space in 1976 by artists and artworkers ... In 2001 Printed Matter relocated to Chelsea, where it continued to foreground the book as an alternative venue — or artistic medium — for*

*artists' projects and ideas ... . Recognized for years as an essential voice in the increasingly diversified art world conversations and debates, Printed Matter is dedicated to the examination and interrogation of the changing role of artists' publications in the landscape of contemporary art. Printed Matter's mission is to foster the appreciation, dissemination, and understanding of artists' publications, which we define as books or other editioned publications conceived by artists as art works, or, more succinctly, as "artwork for the page." Printed Matter specializes in publications produced in large, inexpensive editions and therefore does not deal in "book arts" or "book objects" which are often produced in smaller, more expensive editions due to the craft and labor involved in their fabrication.*<sup>59</sup>

For many artists, the printed matter becomes the subject of the book. They question the construction of the image in the print world, in the history of looking and in art theory, and argue for recognition of this cultural background. *Melek*<sup>60</sup> by Julie Doucet, banks on, among other things, the reader's visual background and ability to recognize the esthetic treatment inherent in the various hand and industrial techniques of printing. The book encourages the reader (the viewer) to reflect on the narrative impact of the printed matter compared with other conveyors of images, like film, television, digital projection and, of course, art.

For a long time now, artists have looked to the book as a medium for creation, borrowing its form or one of its functions, or examining it and calling it into question. Forty-three years after the publication of the landmark work *Twentysix Gasoline Stations*,<sup>61</sup> regarded as the first artist's book in the world, we know that this art form is here to stay. In Québec, artists' books are increasingly flourishing and make up a significant share of current artistic production. Though they remain little studied and under-represented in works on contemporary art, artists' books constitute a significant aspect of contemporary art history world wide and here at home as well.

### NOTES

<sup>1</sup> Anne Moeglin-Delcroix, "Qu'est-ce qu'un livre d'artiste?" in *Les alliés substantiels ou le livre d'artiste au présent: Actes du colloque de la 2<sup>e</sup> Biennale du livre d'artiste* (Uzerche [France]: Pays-Paysage, 1991), p. 15.

<sup>2</sup> Joan Lyons, ed. *Artists' Books: A Critical Anthology and Sourcebook* (Layton, Utah: Gibbs M. Smith, Inc., Peregrine Smith Books, in association with Visual Studies Workshop Press, 1985), p. 7.

<sup>3</sup> According to the Webpage entitled *The Warhol: Collections, The Andy Warhol Museum*, "Warhol challenged preconceived notions about the nature of art and erased traditional distinctions between fine art and popular culture". See [www.warhol.org/collections](http://www.warhol.org/collections).

- <sup>4</sup> Roberta Smith, "Art Review; A Garden of Floral Images by Two Masters of Pop," *The New York Times*, December 13, 2002.
- <sup>5</sup> Jacques Michon (dir.), *Histoire de l'édition littéraire au Québec au XX<sup>e</sup> siècle* ([Saint-Laurent]: Fides, 1999).
- <sup>6</sup> Claudette Hould, *Répertoire des livres d'artistes au Québec, 1900–1980* (Montréal : Ministère des affaires culturelles; Bibliothèque nationale du Québec, 1982).
- <sup>7</sup> The French expression "petite maison d'édition" and the less widely used "maison de petites presses" refer to roughly the same thing as the English terms "private press" and "small press".
- <sup>8</sup> The first index gives names of publishers; the second is devoted exclusively to publications produced at the artist's or writer's own expense.
- <sup>9</sup> I would like to thank BAnQ, as well as Lise Bissonnette, Chair and Chief Executive Officer of BAnQ, for providing access to the BAnQ collections and for supporting the research required for this article.
- <sup>10</sup> The table includes all categories of artistic books: books illustrated with original works, engravers' books, albums of prints, artists' books, bibliophilic editions, artists' catalogues, book objects, graphzines and artists' periodicals. It excludes deluxe editions such as commercial illustrated books, *éditions de tête*, and limited editions enhanced with a plate.
- <sup>11</sup> Yves Benoit-Cattin, "Création du Club Art et Métiers du Livre Contemporain," interviewed by Gilles Kraemer, *Art et métier du livre*, no 251, Dec. 2005–Jan. 2006 (Paris: Éditions Filigranes), p. 75.
- <sup>12</sup> Still today, Library and Archives Canada uses the terms "artist's book" and "livre d'artiste" only for handmade books. Artists' books printed mechanically are not regarded as such and are integrated into the general collection of monographs.
- <sup>13</sup> *Concours international de livres d'artistes du Canada* ([Montréal]: Aubes 3935, 1986), p. 5.
- <sup>14</sup> Jean-Marcel Duciaume, "Private Presses," *The Canadian Encyclopedia* © 2006 Historica Foundation of Canada, from the Website: [www.canadianencyclopedia.ca](http://www.canadianencyclopedia.ca). Here again, the term "livre d'artiste" is used in the sense of "illustrated book".
- <sup>15</sup> *Vieilles choses, vieilles gens: silhouettes campagnardes*, text by Georges Bouchard, preface letter by the Honourable Rodolphe Lemieux, accompanied with 22 wood engravings by Edwin H. Holgate, 3rd ed. (Montréal/New York: Louis Carrier & Cie, Éditions du Mercure), 1928.
- <sup>16</sup> *Metropolitan Museum*, text by Robert Choquette, accompanied with 13 wood engravings by Edwin H. Holgate (Montréal: [at the writer's and the artist's expense], 1931).
- <sup>17</sup> Michèle Grandbois, *L'art québécois de l'estampe 1945–1990 : une aventure, une époque, une collection* (Québec: Musée du Québec, 2003), p. 76.
- <sup>18</sup> Hould, *Répertoire des livres 1900–1980*.
- <sup>19</sup> *Code d'éthique de l'estampe originale* (Montréal: Conseil québécois de l'estampe, 1982), p. 25.
- <sup>20</sup> Walter Strachan, *The Artist and the Book in France the 20th Century Livre d'artiste* (London/New York: Owen/Wittenborn, 1969).
- <sup>21</sup> Hould, *Répertoire des livres 1900–1980*, p. 21.
- <sup>22</sup> Hould, *Répertoire des livres 1900–1980*, p. 22–23.
- <sup>23</sup> Hould, *Répertoire des livres 1900–1980*, p. 20.
- <sup>24</sup> *Le Mal à l'âme* (Saint-Lambert, Éditions du Noroît, 1980), 96 pages of text, 1 plate, 2000 copies, including 60 accompanied with a silk screen print by Jean Daigle. See Hould, *Répertoire des livres 1900–1980*, p. 74.
- <sup>25</sup> Gabriel Lalonde, *L'Amour feu : journal poétique d'un amour fou* ([Québec City]: Éditions du Loup de Gouttière, 1989), 1000 copies, including 184 accompanied with two silk screen [reproductions] of paintings by Paule Lagacé. See Hould, *Répertoire des livres 1900–1980*, p. 218.
- <sup>26</sup> For instance, *La Griffes d'acier* editions, published by Louis-Pierre Bougie.
- <sup>27</sup> *Sur les traces du non-poème et de Gaston Miron* (Val-David: Éditions du Discours [i.e. Pierre Leblanc], 1995).
- <sup>28</sup> *Mémoire de 1955, ou, 2026 Roberval* (Val-David: Éditions du besogneux [i.e. Pierre Leblanc], 1996).
- <sup>29</sup> Jean-Marcel Duciaume, "Giguère, Roland," *The Canadian Encyclopedia* © 2006 Historica Foundation of Canada, from the Website: [www.canadianencyclopedia.ca](http://www.canadianencyclopedia.ca)
- <sup>30</sup> Jean-Marcel Duciaume, "Private Presses."
- <sup>31</sup> See the biographical note by Katia Stockman on the Web at <http://www.litterature.org/notice.asp?numero=229>.
- <sup>32</sup> *Les Ateliers d'art graphiques* was published by students in the workshops of the École des arts graphiques under the direction of Albert Dumouchel (layout and typography by Arthur Gladu) from 1947 to 1949.
- <sup>33</sup> The magazine *Impressions* was published by the Association des élèves de l'École des arts graphiques, in Montréal, from 1943 on into the 1950s.
- <sup>34</sup> Roland Giguère, *Images apprivoisées* (Montréal, Éditions Erta, [1953]), unpaginated.
- <sup>35</sup> More specifically, silk screens and lithographs.
- <sup>36</sup> Grandbois, *L'art québécois de l'estampe 1945–1990*, p. 101.
- <sup>37</sup> The initial name was Atelier Libre 848.
- <sup>38</sup> Centre Pompidou, *Education dossiers – Museum's collections: A movement, a period*. [www.centrepompidou.fr/education/ressources/ENS-Pop\\_art](http://www.centrepompidou.fr/education/ressources/ENS-Pop_art).
- <sup>39</sup> Grandbois, *L'art québécois de l'estampe 1945–1990*, p. 105.
- <sup>40</sup> Claude Jasmin, interviewed by Serge Allaire, *Le pop au Québec: Claude Jasmin – un parti pris, Les arts et les années 60* (Montréal: Les Éditions Triptyque, 1991), p. 52.
- <sup>41</sup> *Pilulorum*, album of prints by a collective of seven artists (Montréal: Éditions de l'Atelier libre 848, [1968]).
- <sup>42</sup> Grandbois, *L'art québécois de l'estampe 1945–1990*, p. 104.

- <sup>43</sup> *Illudere ou Se jouer du trompe-l'oeil*, an album of prints with interventions by Pierre Ayot et al., text by Rose-Marie Arbour et al., Collection Montréal-Boissano (Montréal: [n.p.], [1989]).
- <sup>44</sup> It must be recalled that the use of silk screen by Québec artists was still a recent phenomenon in the 1960s. Pierre Ayot's use of four-colour separation with silk screen was seen by most artists as a brilliant innovation, but as a sacrilege by a few partisans of the traditional print. Some purists, mainly dealers and historians, even refused to regard any print involving a photomechanical process as an original print.
- <sup>45</sup> *Transitions*, an album of eight lithographs by Yves Gaucher, introduction by Doris Shadbolt (Montréal: Galerie Godard Lefort, 1967).
- <sup>46</sup> *Parfum d'Ambrosius*, 13 silk screens by Pierre Ayot et al., texts by Mona Hakim et al., Collection "Montréal-Boissano", No. 8 (Montréal: [at the artists' expense], 1994).
- <sup>47</sup> Michel Goulet, *De causis et tractatibus, XXV : le désert: quelques traces périphériques* (Hull: Galerie Axe Néo-7 art contemporain, 1994), 39 pages of drawings.
- <sup>48</sup> *Liquidation: photoroman aléatoire* (Montréal: Productions Sous le manteau Inc./Agence Topo, 2000), concept by Michel Lefebvre, programming by Évas Quintas and Alain Bergeron.
- <sup>49</sup> Pierre Leblanc, *Mémoire de 1955, ou, 2026 Roberval*, ([Val-David]: Les Éditions du Besogneux [i.e. Pierre Leblanc], 1996).
- <sup>50</sup> *Du coin de l'oeil*, design by Maurice Hayoun and Odette Drapeau, text by Anne Couzier (Montréal: Éditions d'art La Tranchefile, 1986).
- <sup>51</sup> *Indexer le lieu, inscrire le corp* (Québec City: François Morelli and Carl Johnson, 1993).
- <sup>52</sup> *In the Shadow of the Forest (Auschwitz-Birkenau)* (Hull: Marie-Jeanne Musiol, 1998).
- <sup>53</sup> Bill Burn, *Comment aider les animaux à s'échapper des habitats dégradés = How to help animals escape from degraded habitats* (Montréal: Galerie Optica, 1997).
- <sup>54</sup> *Feuillets d'artistes 1990–1994* (Québec City: Centre de diffusion et de production de la photographie Vu, 1994). This publication is being extended to include the period 1995–1997.
- <sup>55</sup> On this subject, see the remarkable book by Anne Moeglin-Delcroix, *Esthétique du livre d'artiste, 1960–1980* (Paris: J.-M. Place, Bibliothèque nationale de France, 1997).
- <sup>56</sup> The latter expression appears in *Regard noir : gravures-graphzines*, ed. Catherine Coupard (Paris: Bibliothèque nationale de France, 1998).
- <sup>57</sup> Yrénée Bélanger and Guy M. Pressault, *Écrire partout défense d'écrire* (Montréal: Les Éditions de l'oeuf, 1974).
- <sup>58</sup> Yrénée Bélanger and Guy M. Pressault, *Deux oeufs dans la graisse de bine* (Montréal: Les Éditions de l'oeuf, 1974).
- <sup>59</sup> See the Website of Printed Matter, Inc. at <http://printedmatter.org/>.
- <sup>60</sup> Melek, graphic design and images by Julie Doucet, text by Benoît Chaput (Montréal: L'Oie de Cravan, 2002).

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# THE VANCOUVER ART GALLERY AND THE MACHINERY OF HAPPINESS

Cheryl Siegel

## AFTERTHOUGHT

Vancouver was still something of a frontier town in 1925. Incorporated as a city in April of 1886 and burned to the ground in June of that same year, Vancouver was just 39 years old. In that year the University of British Columbia opened the Point Grey campus, the Vancouver School of Decorative and Applied Arts was founded and the first neon sign was installed on Granville Street.

One item on the City Council agenda in that year was a bylaw that would prohibit horse drawn vehicles on the Granville Street Bridge. Another item was a proposal for the formation of a civic art gallery. Henry Athelstan Stone and a group of ten other donors offered the city of Vancouver \$100,000 to purchase a collection of art. The City would be required to finance a building to house this new art gallery. The City Council voted not to accept this offer. (The bylaw prohibiting horses on the bridge passed.)

There was support in the city for culture and education. An editorial in *The Vancouver Sun*, December 3, 1925 in support of the Gallery proposal was emphatic about the benefits of a cultural life.

*... the artistic development of Vancouver will, in the end, be the gauge by which the city's greatness can be measured ... . Art and education are the machinery of happiness. They are the flowering of prosperity. ... If Vancouver cannot broaden her cultural life, all the millions she might hoard will be worth nothing. If her money cannot buy her spiritual happiness, she might just as well have remained a wilderness!*

The city seemed reluctant to finance the art gallery. In 1927 the founders renewed their offer and were again refused by the Council. On June 27, 1928 the public was asked to vote on a bylaw that would give the necessary \$75,000 for a building to house the gallery. This did not pass. Undeterred, the founders purchased their first painting, *Canterbury Meadows* by T.S. Cooper. This typically British scene of cows in a meadow was hung in the mayor's office. By 1930 Mr. Stone and his founders had \$130,000 to offer and asked the city only for a site for the building. Perhaps the presence of those cows in his office moved the Mayor to act, for that year Mayor W.H. Malkin located a 66' by 132' site on West Georgia Street (quite the edge of civilization at that time) that was purchased for \$29,000. Mayor Malkin would later become an active member of the Vancouver Art Gallery Council.

In March of 1931 the drawings for the new Gallery had been prepared by architects Sharp and Thompson and construction started. In these drawings, in addition to the galleries and an office, there is a room designated as "Boardroom /Library". Though the need for a library appears nowhere in the proposals for the new Gallery, it seems that the founders were apparently aware that research and documentation were a part of a thriving arts institution. They were not connoisseurs, artists or history scholars. The founders were businessmen who wanted some culture for their rough city and a library seemed to be a part of that goal.

Doris Shadbolt working in the Vancouver Art Gallery Library, ca. 1970. Courtesy of the Vancouver Art Gallery Archives.



The *Vancouver Art Gallery Bulletin* began publishing in 1933. In December of 1934 the following notice appeared.

*Members are invited to avail themselves of the facilities afforded by the Gallery Library, to which several new books have recently been added. These are written in a popular style, calculated to appeal to the general reader who is interested in art.*<sup>2</sup>

In March of 1935 the *Bulletin* lists "The use of the library for study and mental recreation"<sup>3</sup> as one of the benefits of a \$5.00 Gallery membership.

We must assume that at this time the library was being cared for by one of the three staff members (a business manager, secretary and caretaker) at the Gallery. The collection was very small and individual titles added were listed in the *Bulletin* during the thirties. These were all gifts. The subscription list is not known, but in April of 1937 the *Bulletin* reported that the "English art monthly 'The Artist' has now been added to the periodicals subscribed for by the Gallery."<sup>4</sup> And, though the collection was small, the library seemed to be having some circulation problems. "This opportunity is taken to make a special request that our members do not borrow art magazines without notifying the office. This appeal is issued in the interest of everyone concerned."<sup>5</sup>

In 1943 the Vancouver Art Gallery Ladies Auxiliary was founded, and in their *Annual Report* of 1945, Chair of the Council reports that "I am also told that the future plans of the Auxiliary include improvements to the library and possibly the securing of a part time librarian."<sup>6</sup> By March of 1947 the library project seems to be under way.

*A catalogue of the books in the Gallery Library and a list of slides recommended for purchase will shortly be given to the Auxiliary Board by Mrs. Sutherland Horn and Mrs. J.L. Shadbolt.<sup>7</sup> A gift of \$100.00 has been received for the purchase of slides and the Board wishes to express their keen appreciation to the donor for this generous gift.<sup>8</sup>*

In May of 1947 the library is moving forward rapidly.

*Some time ago the Women's Auxiliary undertook to take charge of the Gallery Library and a special committee consisting of Mrs. Sutherland Horn and Mrs. J.L. Shadbolt was set up to attend to the matter. These two ladies have worked exceedingly hard on the task of cataloguing the books, which has now been accomplished on the Duodecimal (sic) System.<sup>9</sup> This will permit the grouping of subsequent acquisitions on a definite plan.*

*In addition to their labours in cataloguing the books, Mrs. Horn and Mrs. Shadbolt are arranging for clipping files and other reference materials to be provided, and the provision*

*of a collection of slides is also contemplated. When matters are further advanced, it is hoped to arrange for the attendance of members of the Auxiliary on two days in each week to act as librarians and assist members and students to choose suitable books for study. We feel that the Women's Auxiliary are to be congratulated for these forward looking steps which will bring our Gallery into line with similar institutions.<sup>10</sup>*

In December of 1947 the *Bulletin* announced regular hours for the Library —Tuesdays and Thursdays from 2–5 p.m. — when volunteer librarians would be in attendance.

One of the annual projects of the Auxiliary was to organize the Beaux Arts Ball, a lavish, themed costume party that was a central event for the Vancouver arts community. In 1947 and 1948 the proceeds from that event (about \$200.00) were "devoted to the improvement of our library facilities and to purchasing new books and slides."<sup>11</sup>

In 1948 Mrs. J.L. Shadbolt is listed as the "Library Convener" and her efforts are described as the main project of the last year.

*... Mrs. J.L. Shadbolt has purchased and catalogued one hundred and eleven new books, subscribed to four periodicals and ordered a valuable slide collection. New shelves have been fitted in the Board Room.<sup>12</sup>*

In 1949 there is a volunteer librarian, Muriel Duff, who reports:

*... the Art Gallery Library now has 400 volumes about art and artists in its possession — a fact perhaps not too well known to most members, but most of the books are extremely interesting, many valuable, many very timely and the great majority were ordered by Mrs. Doris Shadbolt (now studying in New York) and Mrs. Sutherland Horne (now in Montreal). Their policy, so excellently thought out, the present librarian hopes to continue.*

*There are good reference books to be consulted but not borrowed and there is a file with cross-references for those who wish to know quickly if a certain book is available.*

*Books may be taken out by any member for one month. After all, books on art do sometimes require a little more digesting than the average novel, and it is always a pleasure to be able to look again and again at beautiful reproductions. If enough books are in demand definite library days may be set aside. In the meantime you may ask at the office to enter the Board Room and browse. Art groups will find a surprising amount of material — at the same time enjoying a visit to the exhibitions or lectures.*

*The catalogue having been completed this fall, prints and reference material will be given next importance until funds become available for further purchases of books, or could it be that even earlier we might receive gifts such as the very generous ones we have had recently. It might be said here that the present librarian is very grateful for all the valuable help she has received and looks forward confidently to plenty more.*

*Drop in and enjoy one more advantage of your Art Gallery Membership, fascinating and beautiful books in pleasing and convenient surroundings.<sup>13</sup>*

Ms. Duff got off to a roaring start as librarian. In March, 1949, she proposed that the library would name a book of the month in each *Bulletin*. For this first month she chose Alfred Barr's *Painting and Sculpture in the Museum of Modern Art*, a "lavishly illustrated description of the museum's collection."<sup>14</sup> Whether the issue was space in the *Bulletin* or too much demand for a single copy of the selected book, this was the first and last book of the month.

It appears that the regular library hours, set up in 1947, for some reason were not functional and the broad access "ask at the office to enter the Board Room and browse" instigated by Ms. Duff in 1949 also had some drawbacks.

*Several books are missing from the library. Would any member in possession of a book which has not been registered out at the office kindly return it as soon as possible. We would be glad if all members borrowing books in the future would make sure that they register their loan at the office. Muriel Duff.<sup>15</sup>*

In September of 1951 the Gallery opened in expanded quarters. The new addition, which changed the Gallery from the original deco style to a modernist building, added the gallery space necessary to show the great Emily Carr collection that came to the Gallery in the 1940s. The Library remained in the boardroom.

In 1953 the Library Committee stops appearing as a part of the WA and does not re-appear until 1958. The Library continues to receive about \$200 each year from the WA and, outside of gifts from individuals, that was the total budget for subscriptions, books and slides.

In 1954 the Library moves from the Board Room to an upstairs lecture hall, and the problem of circulation seems to have been solved.

*Work is still in progress on the reorganization of the Gallery Library in the upstairs Lecture Hall. It will re-open as a reference, not a circulating collection. A number of book losses have been suffered through the last few years for which the*

*Gallery has no replacement budget and it is felt that only on the reference basis is there any possibility of building a really useful collection of material for the future.<sup>16</sup>*

Settling the schedule for the little library still seemed to be problematic. The March 1955 *Bulletin* outlined a schedule of openings, six hours each week when the Library would be staffed by volunteers who were members of the Junior League. In September of that same year the Library was open only by appointment. In November of 1956 the library was open to members at any time during the Gallery's opening hours.

## PROSPERITY AND GROWTH

1963 was a year of many changes at the Gallery. The president of the Board, Aubrey Peck, told a city council meeting that the Gallery had been mismanaged both fiscally and artistically. Richard Simmons was hired as director with the hope that he might bring the gallery out of the doldrums of mediocre exhibitions and contentiousness that seemed to mark the 1950s. There was a new emphasis on professionalism and a part of that was the cultivation of a first rate library. New curators, including Doris Shadbolt, were hired and Jean Martin, a longtime member of the Women's Auxiliary and a librarian, was hired as the Gallery's first professional librarian. A Canada Council grant for \$5,000 gave the library the opportunity to purchase some standard reference materials, and the renewal of that sum allowed the library collection to continue to grow at an astonishing rate during those years. From 658 titles in 1963, the collection zoomed to 5,475 titles in 1975. The Canada Council and Koerner funds added more than \$5,000 each year for library collection development at a time when the Canadian dollar was high and the most extravagant reference work cost \$700.00.

In 1974 a full time library assistant, Nora Blair, was added to the library staff.

During this period of growth, the library moved once again. This time, Studio D, in the basement, was the selected location that afforded more space for expansion. The library was intended primarily for staff use, the reference collection was open by appointment to members and serious students.

Tony Emery became the director of the Gallery in 1967. His tenure saw the Gallery through some heady days of non-stop programming that brought the gallery attention across Canada. *The Toronto Star* reported that "The VAG is without any question the most energetic and progressive public institution in this country."<sup>17</sup> The Gallery fairly throbbed with theatre, performance art, music and poetry readings. Exhibitions were contemporary and challenging, money from the Canada Council and LIP grants continued to pour in.



For the first time in 1968 the library had a section of its own in the *Annual Report*. From that year until 2000, the library reported on acquisitions, numbers of reference questions, donors, library volunteers, professional activities and special projects.

One of the Library services described in this first report was the 'Picture Clinic' held each month. Members could bring in their works of art for comment from someone on the curatorial staff. This was usually the most junior and therefore most nervous curator available. Former Director Willard Holmes described his experience at this event, saying that he always wore glasses and a lab coat to make him appear more formidable than he felt.

In those years in the sixties and seventies, the Library made long strides in moving from a little collection of books to a real research centre. The rate of acquisitions increased dramatically, funded by the Canada Council and the Koerner Foundation. In 1967 it was reported that "during the last two years in excess of \$17,000 was been spent on book purchases."<sup>18</sup> The Library also became involved in publications exchange programs with up to 200 other museum libraries around the world. This program distributed Vancouver Art Gallery publications in exchange for the publications of other organizations. During these years the National Gallery Library started *Artists in Canada: A Union List of Artists' Files in Canadian Institutions*; the Gallery participated in this project, giving new exposure nation wide to the VAG library's resources. Jean Martin joined the Art Libraries Society of North America, which gave her contact with other museum, university and public library art librarians.

The Library moved one more time in the Georgia Street building, this time from the basement to the second floor. In the *Annual Report* for 1973 the librarian is "grateful to the members of the staff who moved ten thousand volumes from the depths of the gallery to the top floor. The Library is now located in the former members lounge."<sup>19</sup>

Of course, the funding that came from the Canada Council and the Koerner Foundation did come to an end. The last recorded Koerner grant was in 1975 and library specific grants from the Canada Council stopped in the late sixties. The exchange program however has helped the library to keep acquisitions levels high, even when library funding from the Gallery was less than adequate. Library acquisitions in museum libraries are not always the highest priority for the institution and funding for the library has necessarily fluctuated with the Gallery's finances.

As early as 1969 the suggestion had been made that the Vancouver Art Gallery should move to the old courthouse when the new Robson Square courthouse complex was completed. This notion took flight when Luke Rombout became director in 1975, declaring his mission to 'take the gallery to court.'

## ESTABLISHMENT AND INSECURITY

Jean Martin and Nora Blair both retired in 1983, before the Gallery moved into the courthouse. Catherine Cowan was the librarian who engineered the move of the 25,000 title collection and Heidi Creighton was hired as a full time Library Assistant. Early plans for the renovation to the courthouse showed the library in a variety of locations, but practicality and finances finally dictated that the library would move to the space formerly occupied by the courthouse library. The new quarters seemed elegant and expansive. From the 1,400 square feet of space at the old gallery, the new space had soaring ceilings and boasted almost 2,000 square feet including a file room and a workroom. There was also a small office just off the main reading room that was home to the registrar. The reading room was lined with existing shelving installed for the law library, as well as the rolling ladders needed to reach the high shelves. The installation of the shelving from the old Gallery gave some much needed breathing room for the collection. The new library was close to the curatorial department, but on the second floor of the administration wing, a little off the beaten track for non-staff users. The Library continued regular weekday hours for the public, but Saturday morning hours were discontinued in 1984 due to low attendance.

This new location gave the library weight and presence. It looked established and venerable. There was a great contrast in the old and new setting for the Gallery as well. From a swinging and relatively low status building, the Gallery had become resident in a neo-classic monument to law and order. It has taken some time for the institution to come to terms with the new location, and some will still argue that a formal marble and stone edifice is not the ideal setting for a contemporary art gallery.

Catherine Cowan and Lynn Woodruff shared the position of librarian during 1984 and 1985. Cheryl Siegel joined the staff in 1985 when Lynn Woodruff and Catherine Cowan both moved away from Vancouver.

As this begins my own tenure at the Vancouver Art Gallery Library, my narrative becomes a more personal reflection on the successes and frustrations of the Library over the last seventeen years. We have continued to maintain a presence and make an attempt to provide services that are invaluable to the Gallery, to keep up with technology and contemporary trends and assure the future of the library as an integral part of this institution.

Staffing levels fluctuated during the 1980s and 90s. We had, at the worst of times, one librarian, sometimes a part-time and sometimes a full-time library assistant. The Library staff seems

to be a convenient safety valve for the Gallery budget, and when staff members leave or retire, we are not always certain of their replacement. When Heidi Creighton left the Gallery in 1987, she was not replaced until 1989 when Sarah Godfrey, declared redundant in another position at the Gallery, took the vacant position. Sarah left the Gallery in 1990. Cheryl Siegel and Lynn Brockington have shared the Librarian position since 1991, when Lynn came on board to replace Cheryl during a year long sabbatical. They ran a true solo library until Rose Emery, also displaced from another position at the Gallery, joined the staff in 1993 as a full-time library assistant. During a recent period of financial distress, the librarian's position was cut by 33%. This has now reverted to full-time and the Library Assistant, now Joanna Spurling, is a part-time position. Our staffing has always included many dedicated and accomplished volunteers as well as students from University and College library training programs. We rely on these workers, and would be hard pressed to maintain our operations without them. Hours have also fluctuated with staffing and have ranged from twelve to twenty hours each week.

In 1985 the Library reported directly to the Director and the budget was "about \$10,000", which had to cover subscriptions as well as books and bindery fees. In subsequent drafts of the organizational chart, the library reported to a senior curator, the Head of Museum Services and has come to rest reporting to the Chief Curator. The Curatorial division has given strong support to the library and helped us to increase our budget. There seem to be inevitable crises at mid-year when we must stop buying books. Our fixed costs are not very flexible and using the book budget as our safety valve has cost us some progress in collection development. The exchange program continues to provide us with a steady influx of exhibition catalogues. There is some decline in participation in the exchange scheme by some of the largest museums and we watch for developments on that front.

In 1988 minor renovations were carried out in the office areas to accommodate the Slide Library, which moved from the Education department on the fourth floor. I might add that this happened without any consultation with the library staff. We were, in fact, eager to take on the Slide Library in a place where it might be available to the public on a regular basis, which was not really possible in its previous cramped quarters. The registrar's office was moved to accommodate the slide collection. The Slide Library, completely staffed by volunteers, has added an important component to our services. This collection of some 40,000 slides is the only one in Vancouver that lends slides. Three volunteers are very busy supplying slides to students, faculty members and lecturers, both in Vancouver by mail to many destinations.

In the history of the Art Gallery there had never been a program to care for the archives of the institution and, by some miracle, most of the historical records survived the move to the courthouse. Masses of unorganized archival files filled closets and rooms in the basement and lurked under the desks of staff members. In the summer of 1990 we were able to hire two Arts Coop students from the University of Victoria who, under the guidance of a consulting archivist, completed a massive records survey of our archival holdings. The Archives was assigned an airless room in the area of the basement known as the catacombs and we moved our 700 boxes of archival materials into this space. Since those early beginnings we have added some shelving to that area and a security door, as staff members did not seem to be able to resist digging about in the old files. Work on the archives continues at a slow pace. Most summers we have been fortunate to have a student archivist working on a Young Canada Works! Grant. We are indeed fortunate to be located near the University of British Columbia's School of Library, Archival and Information Studies, which is an astounding source of young archivists for our summer positions. We have also had student archivists working on our records in practicum and work experience courses.

1990 also marks the year that the library first acquired a computer. We were able to sell a large number of books that we had received as gifts and purchase a Macintosh computer and a modest library program. At that time there were few computers in the building and no network or computer professional on staff. This marked a new era and the days when we had to arrive early and 'borrow' an electronic typewriter from the Education Department were thankfully over. We started creating MARC records for our new acquisitions, continuing to print out catalogue cards until 1994. Our catalogue of post-1990 acquisitions is now available online. We still use the enhanced Dewey system that was drafted by the volunteers in the 1940s. Conversion of the 1931–1990 card catalogue proceeds slowly.

The Library received 'Communities Connect' funding from the British Columbia Ministry of Municipal Affairs and Housing in 1997 to create a database on the history of exhibitions at the Gallery. This database was created in the STAR system used as the collection management system for the Gallery's collection. This database is, unfortunately, not yet available on the web, but is available in-house and provides useful information for researchers.

The library currently offers twenty public hours each week, when we entertain students, teachers, journalists, researchers and garage sale habitues. We provide reference services by telephone and increasingly through email.

The space that seemed so generous in 1983 is now bursting. Fortunately there is no short supply of basement in this monumental building, and we have a very large on-site storage area near the Archives room in the catacombs. It is not a pleasant space, not easily accessible and has had one small flood when a sump failed. Just this year we were able to add some shelving to our main reading room, which has given us a bit more room to grow. This new shelving was 'inherited' from a provincial courthouse, now closed due to budget cuts. One of our volunteers, a retired courthouse librarian, arranged this amazing windfall. The shelving in our storage area was purchased at auction when the Vancouver Public Library moved to new quarters. Capital improvements to the Library have not been an institutional priority, and we feel fortunate that we have friends in the library community.

A highlight for the Library was the annual conference of the Art Libraries Society of North America, which was held in Vancouver in 1999. This gave our library staff a chance to work together with art librarians in Vancouver and across North America. The networks established through the society are extremely useful and sustaining. The Gallery was supportive of the conference and a major reception was held at the VAG. There was a great deal of work for our local art librarians, but the conference was a great success and brought our library to the attention of many colleagues.

The Library at the Vancouver Art Gallery remains a small, but integral part of the art resources community in Vancouver. Our artists' files are maintained and extremely useful to students and our collection of exhibition catalogues is unique and current. We continue to strive to provide excellent service to our staff and researchers who use the library. The mandate seems to be expanding, even as our resources do not. It has been a frustration that, as the library increases responsibilities, taking on the Slide Library and then the Archives, we have not been able to increase our staff or have a budget that is adequate to develop either of these facilities as we might like.

We are aware that a library can be seen as a luxury for a Gallery and we are always trying to be indispensable, avoiding the fate of so many museum libraries in difficult financial times. Imagine, for example, our consternation when a new director was appointed who had closed a library in a previous posting. We prepared a massive report on the Library, making a case for its local, provincial and national importance, comparing it favourably with other Museum libraries in terms of reference statistics, collection size, staffing and financial effectiveness. We survived this assault, but remain aware that the Library will always be vulnerable. The Vancouver Art Gallery and this Library offer a constant challenge and

stimulation. The reference work is exciting and varied and the Gallery staff is bursting with interesting projects and ideas. Through the history of the Gallery the Library has been a constant presence and, whether propelled by volunteers or staff members, the collection, services, pursuits and possibilities are vast and constant.

## NOTES

<sup>1</sup> "The Machinery of Happiness." *The Vancouver Sun*, 3 December 1925: 17.

<sup>2</sup> *The Vancouver Art Gallery Bulletin* 2:4 (December 1934): 2.

<sup>3</sup> *Bulletin* 2:7 (March 1935): 3.

<sup>4</sup> *Bulletin* 4:8 (April 1937): 3.

<sup>5</sup> *Ibid.*

<sup>6</sup> *The Annual Report of the Vancouver Art Gallery Ladies's Auxiliary*, 1945. 3.

<sup>7</sup> This is the first mention of Doris Shadbolt in the annals of the Vancouver Art Gallery. Mrs. Shadbolt was at the Gallery in capacities ranging from docent to curator to associate director until her retirement in 1974. Her contributions to the development of the Gallery and curatorial practice in Canada are significant.

<sup>8</sup> *Bulletin* 14:7 (March 1947): 4.

<sup>9</sup> Reference to the duodecimal system inspired a look back at some of the early cataloguing to see if this indeed might be the case. A duodecimal system uses 12 as a base number rather than 10, using the symbols X and E to represent the numbers 10 and 11. Though some of that early cataloguing defies interpretation, there is no evidence that a duodecimal system was employed. It seems that "Dewey decimal system" is what they meant, and though they created some interesting enhancements to that system, duodecimal was not among them.

<sup>10</sup> *Bulletin* 14:9 (May 1947): 4.

<sup>11</sup> *Vancouver Art Gallery Annual Report* 1948: 4.

<sup>12</sup> *Bulletin* 15:8 (June 1948): 3.

<sup>13</sup> *Bulletin* 16:6 (February 1949): 3.

<sup>14</sup> *Bulletin* 16:7 (March 1949): 2.

<sup>15</sup> *Bulletin* 17:4 (December 1949): 4.

<sup>16</sup> *Bulletin* 22:3 (November 1954):4.

<sup>17</sup> Malcomson, Harry, *Toronto Star*, 13 April 1968.

<sup>18</sup> *Vancouver Art Gallery Annual Report* 1968: 3.

<sup>19</sup> *Vancouver Art Gallery Annual Report* 1973: 7.

**Cheryl Siegel. *The Vancouver Art Gallery and the Machinery of Happiness*, 2002.**

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# REFLECTIONS THROUGH THE LOOKING GLASS:

## The Story of the Fine Arts Library at the University of British Columbia

Diana Cooper, Peggy McBride

Computer keyboards clicking, papers from the print station rustling, tension is in the air as fine arts students study for final exams. In another room over half a century ago, a shaft of sunlight gleamed on the edge of the carved marble fireplace. A door opened and closed. A fly buzzed against the window. Every seat at the large oak tables was occupied. Fine arts students felt the same tension of final exams.

In the watery grey light of a late afternoon the past and the present seem to melt into one. What survives from the infinite details of the past to be remembered in the future? What is that indefinable quality that makes one library different from another? Is a library a collection of books, or a gathering of memories?

### THE BEGINNING

The University of British Columbia (UBC) library building was designed in 1923/24 by the British born Vancouver architects, Sharp and Thompson, in a style they described as “modern Tudor style to perpetuate the traditions of British scholastic life.”<sup>1</sup> The building core was completed in 1925, with plans to add north and south wings in the future to balance the design and expand the space.

There were fewer than 2,000 students on the Point Grey campus in the 1920s. The only permanent structures built to the standards of Sharp and Thompson were the library, the powerhouse and the science building. The

rest of the Point Grey campus was a mix of temporary structures and scenic beauty “when the only means of reaching the Library was by plank walk through the mud.”<sup>2</sup>

The main entrance to the imposing granite library building was a revolving door that the University Librarian would not allow students to use. They had to enter by stairs to the basement area and then up again into the main hall. An arts graduate of 1926 recalls, “even though we were not allowed, the minute the librarian’s back was turned, we would head right out through the revolving door, and we never got caught.”<sup>3</sup> Once inside, students climbed the stairs on either the left or right hand side to a grand scale reading room upstairs. This room had large oak reading tables, pedestals for indexes, and a reference and loan desk against the east wall. The high ceiling was decorated with stained glass windows, brightly coloured heraldic crests and exposed timber beams. Two smaller study rooms opened off the grand reading room, one for general reading and the other for required reading. These smaller reading rooms were decorated with granite trim and beams. Mullioned leaded windows overlooked the entrance below.



Above: Melva Dwyer, June 1984. Courtesy of the University of British Columbia Archives.  
Right: Sedgewick Memorial Reading Room, ca. 1953. Courtesy of the University of British Columbia Archives.



The library collection started to grow and attract donors. In the midst of the Depression, a grant from the Carnegie Corporation of New York kept the collection growing. This enabled the purchase, in 1934, of 180 volumes on art and architecture as well as a collection of 2,100 photographs representing the history of art. Inspired by the Carnegie grant, the Board of Governors of the University made a special gift to have an oak cabinet built to house the photograph collection. Two cases were added to the cabinet for a small donation of hand coloured Italian art prints presented by the University President, Dr. Leonard Klinck. In the University Librarian's report for 1934–36, the importance of the Carnegie art collection was described:

*"Few departments of the Library are more frequently consulted than is this Collection, those availing themselves of its resources including, not only students of the University interested in the arts, but also students and teachers of the Vancouver Art School, high school teachers and many others."*<sup>4</sup>

When the library building opened in 1925 there were 53,000 volumes in the collection. The library had room for 135,000 volumes and a long-term vision of 2,500,000 volumes, a number larger than Harvard University's collection at that time. On the occasion of the opening of the building, the head librarian, John Ridington, had already noted the need for library space dedicated to special subjects such as fine arts:

*"There are certain requirements in a complete library building which the present unit by no means perfectly meets. For instance, there are no [rooms for] seminars in which advanced classes can be guided through the book material relating to their subject under the direct instruction of a professor. These facilities will not be available until the next unit is erected."*<sup>5</sup>

In the 1930s the Vancouver Art Gallery opened, there was a fine arts and music section in the Vancouver Public Library, and the Vancouver School of Art was attracting teachers such as Charles Scott, Frederic Varley and Bertram Charles Binning. It was not long before Charles Scott was at UBC teaching an art appreciation course for teachers. Other artists teaching at UBC were Max Maynard and Fred Brand. Brand, who had known Emily Carr, and Dr. Hunter Lewis in the English Department put together the first two art exhibitions on campus, one on Emily Carr and another on William Weston, Max Maynard, Edyth Hembroff Brand and Jack Shadbolt.

As early as 1931 it was possible for students to earn six credits for a music diploma within the Faculty of Arts and Science. There were recitals, performances of the Vancouver

Symphony Orchestra (VSO) and noon hour lectures on music appreciation given by Allard de Ridder, the conductor of the VSO. In 1937 the Carnegie Corporation gave a record collection to the library. Students could listen to these in noon hour record recitals. Jean Coulthard, Barbara Pentland and Harry Adaskin were teaching non-credit courses in music appreciation. "By the end of the decade, in fact, with noon hour recitals, lectures, summer music and art appreciation courses and the musical presentations of the students themselves, music and the arts had come to form an important, though yet unofficial, part of University work."<sup>6</sup>

The 1940s were years of expansion and imagination. Interest in the visual arts was growing. In 1944 the Vancouver Art Gallery had a series of exhibitions called "Art in Living" dealing with urban design and an artist's approach to town planning. In conjunction with this exhibition, Bertram Binning at the Vancouver School of Art and Norman Mackenzie at UBC invited Richard Neutra, considered to be the pioneer of the modern movement in architecture, to lecture in Vancouver and on the campus. That same year the UBC Library's reference department loaned students paintings from a collection of twenty original paintings by local artists.

When the student enrolment of 3,000 in 1944 increased to 9,000 by 1947, new departments and schools opened. One was the School of Architecture in 1946, with Frederic Lasserre as director. Bertram Binning joined the School in 1949 to teach the history of art and architecture.

A north wing was added to the library in 1948. Bertram Binning thought there should be a fine arts gallery on campus. Binning and Dr. Hunter Lewis "convinced the IODE (Independent Order of Daughters of the Empire) to finance an art gallery in the basement of the library building."<sup>7</sup> Dr. Hunter Lewis encouraged UBC faculty to sit on the Vancouver Art Gallery board, and at this time the University Fine Arts Committee was formed.

The Frank Burnett collection of South Sea curios and a valuable collection of artefacts of the Northwest coast First Nations had been stored across the hall from the University Librarian's office. When the north wing opened, these collections were moved to an area near the new Fine Arts Gallery. Audrey Hawthorne was appointed curator, and on the door was painted the name "Museum of Anthropology Office". It would be twenty-eight years before the museum collection would have a building of its own.

Visionary professors such as Lasserre and Binning drew attention to fine arts materials in the library. In 1948 the Library responded by transferring the books with call numbers M (music), N (fine arts, architecture and community and

regional planning), GT (history of costume), and GV (dance) from the main stacks to the Sedgewick Memorial Reading Room across the hall from the Librarian's office. This room already had a small collection of browsing material, chiefly art books and journals. The room had a glass door that could be locked from the main hall and a separate enclosure where the ethnographic collections had been stored.

Peace and quiet in the "new" fine arts room was a contrast to the bustle of the reading room upstairs. It was beautiful and well furnished. Linen curtains in William Morris design framed leaded windows overlooking a lily pond. Natural light, necessary for looking at fine arts materials, flooded the room from all sides. On the south wall was a massive six foot white marble fireplace carved with grapes, fig leaves and classical figures. The fireplace had been supplied in 1923 from an office in the Provincial Government building in Victoria to replace a proposed granite fireplace that Sharp and Thompson had included in the original architectural plan. A portrait of Dr. Sedgewick, painted by Lilia Torrance Newton, hung above the fireplace. The cabinet crafted for the Carnegie pictures was placed along the back wall. On the walls hung some framed pictures from this collection. A new loan desk was built near the entrance to the fine arts stacks. There were enough shelves for the current journals, the books and a small reference collection gleaned from the reference department upstairs.

## THE DEVELOPMENT

When the Fine Arts Room was established, Anne Smith was acting University Librarian. Her nearby office held incunabula and rare books donated to the Library. Behind this office on the same floor was a packing and receiving room, the Cataloguing Department and the main stacks. Miss Smith headed the reference department and, under her supervision, the number of librarians and staff was greatly increased during the time of growth at the end of World War II.

In 1953 a young idealistic former teacher from Kamloops graduated from library school at the University of Toronto. Her name was Melva Dwyer. Neil Harlow, the University Librarian, travelled to Toronto to hire new graduates for UBC and was impressed by Melva's background in history and music. She was hired as a junior librarian. Melva had a diploma in piano from the Toronto Conservatory of Music and a master's degree in history from the University of British Columbia. While studying at UBC she boarded with the family of the art critic, H. Mortimer Lamb. There she found herself in a home frequented by well-known painters, such as Jack Shadbolt, Lawren Harris and Molly Lamb, and musicians such as Arthur Benjamin. Stimulated by the

discussions and exposed to art firsthand, she began her own art collection, starting modestly with drawings by the artists she was meeting. Shadbolt did a sketch of her at the time.

Melva was assigned several hours a week to the Fine Arts Room, where her knowledge of music was particularly helpful. The first librarian appointed to the Fine Arts Room was Helen Sinclair whose husband was studying architecture at UBC. When the Sinclairs moved away from Vancouver, Melva was promoted to the rank of Librarian Two and was responsible for the fine arts and music materials in the Fine Arts Room.

These were stimulating years. Library colleagues included wonderful role models — Dorothy Jefferd, head of cataloguing for forty-two years, who had accomplished the supreme feat of cataloguing the entire collection from the very first book in 1915; Mabel Lanning, in charge of loans for thirty-five years, who would give up her weekends to keep the library open before exams; Anne Smith, twice acting University Librarian, in charge of reference and "known with awe and anxiety throughout the continent;"<sup>8</sup> and Roland Lanning, the bibliographer, who was responsible for building the scholarly collection, in particular the serials.

British Columbia's cities were growing rapidly and "the University was thought to be the logical centre for study of the problems arising from such conditions and for instruction in the methods of dealing with them."<sup>9</sup> Planning and fine arts materials were soon as important a part of the Fine Arts Room collection as music and architecture. The School of Community and Regional Planning was established in 1952, the first planning school in Canada, with Peter Oberlander as director. The Department of Fine Arts was formed in 1955, with Bertram Charles Binning as the head. Binning was a dynamic leader with an interest in all aspects of design, community planning, architecture and art history. As a practising artist, he sought to link the university with the community. A studio program was accredited alongside the academic courses. He started a student collection of Canadian art for Brock Memorial Hall, the new student union building. Later he helped to plan the classical Japanese Nitobe Memorial Garden on campus.

The collection in the Fine Arts Room was keeping pace. Local newspapers were clipped regularly. References in books to artists, dancers, or architects were typed on letter-sized paper and added to binders of biographical information from the *Ontario Library Review*. These binders lined the shelves above the Carnegie cabinet. Soon it was necessary to add a vertical file for pamphlets and planning reports that could not be pasted into the binders. Programs from ballet and music

concerts in Vancouver were collected. Annual reports from Canadian galleries and calendars from art schools and universities offering art and architecture courses were added to the reference collection. Large oak tables and matching Windsor chairs from 1925 replaced the furniture. A cabinet with a locked glass door protected the small Canadian exhibition catalogues. Here was the rudiment of the future Fine Arts Room rare book collection.

Student enrolment had grown to almost 12,000 by 1960. A south wing had been added to the building to accommodate the huge influx of undergraduates. Part of this wing was the Sedgewick Undergraduate Library with open stacks, designed so that first and second year students could browse. Special Collections Division opened on the top floor.

In the Fine Arts Room Melva now had the help of two library assistants and a part time reference librarian from the central reference department. A small card catalogue of author and title entries was duplicated for books located in Fine Arts. It was still necessary for the students to search for subject entries in the main catalogue upstairs. A separate planning card catalogue was started in which to list uncatalogued planning reports. Using customized subject headings, planning and architecture journals were indexed on typed cards and eventually catalogue cards for planning books were added to this separate catalogue. Another card catalogue was created for the Carnegie and Klinck picture collections. Local gallery exhibition announcements were added to the pages in the binders. Music scores were bound so that they would lie flat when used. An oversize section for large formats was designated within the Fine Arts stack area. Although entry to the main stacks was restricted to students in third or fourth year and graduate students, the Fine Arts Room had open stacks where all students could browse happily. Certainly the fine arts material required special attention and it was provided here.

A monthly lecture series took place in the Fine Arts Room. It featured faculty who had recently published a book. As attendance was low, the series was considered unsuccessful and it was soon discontinued. Nevertheless, many students in other disciplines were drawn to the beautiful room with the white marble fireplace. The large tables created a collegial feeling. The best place to sit was in the front alcove near the windows that opened to the greenery and pond beyond. This was the space most distant from the loan desk and the staff activities that seemed mysterious and complex. If students had not checked the subject entries in the complete card catalogue upstairs, they would be sharply rebuked. If they returned an item late, there was a sharper rebuke. Nevertheless, the door continued to click noisily, opening to admit more students than the available seating could accommodate.

In 1964 the collection had outgrown its space. It was decided to move the Fine Arts Room into the north wing near the Museum of Anthropology and the Fine Arts Gallery. For several months book trucks were pushed back and forth between the small reading room with the marble fireplace and a larger reading room down the hall. Here there was a separate office for the librarians and another for the staff. The windows were more numerous, overlooking an outdoor scene of cherry trees and a giant redwood. Under the windows, built-in bookshelves had a slanted ledge that was ideal for propping up books to browse, while watching the changing seasons outdoors. The Department of Fine Arts wanted a seminar room where they could use "library use only" books in conjunction with slides. This arrangement was financed from the Department's budget. The staff room had a sink, although keeping it was a challenge because the library administration wanted it removed. There was plenty of room for the expanding book collection. This was important because 1964 was the year of the Macmillan donation.

## THE EXPANSION

H.R. Macmillan, the co-founder of Macmillan Bloedel, endowed the University Library with three million dollars to purchase books and serials. None of the money was to be used for staff or buildings, thus increasing its impact on the collection. The University Librarian and others went on buying trips to Europe and beyond. Materials poured into the UBC Library. Within ten years the collection would triple in size. It was necessary to create many new staff positions. Some librarians became bibliographers to handle the acquisition of books on various subjects. Melva Dwyer's role in the library at this time became more important than ever. She would now have free reign to build the fine arts collection into one of outstanding value to the university and to western Canada.

In the early 1960s "division heads were given more individual responsibility and room for initiative."<sup>10</sup> In July 1965, Melva's position was renamed Head Librarian of Fine Arts and the Fine Arts Room was named the Fine Arts Division. It was necessary to employ another full time librarian to take on some of the tasks. That same month Diana Cooper, a new graduate from the three-year-old UBC Library School, was hired. Diana had a music and dance background, a degree in art history and an interest in architecture.

Approval plans with European dealers — Licosa, Nijhoff, Harrassowitz, Aux Amateurs — were thought to be an efficient way of acquiring European exhibition catalogues. Another plan was set up for British exhibition catalogues to be supplied by St. George's Gallery Books in London. Standing orders were arranged with the National Gallery of Canada,

the Art Gallery of Ontario and some other North American galleries for their publications. Trips were made around the city to acquire local catalogues.

Chamberlain's *Guide to Art Reference Books* (1959) and the *Harvard List of Books in Art* (1952) were consulted as the basis for adding rare materials to the Division. Dealer catalogues were scrutinized early in the day so that phone calls could be placed "back east" to Bennett Inc. and other dealers in time to reserve titles. David Mirvish Books in Toronto was phoned every Monday morning because of their advertisements in the weekend *Globe and Mail*. Visits to Los Angeles to buy books from Hennessey and Ingalls and trips to London yielded further treasures. Among these were William Hogarth's *Analysis of Beauty* (1753), *Journal des Dames* (1810–1844), and *Pompa Introitus honoris serenissimi principis Ferdinandi Austriaci* (1641).

While fine arts books arrived at a rate that seemed to be almost alarming, other parts of the fine arts collection were expanding at the same rate. Letters were sent directly to more galleries and museums for exhibition catalogues and to planning departments for planning reports. The binders were abandoned and material was inter-filed by artists' name into vertical files. A picture file was started from discarded art journals and book jackets. Some of these pictures were mounted on cardboard. Indexing of journals increased. The planning card catalogue was divided into two parts: author/title and subject. At last subject cards were added to the Fine Arts card catalogue. A shelf list followed and with it, annual shelf reading. More shelves were built for required course readings. A section of the Fine Arts stacks was caged off to shelve the growing number of rare books. The ceiling was low in this enclosed area. Small ground level windows let in minimal light. Whether it was the dim ambience or the proximity to treasures, this was the favourite lunchtime haunt of Roland Lanning, the bibliographer who had built the serials collection. At noon one might glimpse this silent white haired man scurrying by with lists and pencils protruding out of pockets. He would pause to pull a watch out of his pocket to check the time for he always seemed to be in a hurry. No wonder he was soon nicknamed "the white rabbit" after Lewis Carroll's *Alice Through the Looking Glass*. This was a name he obviously relished. With a twinkle in his eye, he would pause just long enough to ask after Melva, "And where is the Red Queen today?"

Many afternoons Bertie Binning would settle himself into a Windsor chair in the Fine Arts Division office, slowly unfold his long legs onto a neighbouring chair and pull out his pipe. There was always an interesting plan to share with the librarians.

There was much excitement over a plan to create a Norman Mackenzie Centre for the Arts. The Centre was named after Norman Mackenzie, the beloved third University President. Mackenzie was popular with the students because he could often be found in the coffee shops discussing his lifelong interest in the arts. The plan for the Norman Mackenzie Centre, which originated from Binning's vision, had buildings for all aspects of the arts, including one to house the Fine Arts Gallery with a fine arts library on the top floor. The idea of having the library combined with the gallery and near the Department was exciting.

The first building of the Norman Mackenzie Centre was the Lasserre Building to house the Department of Fine Arts, the School of Architecture and the School of Community and Regional Planning. Thompson, Berwick and Pratt designed the building in 1962, in the international style. Tragically, Frederic Lasserre, the director of the School of Architecture, died in 1961 while on a climbing holiday in England's Lake District, and would never see the building completed. The new director of the School of Architecture, Henry Elder, brought a less formal emphasis to the School, stressing design and creativity over drafting skills. Architecture students immediately tore out the rows of new drafting tables in the studio and created their individual environments. Elder established an Architecture Reading Room in the Lasserre Building. It was run by non-professional staff and duplicated materials in the Fine Arts Division. The Architecture Reading Room was very popular as a student meeting space, although it was closed during the summer. It was also a convenient space for graduating essays, models and the Sweets product catalogues, but its small journal and book collection was never an adequate alternative to holdings of the Fine Arts Division. However, as it was listed in the phone book under the word "Architecture", people phoned with reference questions that should have been directed to the professional librarians in the library building. At the same time, the librarians in the Fine Arts Division were wishing that they could be more conveniently located in the Lasserre Building.

The Freddie Wood Theatre was built next door in 1963 for the Theatre Department and performances. A music building was constructed in 1967 with space for a library on the top floor. Melva realized that a music library needed sound facilities. After travelling to Berkeley for advice from the music librarian at the University of California, she planned a music library with space for ten years of expansion. The University Librarian assigned a library administrator to take over the planning, and although the library system was experiencing a period of aggressive decentralization in the 1960s, it was not possible to find space for the Fine Arts Division



in this part of the campus. Lack of university funds reduced the scale of the plan for the Norman Mackenzie Centre and it would be almost twenty years before the addition of the Morris and Helen Belkin Gallery and the Chan Centre for Performing Arts.

Music books in the Fine Arts Division were separated in 1967 and moved into the new music library on the top floor of the Music Building. Melva was faced with a decision — to move with the music books to the new Music Library, or to remain with the art, architecture, dance and planning materials in the Fine Arts Division. Her background was music, but she had received no faculty support from the School of Music. She chose to remain with the larger Fine Arts Division and to continue building the collection into one of the finest art libraries in Canada. Hans Burndorfer, the library's European bibliographer, was appointed head of the Music Library.

A festival of contemporary arts was organized by the Department of Fine Arts and the Fine Arts Gallery to take place every February starting in 1960. The festival continued with great success until 1971. This exposed students to American superstars in person — Lawrence Ferlinghetti, Pier Nervi, Lucy Lippard, Merce Cunningham, John Cage, Buckminster Fuller and others. The Fine Arts Division had by now become an important resource for the community of Vancouver: Peter Aspell, Gordon Smith, Sam Black, Lionel Thomas, Tony Onley and Roy Kiyooka were teaching on campus and using the Division. Newspaper reporters, professional architects and planners and referrals from the Vancouver Public Library were phoning with reference questions. Melva had been trained by Anne Smith and had adopted Smith's perfectionism. Reference questions were written up on reference forms and filed away for possible future use. Three-by-five-inch slips were filled out for every item consulted for every question. Comments on the usefulness and relevant page numbers were recorded. These were filed into drawers in the Carnegie cabinet and remain there to this day.

Great care was taken to preserve all the local exhibition catalogues, in particular, information from the campus Fine Arts Gallery. Alvin Balkind and the School of Architecture's professor, Abraham Rogatnick, had started the New Design Gallery in 1953. It was Vancouver's first gallery to showcase contemporary art. Balkind was the perfect choice in 1962 to become the curator of the Fine Arts Gallery. His leadership raised the Gallery's profile on campus and was recognized by the curators of the Vancouver Art Gallery who wrote, "The Fine Arts Gallery under Balkind is one of the most significant forces in the Vancouver cultural community."<sup>11</sup>

Melva was frequently away on buying trips or developing connections with other libraries in eastern Canada, England and the United States. She established a Canadian Art Libraries Section (CARLIS) within the Canadian Library Association, and was active in other organizations such as the International Federation of Library Associations (IFLA), the Council of Planning Librarians, and the Art Libraries Society of North America (ARLIS/NA). There were meetings with local fine arts librarians to co-ordinate the purchase of expensive reference books and new serial subscriptions.

The 1960s and 1970s were times of change and growth in Vancouver. Citizens' groups became involved in planning and development issues. The "Great Freeway Debate" of 1967 was led by a group of academics from the UBC Schools of Architecture and Community and Regional Planning and the Department of Geography. The Debate was the repudiation of a plan to destroy Vancouver's historic Chinatown and Gastown to construct a freeway. UBC architecture students staged a mock funeral for the historic Birks Building, which was demolished in 1974. The south shore of False Creek and Granville Island were being developed. Gastown was being restored to attract local businesses and tourism. Social housing, green architecture, heritage restoration, conservation and transportation planning were incorporated into the curriculum in the School of Architecture and the School of Community and Regional Planning.

The planning collection in the Fine Arts Division was expanded to support the interdisciplinary research of these programs and would become "one of the best planning libraries in the country."<sup>12</sup> Reference work in the subject of community planning became more important. In 1969 Peggy McBride was hired as the Planning Reference Librarian. Peggy was a graduate of McGill University, had a degree in geography and experience at the San Francisco Chronicle library during the time of the cultural/social/political revolution (the summer of love).

There wasn't room for another desk in the office and some of the large cabinets were moved around to screen an area for Melva to have her own space. As this didn't offer privacy for conversation and there was no telephone, another office was built across the reading room. The offices had windows looking out to the reading room and reference desk. Although it was convenient and inviting, it was difficult to work without interruption. Even when the office door was closed for a meeting, students would bypass the reference desk and knock on the windows or just open the door. The Division had its own reserve area, separate stacks and circulation desk. The number of library assistants was increased and the Division was open evenings and weekends.

One of the more flamboyant library assistants was the artist, Evelyn Roth. Each day Evelyn's hair might be dyed another colour. Sometimes there would be interesting bits of fabric under the reading tables, which had doubled on Saturdays as cutting tables for her textile art works. Before Evelyn left the Division, she hung up a Calder inspired mobile she had made out of a discarded umbrella, bits of laminated paper and pennies. It still rotates gaily above the reference desk.

When the Museum of Anthropology moved out of the basement in 1976 and into a beautiful new building designed by Arthur Erickson, the basement area was used for the expanding collection of fine arts rare books. Books designated as rare included *catalogues raisonnés*, first copies of Canadian exhibition catalogues, fragile or unusual formats, expensive items, limited editions and very old publications. Much of the rare book collection was actually considered to be part of the reference collection and was used every day. All Canadian exhibition catalogues were located in rare areas and were consulted for frequent requests about Canadian artists. *Catalogues raisonnés* were used with bibliographies and encyclopaedias. Primary materials were consulted for in-depth subject reference. In 1983, the reputable American rare book dealer, Geoffrey Steele, appraised the Fine Arts Division's rare books for insurance purposes. The value was estimated to be 2.5 million dollars and the collection comparable to two major rare book collections in California libraries.

Melva was now teaching a bibliography course in the Department of Fine Arts. Faculty used the Division's seminar room all day every day. Rare books were used in the seminar room in conjunction with slides. George Knox, the Tiepolo scholar, liked nothing better than to be allowed into the rare book area to browse.

Later he would donate a number of his own rare books on Italian art. Another rare book browser was Dr. John Hay, a visiting classicist. Dr. Hay could be seen cycling, hair and scarf flying in the wind, across campus towards the *Corpus Vasorum Antiquorum* in the Fine Arts rare book area. He would grumble loudly that "his" *Corpus* should not be locked away.

One third of the books in the Division's open stacks was designated non-circulating to be available for extensive and frequent reference work with images. This was not always popular with faculty and students. Some books were stolen. Others had pictures ripped out. A professor from Asian Studies was so irate when told a set of Japanese prints had to be used in the library that his shouting could be heard in another part of the building. Soon a security system was installed with a turnstile and metal detector. The turnstile locked frequently, even for umbrellas and car keys. Trapped students reacted with laughter and embarrassment or sometimes tears when nerves were frayed during exam time.

The reading room was always full. Graduate students from the Department and Schools in the Lasserre building were given their own study carrels. Many of the students depended on the Fine Arts Division for part-time jobs. Overflows from the Fine Arts Gallery and student artwork were displayed around the walls. Staff and students knew each other's first names. The new bookshelf was popular. In fact, the Fine Arts Division had become a magnet for students and faculty from many other academic disciplines. Perhaps one reason for this was a certain spot in the Fine Arts stacks known as "lover's corner" which had an alcove hidden out of sight. Besides, students could study in the reading room under a tree! Large laurel trees in pots spread their branches to the ceiling and overshadowed the tables. Other pots of greenery softened the corners and cabinets around the room. The late afternoon sun streamed through the beautiful windows through which one could glimpse the tracery of branches against the sky. Students and staff opened the windows to let in fragrant damp breezes that carried a hint of the sea.

There were international visitors. Planners and delegates visited the Division in 1976 when Vancouver was the site of Habitat, the United Nations Conference on Human Settlements. A legacy of the conference was the Centre for Human Settlements, which was set up as a unit within the School of Community and Regional Planning. A distinguished visitor was Shunsho Manabe, the Shingon Buddhist priest and Research Associate of the Institute for Medieval Japanese Studies at Columbia University. His visit to the Division created a flurry of activity one day to select a suitable pen for him to autograph the copy of *Den Shingon'in Ryokai Mandara* (*Mandalas of the two worlds*) published in 1977.

Student needs were taken seriously. Extra copies of planning theses were kept in the reference librarian's office. This meant theses would be available immediately without the usual delay of binding and cataloguing. These print copies were especially popular when all other UBC theses were only available on microfiche. The planning librarian produced an often-updated publication, *Theses Related to Planning*, which listed relevant theses regardless of faculty. A camera stand was installed for students to reproduce images from books. Videodisc readers were set up for art history students to display slides they had seen in their lectures. The videodiscs had been created by the Slide Library, which was in the Department of Fine Arts. The discs were extremely popular, especially before slide exams. It was necessary for the staff to issue numbers and to organize students into groups. It was not uncommon to hear the words "party of five" called out from the desk. To the relief of the weary staff, the readers and discs were eventually transferred to the Arts IT lab.

When the budget permitted, entire picture collections were purchased — Chatsworth, DIAL file, theatrical prints by Inigo Jones, Alinari, Photographic Archives of the Chinese Palace Museum and Central Museums, Marburger Index and others. When the National Library did a survey of fine arts library resources in Canada in 1978, the Fine Arts Division was rated with the John Robarts Library at the University of Toronto as one of two libraries whose monograph holdings “appeared most frequently at the top of each subject field.”<sup>13</sup> With a collection of 100,000 monographs, the Fine Arts Division had become the second largest art library in Canada, and certainly the largest west of Toronto.

Melva had been able to influence the collection through classification. This was possible because there were enough cataloguers in the UBC Library's Cataloguing Division at the time. Until the mid 1970s all planning books ordered by Fine Arts had been classified in NA9000 in order to place them within the Fine Arts stacks. Likewise, artistic photography had been classified in NH instead of TR. From the 1970s onwards, books in all classifications were shelved in the Fine Arts stacks. Most of the planning materials were now classified in HT with social sciences, not in NA9000 with architecture. Only the NH classification was zealously defended, even though it meant original and therefore more expensive cataloguing. Fortunately, the cataloguers also agreed that NH was more detailed and it differentiated Canadian photography. Books classified in E98–99 (Native Arts) were transferred to the Division's stacks when the subject was covered more fully in fine arts courses.

Opportunities and challenges characterized the 1980s. The UBC Library catalogue records were now produced on microfiche and catalogue cards for books and serials ceased. Less time needed to file meant there was more time to do other tasks. Indexing of exhibition catalogues was intensive. Cards were typed for every artist in each exhibition catalogue, creating a very useful in-house card catalogue. This indexing would be done more efficiently online by the mid 1980s.

Fine Arts faculty members, Serge Guilbaut and David Solkin, organized a conference in 1981 on modernism and invited the art critics Clement Greenberg and Timothy J. Clark to attend. This produced an idea for a project in the Fine Arts Division. Realizing the importance of preserving artefacts from the contemporary local art scene, the librarians created an information questionnaire that was mailed to local galleries, architectural firms, and artists. Completed forms, personal letters and other memorabilia were received and added to the vertical files. The Social Science and Humanities Research Council (SSHRC) awarded a grant to the Fine Arts Division in 1984 to strengthen the collection of Italian Renaissance and

Baroque art books. At the time there were twelve faculty members in art history — two teaching Italian Renaissance and two teaching Italian Baroque. The Fine Arts Division was very important to the Renaissance Studies Program being developed jointly between the Departments of History, Fine Arts and English Literature.

The year 1984 was a difficult one financially for the University. Tuition was raised thirty-three percent and first year enrolment was limited. The next year George Pedersen, the University President, resigned in protest. That year there was an unsuccessful proposal to close the School of Architecture due to financial exigency. Letters of support from architects, architectural firms, other schools and professional associations saved the School. The School of Architecture had always taken an interest in city projects. In 1986 it took the initiatives that preserved the Roundhouse, an old railway building, as a community centre. Previously the School was involved in the development of Granville Island. Patricia Patkau of Patkau Architects, a faculty member of the School, had designed the Emily Carr College of Art and Design on Granville Island.

It is said that excellence comes out of struggle. Tension and struggle characterized the development of the Fine Arts Division. Fine Arts materials needed special treatment. Melva was not afraid to set high standards of excellence to meet these needs. That did not make her popular. Melva often found herself at odds with an administration that sometimes turned a deaf ear or did not understand. The administrative style of the library system was hierarchical and emphasized authority, correct reporting procedures and conformity. Melva was a strong individual who stood out. Although creativity in the Division was not encouraged, she received loyalty and respect from her own staff. This was proved by the length of time they worked for her.

Recognition and respect was not just local. In 1984 she received an award of distinction from the Canadian Association of Special Libraries and Information Services. A year later ARLIS/NA started an annual Melva J. Dwyer Award for the most outstanding art reference book published in Canada.

In 1984 the UBC Library was embracing new technology. In December it was time for Melva to retire, albeit reluctantly. She would continue to teach the bibliography course until the end of term the following spring.

## THE CUTBACKS

Hans Burndorfer, the Music Librarian, was appointed Head of the Fine Arts Division in addition to his continuing duties in the Music Library. The Special Collections Division and the Map Collection were soon added to his portfolio. These units

were spread far and wide. Hans would spend most the day dashing from one location to another. It was quite a challenge to keep everything running smoothly, to the credit of experienced senior staff in all these locations.

Hans was an Austrian with a fondness for fine restaurants, 19th century music and daily swims in the UBC pool. He was charming and popular with the library administration and the faculty.

He arranged for the fine arts librarians to take on the cataloguing backlog of exhibition catalogues and planning reports. Although the offices were overflowing with piles of catalogues and reports piled to the ceilings, automation made the job more efficient. Intensive indexing continued. Over the next few years thirty thousand items were processed. Help was needed at the reference desk when the librarians' hours were reduced and these cataloguing tasks were taken on. This came from library school students, work-study students and librarians from other divisions. Cataloguers came to do reference work while the fine arts reference librarians catalogued. Everyone found it an odd but stimulating learning experience. In 1993 the Cataloguing Division accepted Library of Congress cataloguing when available for all material. The NH classification was abandoned in favour of TR, thereby splitting the artistic photography collection.

To make further efficiencies, the doors of the Division were locked. A new circulation desk was installed in another location that could service both Fine Arts and the main stacks. The Circulation Division soon absorbed all Fine Arts circulation functions and the number of library assistants was reduced. Fine arts course reserves were shelved with science course reserves, although still processed by staff in Fine Arts. At this time the name of the Fine Arts Division was changed to the Fine Arts Library. Ironically, the timing was off. The collection had been called the Fine Arts Division when it was indeed a separate library. Now that it was no longer a separate library, it was given the name Fine Arts Library.

In the mid 1990s the Koerner Library was being built. The library administration struggled to decide what materials to move to the new building. The first plan was to move Fine Arts, Music, Special Collections and Maps into the new space. This was changed at one fateful administration meeting when it was decided that the greatest priority was for a library to serve the undergraduates and graduates in humanities and social sciences. This meant splitting the humanities and social science collection, as there was not enough room for all the relevant books in the Koerner Library. The criteria for the split was by date, leaving older materials behind. The Fine Arts Library was left in the building with Special Collections,

Science and Engineering, the Map Collection and the older humanities and social sciences collection.

With the rising cost of serial subscriptions, the UBC Library suffered through several library-wide serial cancellation projects. Fortunately, the book budget was preserved and Hans was an experienced bibliographer. He arranged for Michael Shamansky, the New York book dealer, to supply the important monographs. The collection continued to grow. For many years Dr. Peter Swann, a scholar of Chinese art, had approached the UBC Library to purchase his collection of 3,000 books and folios and 4,000 slides on Asian culture. The collection included rare exhibition catalogues, original folios and unique items Swann had acquired in China and Japan. At last, money was found to add the collection to UBC and much of it would be destined for the Fine Arts Library.

In spite of cutbacks there were opportunities during the "Austrian" years. The Fine Arts Library was the first to create a homepage. From the start, visual design and images were considered to be as important as text on the homepage. There was a predictable mix of consternation and admiration from others in the UBC Library to see that the fine arts librarians were creating something different by focusing on the design element. Then the Fine Arts Library staff created the first homepage for the Department of Fine Arts. This was developed later by the Department's own staff.

## THE INTEGRATION

After Hans's retirement, Brenda Peterson became co-head of Fine Arts and Special Collections for a term of five years. There were three part-time librarians and two part-time library assistants in the Fine Arts Library. The staff was small but undaunted. Attention was turned to library instruction, developing research guides, enhancing the homepage and the Fine Arts Library newsletter.

Brenda spent mornings in the Fine Arts Library and afternoons in the Special Collection Division. She brought the staff of both units together for celebratory receptions in Special Collections and at her home for annual Christmas parties.

Brenda was young, glamorous, brilliant, energetic and had many years as a cataloguer of fine arts materials. She also had connections on the campus and in the media. She improved the Fine Arts Library's profile with faculty in other departments. She was active in the Alcuin Society and interested in both preservation and public relations. Exhibition cases were set up to display some of the fine arts materials. Rare book areas were protected with an alarm system. She encouraged donors and welcomed volunteers from the community to come to the Fine Arts Library to check the titles of

donated books against the holdings. Soon there were enough duplicates for the Fine Arts Library's first and only book sale. Profiles for approval plans were set up to acquire exhibition catalogues and books published in North America and Latin America. She invited the Department of Fine Arts to hold its departmental meetings in the library building.

During this time the fine arts collection was shelved in the main stacks and the combined circulation desk was dismantled. Indexing of exhibition catalogues was stopped when the Library adopted a new computer system. By now circulation functions had been centralized and materials could migrate anywhere within the building. The doors to the Fine Arts Library were once again opened. In spite of Brenda's public profile, without students being employed by the Fine Arts Library for shelving and circulation, or faculty coming through the reading room to enter the stacks, or course reserves located at hand, commitment to sustain the Fine Arts Library was diminishing. Nevertheless, there was a global awareness of the collection, as evidenced by email and homepage visitors. The National Gallery of Canada's list of artists' files, *Artists in Canada*, produced more enquiries now that it was online. Virtual displays highlighted the collection's rare books. The Schools of Architecture and Community and Regional Planning relied on the Fine Arts Division's resources when accreditation teams arrived to assess them.

ARLIS/NA held its twenty-seventh annual conference in Vancouver in 1999. All the librarians in the Fine Arts Library were occupied with planning and hosting the conference because the local ARLIS/NA chapter was small in membership. Now it was time for the Fine Arts reading room to be painted and made more attractive. Some walls were painted forest green to co-ordinate with lavender coloured office walls. Lavender had been chosen to go with a collection of framed Gustav Klimt reproductions. Cushions and draperies in a William Morris design were added. There would always be a large arrangement of fresh flowers at the reference desk. The Belkin Gallery loaned a masterpiece painting, "Venus, Cupid and Bacchus" by Gregorio Lazzarini (1655–1730), that Mrs. Eva Bene had given to UBC in 1940. Its elegance in the reading room was a reminder of the Department's art history program.

## THE UNCERTAIN FUTURE

After the five-year term was over, the music librarian once again supervised the Fine Arts Library. A secondhand scanner for staff use was finally added after years of unsuccessful requests. A series entitled "Important books in art history" was started for the homepage. Books chosen for the series had a page scanned and annotations added. Research on the

origin of the picture collections was recorded and inventories started. Print copies of the planning theses were located in the main library with course reserves and listed online. Research guides were enriched with numerous links and annotated sections featuring relevant rare books. The homepage was redesigned. An online library instruction course for architecture students was launched, illustrated with many original drawings by the fine arts reference librarian. Library instruction became project based. The name of the Fine Arts Library was corrected to the Fine Arts Division.

Over the years, there had been many changes to the art institutions in Vancouver. The Vancouver School of Art had become the Emily Carr College of Art and moved to Granville Island. It was now known as the Emily Carr Institute of Art and Design and offered both a diploma and a degree program. Simon Fraser University had opened with its Simon Fraser Centre for Communications and the Arts. The Vancouver Public Library occupied a colosseum type building designed by Moshe Safdie. The Vancouver Art Gallery had relocated to the old Law Court Building redesigned by Arthur Erickson.

At UBC there were also changes. The School of Architecture had an improved computer lab equipped with scanners and design software. The School offered studies abroad programs in Barcelona, Cairo, Jerusalem, Hong Kong and Kyoto. An interdisciplinary undergraduate program in environmental design was established jointly with landscape architecture. The School of Community and Regional Planning added "a new design studio [which] has thirteen drafting tables and large windows that provide beautiful natural light."<sup>14</sup> The Centre for Human Settlements moved into renovated space and was recognized as a "Centre of Excellence" by the Canadian International Development Agency. The Centre was involved in a number of ongoing global research programs including Community Based Watershed Management in Santo Andre in Brazil and Localized Poverty Reduction in Vietnam. The School of Community and Regional Planning had been developed into one of the largest graduate planning programs in Canada. The Department of Fine Arts was now called the Department of Art History, Visual Art and Theory to reflect the current trends in pedagogy. It was exploring cinema, photography and digital arts. The Morris and Helen Belkin Gallery started an archive for conceptual art, mail art, performance art and other trends.

The main library building was being transformed. A coffee shop was added to a huge computer lab established upstairs in the north wing. The main concourse was refurbished in a style reminiscent of the original 1925 reading room. The Library was developing a wireless-computing environment

and laptops could be borrowed. Smaller reading rooms had also been restored. One room became a meeting and concert space. Another room became a museum to house part of the Wallace B. Chung Collection, a multimillion dollar donation of materials on the Canadian Pacific Railway Company, the history of the Pacific Northwest and the Chinese contribution to western Canada.

Advances in technology were increasing access to many online indexes and databases. Many of these new databases were relevant to architecture, fine arts and community and regional planning. Subscribing to electronic resources had a huge impact on the budget. E-resources were expensive, especially when duplicating the print copy. The impact on reference work was profound. Most reference desk activity was teaching students how to use the various databases or answering technical problems. Classroom instruction now included web site evaluation. Specialized subject reference was needed more than ever to deal with the complexities of research in the new technological environment. Updating the homepage became the responsibility of a webmaster. The homepage provided new ways of drawing attention to primary materials preserved in the inaccessible unbrowsable rare book collections. Projects planned for the homepage such as virtual displays, scanned title pages and annotated inventories drew support from the University Library's strategic plan to "improve and expand access to collections and information resources."<sup>15</sup>

It has been said by some futurists that knowledge doubles every three years. The University was also growing in every area. In the year 2000 there were over 33,000 students. The UBC Library had grown to three million items. The fine arts collection was now 215,000 titles with rare books numbering 17,000. There were fifty-eight vertical files, twenty-six picture collections, three microform cabinets and approximately 450 current serial titles. The Carnegie cabinet with picture collection and the recorded reference questions of the past was still against the wall. Two of the large tables and five of the Windsor chairs from 1925 were lovingly preserved. A carved cabinet that had arrived as a bonus with books purchased in England from the Macmillan donation held office supplies. Locked cabinets still house some of the rare book collection. The Lazzarini painting hangs above everything.

In October 2002 the University President, Martha Piper, made an official announcement that the old library building would be rebuilt as the Irving K. Barber Learning Centre. Funding for this Centre came from a twenty million-dollar donation by Irving Barber, founder of Slocan Forest Products Ltd., and donations from the Provincial Government and the University. The architectural firms of Downs/Archambault

of Vancouver and Hardy Holzman Pfeiffer of Los Angeles plan to retain the original building core and rebuild around it. Construction will begin in spring 2003 and completion is expected by 2005.

Approximately two thirds of the Learning Centre will have lecture halls, meeting space, adaptable classrooms and seminar rooms to support UBC's interdisciplinary programs such as Arts One and Science One. The Learning Centre will have the first Canadian installation of an automated storage and retrieval system capable of holding over 1.25 million volumes and retrieving items in twenty to thirty seconds by remote control hydraulic lifts.

Some of the ideas being considered for the library component of the Ike Barber Learning Centre are reminiscent of the past. For example, inaccessible automated robotic storage retrieved by barcodes is similar in effect to closed stacks with stack attendants retrieving by call number. Linking Arts One and Science One recalls the past when the Faculty of Arts and Science were combined as one. Phrases describing the restructured building as a "research support facility ... portal to a vast network of information resources"<sup>16</sup> and "interdisciplinary environment ... for British Columbia and indeed the world,"<sup>17</sup> would sound as familiar to the first UBC librarians in 1925 as they do today. Only the evolving methods and tools alter the vision. Although it could be argued that the name Learning Centre is only an apt phrase for what libraries have always been, the emphasis of the Ike Barber Learning Centre will be on other services. Some may worry that the library component could become marginalized, but others dream of creative and as yet undiscovered ways of integrating knowledge and people. Ironically, the Koerner Library might be frequented less by the very students it was planned to serve when students are drawn to the high tech Ike Barber Learning Centre.

The Fine Arts Division will be once again relocated. It will move in with the Science and Engineering Division in the south wing. Eventually it will move into the north wing of the Learning Centre, but not necessarily together as a unit. Although opportunities may be bright for the future, there is a sense of regret to lose the identity of the Fine Arts Division and even the concept of a library, as we know it.

A time of change is a time for reflection. What has the Fine Arts Division meant to the cultural community? Can the resources necessary to preserve and handle its specialized needs be justified? Will the impact of art information be valued? The present moment holds the promise of the future, but is also an expression of the past.

The visual arts encapsulate human endeavour and cultural memory. Art librarianship involves preserving and researching

the history of ideas by image as much as by textual record. The book itself is thought of as an artistic product, an artefact to be valued. This “concern with the object distinguishes us from many of our academic colleagues.”<sup>18</sup> Visual arts research is linked very much to national identity. A Canadian art library provides the materials and tools to search for what is essentially Canadian.

Reflecting again on whether the unique character of a library is formed from the collection of books or memories, the answer is memories. The Fine Arts Division is the story of people — some dominant talented individuals, others who contributed labour and talent behind the scenes. Throughout its fifty-five years, the daily life of the Fine Arts Division has been interwoven with the rich tapestry of personal triumphs and events of those who worked together — love affairs, marriages, births, divorces, celebrations, dreams, suicides, thefts, laughter, strikes, bleak days, retirements, hopes and memories. Memories of the place itself layer the years — the snowy Christmas evening under the sheltering arms of the redwood tree, the book binder pouring whiskey from his coffee pot for staff parties, tattle-taling while listening to CBC on headphones, receptions attracting students and faculty from other departments, floods in the basement, weekends spent revising lists through tears of exhaustion, capturing birds that had flown in through the open windows, learning how to order books online, lecturing and conducting tours, serving tea from mismatched bone china cups and consoling numerous students before term paper deadlines and exams.

Across the country and around the world there are students, artists, writers, archivists, designers, historians, photographers, curators, librarians, arts administrators, planners, architects, art dealers, and scholars whose contributions to society were influenced by their experiences within the walls of Fine Arts Division:

*“Thus grew the tale of Wonderland;  
Thus slowly, one by one,  
Its quaint events were hammered out  
And now the tale is done.”<sup>18</sup>*

However, the tale is never done. Names of those who have benefited from and contributed to the fine arts collection prove that it has been a national treasure and as such, its legacy will go on as a collective memory.

## ADDENDUM

The following is an incomplete list of names of users of the Fine Arts Library through the years:

## Artists

Roy Arden, Peter Aspell, Marion Penner Bancroft, Anna Banana, Iain Baxter, Bertram Binning, Sam Black, Molly Lamb Bobak, Tom Burrows, Nan Lawson Cheney, Allyson Clay, Chris Dikeakos, Victor Doray, Herb Gilbert, Pnina Granirer, Lawren Harris, D’Arcy Henderson, Carole Itter, Barrie Jones, Ardele Lister, Glenn Lewis, Ken Lum, Al McWilliams, Liz Major, Roz Marshall, Michael Morris, Tony Onley, Joe Plaskett, Richard Prince, Al Razutis, Bill Reid, David Rimmer, Evelyn Roth, Jack Shadbolt, Arnold Shives, Geoff Smedley, Gordon Smith, Joanna Staniskas, Charles Stegeman, Lionel Thomas, Vincent Trasov, Jeff Wall, Ken Wallace, Theodore Wan, William P. Weston, Judy Williams, Jack Wise, Robert Young

## Planners and architects

Trevor Boddy, Pat Carney, Glen Clark, Elizabeth Cull, Ian Davidson, Barry Downs, Henry Elder, Arthur Erickson, Wolfgang Gerson, Roger Hughes, David Hulchanski, Gerald Hodge, Norman Hotson, Roger Hughes, Sherry Mackay, Cornelia Oberlander, Peter Oberlander, Patricia Patkau, Setty Pendakur, Ned Pratt, Abraham Rogatnick, Bill Rees, Babs Shapiro, Ray Spaxman, Bing Thom, Ron Thom, Brahm Weisman

## Writers/curators/others

Glenn Allison, Alvin Balkind, Anthony Barrett, Rhoda Baxter, Earle Birney, Maija Bismanis, Bill Bissett, Peter Blackman, Miriam Clavir, Jean Coutthard, Karen Duffek, Tony Emery, Helen Goodwin, Serge Guilbaut, Alison Green, Donald Gutstein, Ronald Hagler, Audrey Hawthorne, John Hay, Kenneth Heffel, Maria Horvath, Peggy Imredy, Harold Kalman, Hanna Kassis, Carole Knicely, George Knox, Uno Langman, Hunter Lewis, Joan Lowndes, Evelyn McMann, Jean Martin, Roald Nasgaard, David Orcutt, Sybille Pantazzi, Art Perry, Debra Pincus, Anthony Podlecki, Moira Quayle, Nina Raginsky, Dennis Reid, Jim Russell, Maureen Ryan, Rose Marie San Juan, David Solkin, Hilary Stewart, Ian Thom, Barry Till, Nicholas Tuele, Richard Unger, Maria Tippett, Jill Wade, Doreen Walker, Scott Watson, Hector Williams, Rhodri Windsor-Liscombe, William Wood

## NOTES

<sup>1</sup> As cited in Harold Kalman. *Exploring Vancouver 2*. (Vancouver: University of British Columbia, 1974), 203.

<sup>2</sup> *The Ubyssy*. Sept. 24, 1940.

<sup>3</sup> Interview with Mildred Pollock, graduate of 1926, 15 February 2003.

<sup>4</sup> *University Librarian’s report*. (1934–6), 29–30.

<sup>5</sup> *The Province*. Oct. 15, 1925.

- <sup>6</sup> Harry Logan. *Tuum est; a history of the University of British Columbia*. (Vancouver: University of British Columbia, 1958), 122.
- <sup>7</sup> Jack Shadbolt "A personal recollection". *Vancouver art and artists* (Vancouver: Vancouver Art Gallery, 1983), 39.
- <sup>8</sup> Tom Shorthouse. *Scrapbook for a golden anniversary*. (Vancouver: University of British Columbia, 1965), 40.
- <sup>9</sup> Logan, 194.
- <sup>10</sup> Shorthouse, 76.
- <sup>11</sup> *Vancouver art and artists*. (Vancouver: Vancouver Art Gallery, 1983), 332.
- <sup>12</sup> Gerald Hodge. *Planning Canadian communities*, 4th ed. (Toronto: Nelson Thompson Learning, 2002), xiv.
- <sup>13</sup> National Library of Canada. Resources Survey Division. *Fine arts library resources*. 2 vols. (Ottawa: National Library, 1978), 1:33.
- <sup>14</sup> Urban design at SCARP: studio facility and new courses launched this term. [online] <http://www.scarp.ubc.ca/Newsbytes/April%2002/Newsbytes%20March%2002.html>. Internet. Accessed 25 February 2003.
- <sup>15</sup> University of British Columbia Library. *Furthering learning and research; implementing the UBC Library's strategic plan 2000–2003*. (Vancouver: University of British Columbia, 2001), 15.
- <sup>16</sup> University of British Columbia. *The Irving K. Barber Learning Commons*. (Vancouver: University of British Columbia, 2002), 1.
- <sup>17</sup> *Ibid.*, 3.
- <sup>18</sup> Lewis Carroll. *Alice in wonderland and through the looking glass*. (Kingsport: Grosset & Dunlap, 1947), ii.

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**Diana Cooper, Peggy McBride. *Reflections Through the Looking Glass: The Story of the Fine Arts Library at the University of British Columbia, 2003.***

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# A LIBRARY FOR ARTISTS:

## The Early Years of The Banff Centre Library

James Rout

### THE 'SCHOOL IN THE ARTS RELATED TO THE THEATRE'

In August 1933, the 'School in the Arts Related to the Theatre' — a four-week training session in drama and theatre — opened in borrowed facilities in the mountain town of Banff, Alberta. Under the leadership of Dr. Ned Corbett of the University of Alberta's Extension Department, this visionary programme was initiated in response to the demands of many rural Albertans, who yearned for access to intellectual and cultural activities that were taken for granted in the cities of Edmonton and Calgary. This programme proved tremendously popular, and was attended by over 130 adults and children from Banff and surrounding communities. The cost for attending was \$1, and seventeen plays were rehearsed in the local school hall.<sup>1</sup>

In the early 20th century, the extension department at the University of Alberta was very active in delivering classes and programmes to rural communities throughout Alberta. It was widely agreed that there was a great need for cultural enrichment in these rural communities, and one of the department's objectives was to bring the University to the people.

*"The constant quest on the part of the people in the outlying communities was for some means of providing a richer intellectual climate for the young people who were growing up without the opportunity of*

*the enrichment of those cultural amenities which were taken for granted in the older, established countries. Hence the question repeated time and time again to every member of the staff who went out from the university — 'Can't the university do something to develop a programme in the arts which will enrich the lives of our people?'"<sup>2</sup>*

In 1914, the Extension Library division was established at the University of Alberta under the leadership of Jessie Montgomery. Located in the basement of the Powerhouse Building on the University campus, this library was a key component of the extension department's efforts to deliver educational and cultural programming throughout Alberta.

*"In those early days, except for the major cities, there were no libraries whatever and there was a tremendous hunger for books."<sup>3</sup>*

In an attempt to ease this hunger, a collection of books was developed from a fund of \$2,000, and was later enhanced by donations and gifts from the library's supporters. Boxes of books, with 30 to 40 titles in each, were then distributed to rural communities



Above: Bob Foley, Director, The Banff Centre Library, ca. 1982. Courtesy of the Paul D. Fleck Library and Archives.

Right: Reading Room, The Banff Centre Library, ca. 1983. Courtesy of the Paul D. Fleck Library and Archives.



throughout Alberta for a period of six weeks to three months at a time. This service was tremendously popular, and made it possible for people in these communities to have access to the cultural materials that they so desired. By 1933, the circulation of these materials had reached 48,000 per year.<sup>4</sup>

*“There was no activity of the Department of Extension of the University which drew more praise and more appreciation than this [library], which sent its boxes of books into the remote areas of the province and made it possible for people who had no opportunity to either buy or have access to books to read some of the best books available from the University Library.”<sup>5</sup>*

The extension department also responded to these needs in several other ways, ultimately leading to the establishment of what is now The Banff Centre. Early in 1932, Dr. R.C. Wallace, the president of the University of Alberta, and Dr. Ned Corbett, the director of the department of extension, approached the Carnegie Corporation with a grant proposal. They proposed the establishment of an extension programme in the arts that would better serve the needs of rural Albertans. On May 24, 1932 their request was granted, and the sum of \$10,000 over three years was offered for training in drama, music, and art.<sup>6</sup>

A committee was then appointed to oversee the administration of the Carnegie grant. One of the recommendations from this committee was the formation of community drama clubs and theatres throughout rural Alberta. Another was the appointment of a provincial drama specialist at the faculty of extension, Elizabeth Sterling Haynes, to deliver lectures and classes to these communities. The following year, in 1933, Haynes was visiting schools and community centres throughout rural Alberta, teaching drama and theatre, and adjudicating competitions.

By the end of 1935, the school in Banff had become known as the Banff School of Fine Arts, and Ned Corbett was succeeded by Donald Cameron. Cameron had a mentor and ‘namesake’ at the University by the name of Donald Ewing (or D.E.) Cameron. The two Camerons had worked together in the faculty of extension in the early 1920s. D.E. Cameron was later appointed as the Director of Libraries at the University of Alberta. He was highly respected for his leadership in the library community, and he was instrumental in establishing the Library Association of Alberta in 1931.<sup>7</sup> D.E. Cameron served as Director of Libraries until his retirement in 1945.

When considering his past mentors, Donald Cameron once reflected that D.E. Cameron was “a most unusual man and he would say himself he ‘had a most unusual snout for books,’” and he “owed a great deal to the wisdom that I learned from these men, particularly D.E. Cameron and Ned Corbett.”<sup>8</sup> Donald

Cameron was appointed Director of the Banff School of Fine Arts in 1936 — a position he would hold for over 33 years. Under his leadership the Banff School would continue to grow in size and reputation to become an internationally recognized artistic institution.

Throughout this period in the history of the School, library services in some shape or form were made available to artists and students — from the services provided by the extension library to the provision of a ‘library and reading room’ in various locations in Banff, and later at the Banff School itself. A library was available to artists from as early as 1936, and the school calendars from 1950–1959 suggest that “a library containing reference books and plays will be found in the High School and a reading room will be provided.”<sup>9</sup> From 1960–1969, the calendars show that “a library containing reference books, plays, etc. is located in the Administration Building, first floor, centre,”<sup>10</sup> and from this time forward the library was located directly on campus.

## THE TURNING POINT, 1970–1979

In 1970, the Banff School of Fine Arts became known as The Banff Centre for Continuing Education. At this time, activities were still primarily concentrated in a six-week summer programme — in opera, ballet, strings, musical theatre, painting, ceramics, weaving, writing, photography, French and even figure skating. 1971 marked the beginning of some winter programmes in the visual arts, and the summer session was extended from six to twelve weeks.

Through the course of the 1970s, the library had developed a base collection of almost 3,500 items, composed primarily of donations and materials purchased through departmental funds — often expended at the last minute from annual budgets.<sup>11</sup> There was also a full-time ‘librarian’, Betty McAuley. Although not trained as a professional librarian, she had many years of experience in libraries in Banff, and had worked in the library at the Centre since 1969.

She had developed a simple card file system that accessed the collections by programme or by the department that sponsored the material (as opposed to the topical organization associated with Library of Congress or Dewey Decimal Classification schemes). The materials were then arranged in piles based loosely around programme areas, in a rough classification scheme. In this arrangement, the materials for the opera department were in one pile and the books for the photography department were in another.

In 1978, the Government of Alberta passed *The Banff Centre Act*, which officially established the Centre as a fully independent institution within the Alberta Ministry of

Advanced Education. This marked a turning point for the Centre, under the leadership of Dr. David Leighton, as the move to year-round programming represented a major shift in strategic direction. Year-round studio programmes were developed for advanced students who had already received a Bachelor's or Master's studio degree, and new programmes in music and music theatre were about to begin in earnest. As a result, it was recognized that this strategic shift would also require improvements to the library services and collections in order to support these new programmes.

A study was commissioned to provide guidance on the creation of a new library, and Kenneth Glazier, formerly Chief Librarian at the University of Calgary, was commissioned to guide the development of a new library programme at The Banff Centre. By good fortune, at this time in the 1970s, Alberta was experiencing a significant economic boom and there were opportunities to obtain grant funding to support library development and staffing. The Glazier Report recommended that a grant be obtained from the Alberta Heritage Savings Trust Fund to support these goals.

However, one of the conditions for accessing this fund was the requirement to have a professional librarian, or the Heritage Fund would not consider the grant.<sup>12</sup> The Banff Centre applied for the grant and was then on the hook to recruit a professional librarian. A young librarian, Robert Foley, was hired. On September 17, 1979, with a staff of one (himself) and an operating budget of \$60,000, he began the task of expanding the collections and developing new services to support the new year-round programmes at the Centre.<sup>13</sup>

## **BUILDING THE COLLECTIONS**

Upon arrival at his new position in Banff, Foley recalled that "there was some uncertainty from the artistic directors as to how they were going to 'get their share' of this grant money to support their programmes."<sup>14</sup> This concern was raised with Ken Glazier, who was very politically astute. Even though he had retired as Chief Librarian at the University of Calgary, he still wanted some involvement and was active in lobbying on behalf of the library. He recommended that a library 'policy committee' be established, primarily to ensure that the major groups were represented at the table, so that progress on building the collections could be reported.

This committee was disbanded after only two years, but it served its purpose in that early period of the library's history. It forced a certain discipline on what was being acquired for the various departments within the Centre; it also facilitated the preparation of reports on collection development, as required by the Alberta Heritage Trust Fund.

At that time, prior to the widespread use of computers and databases, one of the challenges in collections reporting was simply to identify a particular item in relation to the programme that it supported. A system was devised using colour-coded order cards when ordering various books and materials from vendors, so that when items were received the cards were quite simply thrown into a pile. When it came time to write a report documenting what was purchased, the numbers of colour-coded cards were counted from each pile, and that would reflect the acquisitions for the different programme areas. In later years, Foley recalled "that became very tedious with the increasing volume of acquisitions, but we really didn't have any kind of automated system other than something we programmed on dBase II somewhere in the mid '80s."<sup>15</sup>

These order cards were based on the order forms used by the University of Manitoba, where Foley had worked as a reference librarian prior to his appointment in Banff. One additional benefit of this system was that call numbers were written on the cards; thus they became the basis for the 'card catalogue'. These cards were the means of accessing the various holdings for many years — until the development of a library database on an IBM System 38 computer in the late 1980s, and then the migration to the Dynix integrated library system in 1994.

The library itself had been moved to the basement of Lloyd Hall sometime prior to Foley's arrival in 1979, as this was the only space available for it on campus. Lloyd Hall was the primary residence for artists and faculty at the Centre, and so by fortunate accident the library already had a history of being part of the residential experience. This fact alone had significant consequences for the direction and development of the library in the following years.

The library had taken over two fibre studios, eight practice rooms, and the language lab that were located in the basement, and eventually these rooms were completely converted to make room for the new library. The language training programme had ceased some time before, but they had left a number of mono reel to reel tape recorders in the lab, likely assuming that they could be used by the library to support the music programmes. Unfortunately, though, with no tapes to play on these machines they were relatively useless, and it took a few years to get rid of them to reclaim the space for the library.<sup>16</sup>

Foley recalled that there were several challenges working out of that location. One was frequent leaking from the ceiling, caused by ruptured pipes or overflowing bathtubs in the bedrooms above the library. Another was the absence of

any office space for staff; consequently, Foley's first office was in a linen storage closet in the basement, where towels and linens were stored for the residence. Across the hall was the laundry room, and people would occasionally drop in with a dime and say, "When that dryer quits, could you put this in?" Foley recalled that "it wasn't much to build your self-esteem professionally, but it certainly meant that you were in the middle of the lives of the artists who were attending programmes here."<sup>17</sup>

The collection at the time, as random and haphazard as it was, contained some remarkable pieces. The photography programme, in particular, had paid considerable attention to buying large format photography books; consequently, a fabulous collection of several hundred of these works had been acquired, even before Foley's arrival. Les Manning, the programme director of the ceramics studio, had also built up a similar collection in ceramics.<sup>18</sup> Many of these materials were artifacts from past programmes that still had great relevance for artists or visitors to the library.

Prior to the development of the music collections, artists were obliged to bring the music they had already auditioned with to play for their instructors, although occasionally they would be exposed to some new repertoire through the faculty on campus. However, there were no opportunities to browse through music scores and recordings in the library, as these collections did not exist at the time. In many ways this directly influenced the nature of the programmes offered prior to the development of the library. In comparison to The Banff Centre of today, where performance is a core aspect of the programming, Foley recalled that in the 1970s "[the Centre] didn't do a lot of performance, per se, so a lot of people came with their own music because it was repertoire they were developing, or they would access new music here through the faculty."<sup>19</sup>

With the institution of year-round programming in music and music theatre, a significant challenge for the library was the rapid acquisition of music scores and recordings necessary to support these new programmes. Then, as Foley was sitting in his laundry room office one day — considering just how to accomplish this feat — someone walked through the door and announced he had been hired to run the music library. 'Tom Rolston (the summer artistic director of the music programme) said you would give me a job,' he said.<sup>20</sup>

That person was Kerry McShane, who then sat down to work virtually non-stop for the next several months. Foley recalled that "he wrote out over 7,000 purchase orders for music — in all of the various instrumental categories — by *memory* because we had no reference books or publishers catalogues."<sup>21</sup>

McShane had spent some time at Chappell's in Toronto and had experience buying his own music, but it was his remarkable ability to recall specific details, without any reference materials or catalogues, that impressed Foley. "He had a phenomenal memory, and he knew which stores in New York would have certain things and which would not, which editions were preferable ... and ultimately this formed the basis of the first music collections."<sup>22</sup> By the end of the first winter cycle the music had started flowing in, and continued in high gear over the next several years.

As Kerry McShane was a participant in one of the music programmes at the time, his time as a library staff member was limited and he departed the library in 1982. Over the course of the following decade, the duties of 'music librarian' were then carried in turn by Norah McCloy, Robert Rosen, and Debbie Rosen. Only Norah McCloy had professional qualifications as a librarian, but each of them was highly knowledgeable in music and laid the groundwork for a very strong music collection that continues to stand the test of time. Foley recalled that "this cast of four characters set the tone for the music collection as it stands today, and they are probably responsible for two thirds of what is on the shelves now, if not more."<sup>23</sup>

It was during Robert Rosen's tenure that the library undertook the initial development of what became a significant concert recording collection. Recordings of concert performances at the Centre had taken place for many years, primarily to allow artists (and their mentors) to review performances and identify areas for improvement. These tapes were piling up long before the library was founded in 1979. A significant challenge for Rosen was discovering the whereabouts of these recordings, and hauling tape out from the production booth in the Eric Harvie Theatre, from under the stairs in the Margaret Greenham Theatre and from janitors' closets all across the campus. Playback and preservation of these recovered tapes were also serious challenges. Since the programmes for the concerts had been published, there was some record of what was included on the tapes, but in many cases the order of programme had changed during the actual performance and there were very few other reference points. Ultimately, Rosen began culling many of the tapes and transferring them onto digital formats (DAT). They narrowed this collection from over 20,000 recorded pieces to approximately 5,000 performances on the DATs. When cataloguing this material, Rosen made an effort to include key signatures of scores and recordings in the catalogue records to improve retrieval. In many cases, these are the only recordings available of some of this 20th century music.<sup>24</sup>

Robert Rosen recognized that the library's shelving scheme for the music score collection was rapidly becoming inadequate, particularly as the volume of materials continued to grow. At the time, an 'accession number' was assigned to each of the scores, with the addition of the date. He also recognized that the Library of Congress system would not be adequate in addressing the needs of performers, given the conservatory approach of the Centre. In 1983 he undertook the development of a unique classification system for the score collection — one that could easily accommodate new music, and would be easily browsable by the instrumentation of the piece, further broken down by composer. The 'Rosen Classification' proved highly effective and a variation of this system was later adopted by the Canadian Music Centre as well.

### A LIBRARY FOR ARTISTS

From the very beginning, this was an unusual library, not only because it was located in the artists' residence, but also because it was designed from its very inception as a "library for artists." Foley recalled that "no collection policy was ever going to guide us as to the things that artists thought were hot, or not, and so that was part of the challenge ... which was met primarily by getting out and getting to know the artists."<sup>25</sup> In the early '80s the Centre was still a relatively small place, and so getting to know the artists and their interests was not as challenging as it would seem. There were generally fewer than 120 artists on campus; they all lived in the same building; they shared the same living room — the library — and all of the artists, staff, and faculty shared their meals together. They all went to the same dining room, sat around large dinner tables and talked. Oftentimes those conversations went on until ten o'clock at night.

*"The people sitting around these tables were amazing personalities ... and a look at any programme calendar from this period would show you that Banff was attracting a very interesting crowd — people like Steve Reich in music, John Cage in interdisciplinary performance and music ... the best video artists of that time, the best performance artists of that time. All of these people were coming and they were very interested in what Banff was about. Visual artists were interested in meeting musicians, musicians were interested in meeting artists, theatre professionals were interested in meeting visual artists. It was a very nice time to be here."<sup>26</sup>*

Foley recalled that you could sit down at any table and there was always an interesting conversation about the work that was being done here at the Centre or the work being done somewhere else in the world. "By keeping your ears and eyes open you had a pretty good sense of where people

were going with their work and what was interesting to them and what was not interesting to them. So the standard bibliographies for art library collections were pretty much meaningless."<sup>27</sup>

### THE SUPPORTING CAST — ARTISTS AND FACULTY

Some notable faculty members at the time were willing to sit down and share their interests with the library staff — providing rich insight into the materials to be acquired for the library. Foley recalled that Michael Bawtree was very generous with his time, and greatly supported the early development of the library collections.<sup>28</sup> Bawtree, who had an impressive background in theatre, was invited to Banff in the late 1970s to be the Artistic Director and to guide the winter arts programme through its formative years. He saw musical theatre as a possible vehicle for pulling all of the arts together in an interdisciplinary way. He was also well schooled in the history of contemporary art, and his dream was that Banff would become a model, not unlike the Bauhaus, where students would learn their craft and apply it directly when they left. Many of the professional programmes that came later had their start in some of the work that he was promoting at that time, and his vision continues to be reflected in the current programming offered at the Centre.<sup>29</sup>

Bawtree had an assistant, Michael Century, who also figured prominently in the future of the library over the next decade. Century was a jazz pianist who had trained in California and participated in the Banff jazz programme under Oscar Peterson. Having attended the University of Toronto, he also had a strong academic background. Together, Bawtree and Century in many ways set the artistic agenda for The Banff Centre over the next ten years.

Foley recalled that "Michael Century was a very library based fellow. He read everything he could get his hands on, and if you didn't have it he'd give you a list and told you what to get."<sup>30</sup> His reading was wide and extensive, and in addition to music he was very conscious of what was going on in the contemporary art world. In his position, he could also get out and speak to artists wherever they were, and he managed to attract them and bring them back here to participate in a variety of programmes. Some came for the music programme; some came for the theatre programme; others came for a new programme he initiated, called Inter-Arts.

One of the people who later worked with Century in the Inter-Arts programme was Claude Schryer, an interdisciplinary artist who is now the head of the Inter-Arts Office at the Canada Council. Schryer began working at the Centre as an employee in the library from 1982–85, and Foley

recalled that he “slept in the library, and he programmed his electroacoustic music in the library after hours ... and it was one of the things I turned a blind eye to, because at worst it was pretty good security, and at best it was helping something along that might not have happened otherwise.”<sup>31</sup>

Stuart Knussen came to Banff to teach a Bass academy in the early years. He had a wealth of experience as a musician — he was the chairman of the London Symphony Orchestra in England, the principal player in the Scottish National Orchestra, and a friend of Benjamin Britten, who was said to have written his bass lines for him. Knussen always ‘held court’ in the cafeteria and the dining room, and many times he would be there until ten o’clock at night telling countless stories together with Michael Century. Foley recalled that they would “swap stories about particular recording sessions, about particular printings of music, you name it. The two of them combined was the best possible encyclopaedia of music you could imagine.”<sup>32</sup>

Knussen worked at the Centre for a number of years, and was very generous in writing repertoire lists and suggesting materials for the library. “Stuart was not only a bass player, but was someone who really knew music from the inside out, as an instructor as well as a performer.”<sup>33</sup> Musicians passing through town, even on vacation, would look Knussen up to sit down at the cafeteria table with him or visit the library. In this way, many times the library staff would have the opportunity to meet an artist who had nothing to do with The Banff Centre, but was a luminary in the world of music.

The ‘Hungarians’, who led summer music programmes for many years, were also very generous with their time and made significant recommendations and contributions to the development of the library collections.

*“Every year, when [the Hungarians] arrived, they would come to the library first, let us know what their expectations were (if they had any), introduce their students to us, and tell their students that this is where they had to spend some time. They really imparted to their students that — in addition to practice — it was important to get to know what was going on in the other fields of art and to get to know other artists. They would come back to the music in a richer way if they did so, and that was a pretty consistent feeling among most of the instructors.”<sup>34</sup>*

Lorand Fenyves was one individual who never lacked an opinion on anything, and never withheld his expertise. Foley recalled that “Lorand had taught in Toronto, he had taught around the world, and performed around the world, and was just a wealth of experience ... he provided advice on the kinds of recordings we should get in the string repertoire.”<sup>35</sup>

But he was not the only one. Many Hungarian musicians who had come to Banff to visit Zoltán Székely decided to stay; they supported and contributed to the library. Székely was a life-long friend of Béla Bartók, and led the world famous ‘Hungarian String Quartet’ as first violinist for 35 years from 1937 to 1972. Székely had lived at The Banff Centre since 1973 as artist-in-residence, and was a distinguished presence that drew other musicians into his orbit.

Howard Cable was another ‘luminary’ who had a great deal of influence on the development of the library. He came to Banff in 1975, where he served as the Music Director of the Summer Musical Theatre training programme until 1983, and later returned as the programme head from 1984–1986. Foley recalled that “as I got to know him, I used to visit him in Toronto, and I could always find him in the coffee shop in the Royal York where he’d be scribbling charts for that night’s performance ... he was a tremendous teacher and I learned a lot from him, and that affected the library collection greatly in terms of musical theatre.”<sup>36</sup>

Once referred to as “the most successful conductor/ composer/arranger on the Canadian music scene since the 1940s,”<sup>37</sup> Cable came to Banff with an impressive background as one of those people who had seen everything and done everything that there was to do in the world of music. In addition to serving as the band leader at the Canadian National Exhibition for many years, he had his own CBC radio programme as well as a CBC television variety programme, and had spent time in New York arranging and conducting on Broadway. He was the band leader and music director of the famed Imperial Room at the Royal York in Toronto for twelve years, and had worked with innumerable artists including B.B. King, Peggy Lee, Bob Hope, Ella Fitzgerald, Victor Borge, Danny Kaye, and Tony Bennett. Foley recalled that “he had an encyclopaedic knowledge of not only musical theatre, but also contemporary and popular music as well.”<sup>38</sup>

The visual arts collections were also developed in similar fashion — with direct input and feedback from the artists and faculty who were visiting the library.

Takao Tanabe, who was the head of the painting programme, was very generous with his time and greatly supported the library. ‘Tak’, who was charged with building the winter programme in painting, had his studio and accommodations in the same building as the library, on the fifth floor of Lloyd Hall. At 4:30 p.m. every day he would stop painting, open his studio door and serve scotch, wine and edibles to welcome visitors, who would come up to visit and chat for a couple of hours. Even the Director of the Centre, David Leighton, would frequently show up for these informal gatherings. Foley

recalled that “at some point in the evening, Tak would just get up and ask everyone to leave. Then he’d close the door, have a bite to eat, and continue painting until midnight.”<sup>39</sup> He was always willing to share his expertise and advise Foley on materials that should be acquired for the library.

In addition to the faculty, the Walter Phillips Gallery exhibition programme in the 1980s also regularly brought in high profile contemporary artists, many of whom would frequent the library and meet with the staff. These personal interactions and casual conversations with the artists made library staff aware of exhibition catalogues, books, or videos that they might not have discovered. Since many of these materials were not listed in conventional bibliographies or vendor catalogues, in many cases the only way that they were discovered and acquired was through these connections with artists.

One collection that was greatly impacted by these connections with artists was the artist’s book collection. This collection saw its beginnings with a trip that Lorne Falk, Director of the Walter Phillips Gallery from 1979–1985, had made in support of an exhibition he was planning called “The Berlin Show”. Two artists participating in this show — Michael Morris and Vincent Trasov — were Canadians working in Berlin at the time. They had significant involvement and connections in the mail/correspondence art scene, and were part of Robert Filliou’s ‘eternal network’. In 1973, they had taken part in the establishment of Western Front, an artist run centre in Vancouver. Western Front would later provide a home for Image Bank, which they had founded in 1970 as a communal, collaborative mail art network and a ‘bank’ of sorts for mail art projects.

Morris and Trasov introduced Lorne to the German artist, Dieter Roth, who had an association with a book publisher at the time. Consequently, all of his books were published in a consistent format — they all looked the same, but had different content. This publisher, Rainer-Verlag, was also publishing books and artist’s books for some of the European Fluxus artists. Foley recalled, “Lorne just grabbed a suitcase full of these books and brought them back to Banff. When the Berlin Show was finally staged here in the Walter Phillips Gallery, he had a table with these books, without comment, as part of the ‘Berlin scene.’”<sup>40</sup>

There were about 28 or 30 of these books in total, and Foley recalled that “after the exhibition, Lorne brought them by and said, ‘these are yours, you should do something with them,’”<sup>41</sup> and so these books represented the first pieces of what the library later built into an extensive artist’s book collection.

It was about that time that Foley ran into AA Bronson who, along with the rest of General Idea, had established a number

of distribution channels. One of these channels was Art Metropole in Toronto, which started as a place to distribute General Idea artworks but eventually began to distribute the materials of other artists as well. Art Metropole, in part due to its connections with Joseph Beuys in Germany and various artists in New York and San Francisco, was really at the centre of a significant artist multiples scene that began to emerge in the late 70s.

During one visit to Art Metropole, Foley discovered that one of General Idea’s projects, *File Magazine* (an artists’ publication, published periodically in various forms since 1972), was edited by the artist Robert Flack, who lived across the hall from Foley while in residence at York University. After a period of time, Foley became quite familiar with the people at Art Metropole, and was able to purchase a great deal of material from them.

Later, when John Goodwin took the helm as director at Art Metropole, he had his own significant contacts in the conceptual art world. He would occasionally call the library to advise that he had access to something special and would be willing to pick one up for Banff as well as for Art Metropole. Foley recalled that “after a while, John began regularly sending these boxes to us — pretty much ‘sight unseen’. I had no idea what would be in these boxes, and it was very much like unwrapping Christmas presents.”<sup>42</sup> These ‘Banff boxes’ would frequently include samples of books, artist-run magazines, exhibition catalogues, and other ephemera that were additional to the works the library had purchased.

Eventually, Goodwin left Art Metropole to work in New York City, where he moved the Printed Matter organization to become the bookstore at the Dia Art Foundation. He kept his ‘Banff boxes’ going despite the move, and in his new position he had access to an even wider variety of materials. These ongoing ‘standing order’ deliveries represented a tremendous opportunity for the library to obtain many rare and long out-of-print books that would not otherwise be readily available, including works by Fluxus artists Dick Higgins, George Brecht, Yoko Ono, George Maciunas, Allan Kaprow, and many others.

With a critical mass of artist’s books beginning to develop in Banff, artists began to hear about the library and its collection, and inquire if the library was interested in purchasing their books as well. Other artists donated their bookworks so that they would become a part of this growing collection. In this way, the library became part of the fabric of the artist’s book network. So much so that one of Lorne Falk’s last projects while in Banff was to bring Morris and Trasov back from Berlin. In fall 1990 they packed up all of the material they had from Image Bank and filled a moving van to bring it to the Centre.

More than 10,000 items from that remarkable collection were accessioned by a team led by Amy Maggiacomo, a former library staff member who was then working in the Art Metropole archives. She and a group of curators and artists from Image Bank spent over two months at The Banff Centre, sorting and documenting the materials.<sup>43</sup> In that way the library had the opportunity to participate in the establishment of the Morris-Trasov Archive, a singular collection unlike anything else in the world. Regrettably, it was not possible to house the collection at the Centre due to a lack of available space; it was moved to the Morris and Helen Belkin Art Gallery at the University of British Columbia, where it is still housed today.

The artist's book collection was really not built by design, but rather by listening to the community. And in many ways the artists themselves curated it, turning an initial small collection of artist's books into one of the most significant such collections in Canada. Foley recalled that "it was one of those things that we just had the luxury of letting it happen ... and no doubt it will end up serving artists and scholars well for many years to come."<sup>44</sup> In the mid 1990s, the Walter Phillips Gallery hired an artist and writer, Ashok Mathur, to curate a show. He borrowed over 900 books from the artist's book collection and displayed them in a series of 'reading rooms' in the gallery. Foley recalled, "that was our coming out party ... no one understood to that point how rich the [artist's book] collection was, how exhaustive it was, and how interesting it was."<sup>45</sup>

In many ways, the library staff was fortunate that financial resources were available to the library to acquire these materials 'on demand', so that they didn't accumulate into lengthy 'want lists' that would never be realized. Collection development had a very close relationship to the people visiting the library at the time, albeit with a very slight delay. If the staff heard about an item from an artist one year it would be available when they returned the following year.

## CONCLUSION

At a time when there were a number of barriers to bringing artists together for interdisciplinary work, the library encouraged artists to engage other artforms in a personal and private way, before they engaged in it in a public way with their work. The library at The Banff Centre was the common ground. It gave artists a common language, wherein they could find examples of past work that would inform their practice.

*"Artists and libraries are very compatible with each other, much more than even individuals who are attending academic institutions ... artists here are absorbing it, they're*

*reworking it, and they're certainly engaging the work in a more intimate way than many people would understand."*<sup>46</sup>

In many cases, when artists visited the Centre they had not previously had access to such a tight collection of contemporary materials reflecting so many disciplines. In many universities, for example, the materials are dispersed across many floors or buildings, and Foley recalled that there were "very few places that included all of these diverse materials in such depth in one place."<sup>47</sup>

*"Many people may not have understood that artists came here to the winter cycle on the understanding that these library resources were here. But what if they hadn't been? What kind of artist residency would that have been? The library enabled a lot of work by being here, but also encouraged people to come here as well. I heard that from many artists who came here year after year."*<sup>48</sup>

Over the years, the library evolved into a highly specialized resource, serving the academic and artistic needs of The Banff Centre community. In many ways, the Centre's library was developed in order to serve as a bank of ideas that could be played with, compared, contemplated, critiqued, put in front of people to encourage dialogue, or to consider in a studio or in a variety of contexts. It is well recognized that an effective library service will add quality to programme activities — not only in terms of scholarly and academic support. However, the library at the Centre also served as an 'enabler', providing materials within a context that informed artists' work, but it also enriched their experiences and took them into areas they may not have previously explored. The library played a subtle, yet highly significant role in supporting these activities.

## NOTES

<sup>1</sup> Canadian Theatre Encyclopaedia. [Available Online] <http://www.canadiantheatre.com/dict.pl?term=Banff%20Centre%20for%20the%20Arts>

<sup>2</sup> Donald Cameron, *The Impossible Dream* (Edmonton: Self Published, 1977).

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Library Association of Alberta, *History of the Library Association of Alberta*, [http://www.laa.ab.ca/about\\_laa/history/history.cfm](http://www.laa.ab.ca/about_laa/history/history.cfm). Accessed 15 June 2006.

<sup>8</sup> Donald Cameron, *The Impossible Dream* (Edmonton: Self Published, 1977).

<sup>9</sup> Banff, Alberta, The Banff Centre, Paul D. Fleck Library and Archives, Banff School of Fine Arts Calendars 1950–1959.



<sup>10</sup> Banff, Alberta, The Banff Centre, Paul D. Fleck Library and Archives, Banff School of Fine Arts Calendars 1960–1969.

<sup>11</sup> R. Foley, interview by the author, Banff, Alberta on August 3, 2005.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

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<sup>25</sup> Ibid.

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<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Murray Ginsberg, *They Loved to Play: Memories of the Golden Age in Canadian Music* (Toronto: Eastendbooks, 1998).

<sup>38</sup> R. Foley, interview by the author, Banff, Alberta on August 3, 2005.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

<sup>43</sup> Scott Watson, *Hand of the Spirit* [1992] Documents of the Seventies from the Morris/Trasov Archive 1997, 2005, Centre for Contemporary Canadian Art. <http://www.ccca.ca/c/writing/w/watson/wat003t.html>. Accessed 15 June 2006.

<sup>44</sup> R. Foley, interview by the author, Banff, Alberta on August 3, 2005.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

**James Rout. *A Library for Artists: The Early Years of The Banff Centre Library*, 2006.**

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# THE WHYTE MUSEUM OF THE CANADIAN ROCKIES

Bob Foley

*"Clouds joined with the sky to color the lakes and mountains in hues of blues and white and make of this a painter's day in a painter's country. And the people came by the hundreds to see their works. Some were the families that had painted the scene, recorded the years or written other pages of Banff's history and for them what the Wa-Che-Yo-Cha-Pa Foundation has created is a hearth. For the rest of Canada and for those that come in search of knowledge and understanding of one of her most beautiful corners ... the foundation has created the Archives of the Canadian Rockies and Canada is its debtor."*

(The Calgary Herald)

The Archives of the Canadian Rockies opened on June 16, 1968. Attending the opening ceremony were two elderly men. At 77 the younger of the two was Charlie Beil. Charlie was a cowboy and a sculptor born in Germany who came to Banff to begin his sculpture studio in 1934. The older man was Jimmy Simpson who was born in England. Jimmy had come to Banff in 1894 and now at 91 was an internationally known mountain guide and an amateur painter. After the congratulatory speeches, Jimmy Simpson leaned forward and cut the rawhide strip which served as a ceremonial ribbon. It was a quiet yet appropriate culmination of the life's work of its founders Peter and Catharine Whyte. The opening was rooted in the sense of place and the people of the Canadian

Rockies who had come from many different places and had made Banff their home.

The Archives of the Canadian Rockies was not in the strictest sense an art library. The Archives contained books, paintings, photographs, diaries, artifacts and papers inspired by the rugged landscape of the Banff area. These materials document how the landscape became widely known through the interpretation of a wide range of artists who have worked in the Rockies over the past century and a half, including artists such as Walter Phillips, Belmore Browne, J.E.H. MacDonald, Lawren Harris, A.J. Casson, and Carl Rungius. The Whyte Museum of the Canadian Rockies was, and remains, an artists' project that firmly links the artistic and cultural life of Canada to the spectacular landscapes of the Canadian Rockies.

Catharine and Peter Whyte used their private resources to create a unique institution that contained an art gallery, a library, an archive, a permanent art collection and a collection of heritage homes. Their project was funded using an American-style model of private philanthropy made all the more unusual because the museum was created within Banff National Park.<sup>2</sup>

Its park setting is at once sublime and perfect. Chief Walking Buffalo George Maclean of the Stony Indian Band, an old friend of Peter Whyte's family, was apprised of the early plans

Left: Peter and Catharine Whyte. Courtesy of The Whyte Museum of the Canadian Rockies. Right: Catharine Whyte, Adeline Link, J.E.H. MacDonald and Peter Whyte at Lake O'Hara, 1930. Courtesy of The Whyte Museum of the Canadian Rockies.



for the Museum. He was asked for an appropriate name for the foundation that would guide the construction of the project and its operation. He suggested Wa-Che-Yo-Cha-Pa, which loosely translated means “whatever you say or do, it’s perfect.”<sup>3</sup>

Today the Whyte Museum is set like a jewel in the shadow of mountains beside the Bow River in Banff. Thousands of visitors come each year to view and interpret the mountain landscape and acquaint themselves with a large succession of artists who have committed their awe to paintings, photographs and poetry.

There are many narratives underlying the history and the founding of the Whyte Museum. It is a love story between Peter and Catharine Whyte. It is a story of lifelong duty by Catharine who was born to privilege and responsibility. It is a story of the contrasting societies of Boston and the Canadian west. It documents an art history of Canada and the establishment of the rugged Canadian landscape as the expression of a young nation. It is the chronicle of a small community’s desire for a library. It documents the social and professional intersection of the leading artists of the day passing through Banff. It is a story set against stunning scenery. Finally it is a narrative of the victorious inauguration of a new cultural institution created without the assistance of the few cultural institutional support mechanisms available at the time. All of these elements combine to provide insight into the rich and complex history of the Whyte Museum.

The beginning of the Archives of the Canadian Rockies, or as it is now known, the Whyte Museum of the Canadian Rockies, happened long before and at some distance. There is no precise date, but it began with the meeting of two individuals, Edward S. Morse and Russell Robb, in Dubuque, Iowa.<sup>4</sup> Morse was engaged for a public speaking event and Russell Robb, an orphan, came to hear the talk. Morse was impressed by his conversation with the young Russell Robb. He suggested to Robb’s guardians that he would like to assist Russell to resume his education that had been halted after the death of his parents. The guardians agreed and young Russell was off to Detroit and later Boston to complete his education.

Edward S. Morse, an eminent scientist living in Salem, Massachusetts at the time, was an authority on a broad range of topics. He was a marine biologist by training and also had interests in archeology, astronomy, Asian cultures and museums. Morse had studied with Louis Agassiz at Harvard, leaving three years later as part of a protest against Agassiz’s rejection of Darwin’s theories of evolution and natural selection. By the time Russell Robb met Edward Morse, Morse had helped to found the Peabody Academy of the Sciences

in Salem in 1867, had advised on the organization of the Japanese Imperial Museum in Tokyo and had returned to direct the Peabody Academy of the Sciences full time in 1880.<sup>5</sup>

Robb had a natural grasp of organizational and technical matters and finished his high school studies in a single year. He then attended the Massachusetts Institute of Technology. Graduating in 1888, he became a partner and treasurer in a new company, Stone & Webster, which was started by his classmates, Charles A. Stone and Edwin S. Webster.<sup>6</sup>

Over the subsequent years the relationship with the Morse Family strengthened. Russell Robb became close to Morse’s daughter Edith and they were married. Edith Morse had been educated at the School of the Museum of Fine Arts in Boston and had started a successful embroidery business. The Decorative Arts Movement was at its peak at the time. Many educated young women started such businesses, employing other young women of lesser means and thereby enabling them to make an independent living.<sup>7</sup>

Russell and Edith settled in Concord, Massachusetts, not far from Edward Morse in Salem, and became part of the high society of the eastern United States. They had a son, Russell Robb Junior, and a daughter, Catharine.

Catharine was born into a comfortable life in Concord, close to Boston with its social and cultural amenities. Summers were spent sailing in Maine; winters were spent closer to home in Concord and Salem. There were frequent trips to Boston and Cambridge to shop and explore the museums. On many of these trips she was accompanied by her grandfather, Edward Morse, who would have been an extraordinary companion given his passion for museums and art.

Catharine inherited a remarkable trait from her grandfather: the ability to record and chronicle her life in the smallest detail. She kept a diary as a young girl, filled with observations about her life. Into adulthood, she continued to keep diaries and maintained extensive correspondence chronicling her life and her interests.<sup>8</sup> Her writings reveal a voracious and aggressive reader at a young age, frustrated by her mother’s direction to do things other than read.

*“Everybody has trouble. Some have big ones and others small. I don’t have very many, but I have them. One is that Mother thinks she is a great reader and she isn’t. She likes to read and be read to, but she doesn’t read in bed, or read if she has been sewing. She can always stop in the exciting places. But I read when I get a chance — eating breakfast, doing my hair, in bed when she can’t see my light, before going to school. In the evening anytime but she just doesn’t*

*understand. When I have to read for an hour after lunch she says I have to go outdoors. ... Daddy is the only one that understands. It will be different at boarding school.*"<sup>9</sup>

Her diaries and her letters reveal a motivated correspondent, but one that had not quite found her direction or purpose. She was surrounded by many whose destiny was known from birth — the sons and daughters of the economic and cultural leaders of New England.

The family summered at Seal Harbor, Maine, a protective enclave of some of America's wealthiest families. The son of one of those families was John D. Rockefeller III, who was very close to Catharine; her diaries reveal more than a casual interaction with the Rockefellers over many years.<sup>10</sup>

The Rockefeller patriarch was famous in the early part of the century as a philanthropist, with newspapers chronicling the efforts of Rockefeller and Andrew Carnegie to give away their fortunes to good works. Some newspapers portrayed it as a competition. While the documentary record is not explicit on this matter, being surrounded by such wealth and philanthropic ideology deeply affected Catharine and foreshadowed her efforts later in life.

Catharine, at a very early age, was restless. She understood that she had responsibilities that came with her station in life. She anguished about what role she would take some day to live up to the expectations of her family and her peers. In her teens she wrote in her diary:

*"I go back to school Tuesday. I'm rather glad for I have got to thinking too much lately on awful questions. The great question is what to do with my life and what one ought to do, whether to just try and be happy or to make others happy. I think the latter way would do both. But how does one begin? I really would like to be useful. Jean (her Nanny) started it all by saying that she didn't want me to do my own work but to do something big for charity or something and now I am truly in a quandary."*<sup>11</sup>

When she entered the Museum School of Fine Arts in 1927 it was not with the confident purpose of becoming an artist. Despite the high proportion of women at the school, few would become artists. It was a matter of the times that non-career education was popular among young women within Catharine's social circle. The lack of patronage and the lack of a marketplace for the work of women artists prevented most women without other means from developing a career as an artist.<sup>12</sup>

Another student at the Museum school soon caught Catharine's attention. He was a ski jumper, mountain guide and traveler. He was someone who was very different in his

outlook and experience from Catharine. He was Peter Whyte from Banff, Alberta.

Peter Whyte was the son of a section man on the Canadian Pacific Railway who later became a dry goods merchant. Peter was tutored by the artist Belmore Browne, a resident in Banff. J.E.H. MacDonald, a member of the Group of Seven who visited Banff regularly and had met Peter as a guide on numerous sketching and painting excursions, also offered advice and support.

The Banff area had always attracted a great number of artists. The Canadian Pacific Railway ran directly through Banff National Park and operated a string of hotels including the Banff Springs Hotel. In order to publicize the railway and its related tourist ventures, artists were given free passage to paint the landscape. The images, later used by the CPR for advertising and promoting their properties, became heavily associated with Canada internationally. Artists unrelated to the CPR initiatives were attracted as well; a great number traveled west for sketching and painting excursions. Some settled in the Banff area on a seasonal and in some cases a permanent basis, such as Browne and Rungius.<sup>13</sup>

The idea of a young man raised in the Rockies becoming an artist was not an odd notion despite the size of the small town and its limited prospects. After advice from a number of his mentors, Peter Whyte set off for the School of the Museum of Fine Arts in Boston.

For Catharine there was an attraction to Peter, but she had her reservations. Coming from Western Canada, Peter seemed a little rough around the edges. Many of her friends commented that his attention to grooming was imperfect, and he seemed boastful because he undertook everyday activities in the Rockies that seemed more adventurous when described to fellow students in Boston. Catharine came around quickly.

*"I've been discovering so much about people. Pete especially ... I'm beginning to find Pete a real person and a wonderful friend. When you ask him anything he doesn't hum and haw and be overmodest ... he just states the facts if he has to and makes no bones about it."*<sup>14</sup>

Over the next few years, Peter and Catharine maintained a secret courtship, eventually letting their friends in on the secret. They were married in her parents' yard. Her mother recorded the event by making an understated entry into her diary:

*June 30, 1930 — "Catharine's wedding day. She was married under the apple tree. 300 guests. A lovely day in every way."*

Peter and Catharine elected to make their way to Banff to live. They built a house and studio on the banks of the Bow River, the present site of the Museum. Life for the next decade or so revolved around local ventures such as lodge and ski hill development, their painting and extensive travels. During this period, their home became a magnet for artists working in the area, distinguished guests staying at the Banff Springs Hotel, and musicians such as the distinguished Adaskin family. Her letters and diaries are peppered with names of the key artists, politicians and dignitaries of the period. She commented in one of her letters to her mother that she and Peter had entertained over 300 guests in one summer.<sup>15</sup> In many cases, they organized ski excursions and hosted sketching hikes.

Throughout this period they were also hard at work in the town, financing many houses, businesses and projects that would not have happened any other way, including key donations for public buildings in Banff and on the Morley Indian Reserve.<sup>16</sup>

The idea for the Whyte Museum could have originated as a gallery, an archive, or a community centre. As it happened, it began in spirit as a library.

When Catharine Robb came to Banff to build a future together with Peter Whyte, she brought with her an unusual sense of purpose and destiny. Catharine had grown up in a place very different from the Canadian west. Catharine understood from a very early age that she had responsibilities that came with her privileged life. She was born into a world that was richly intellectual and financially advantaged. Catharine's world contained good books, fine museums, art galleries and a belief that these institutions were essential for a productive and progressive society. Banff, despite its worldwide profile, was a small town of several hundred people in the new west and had none of these amenities.

Her grandfather, Edward S. Morse, was part of a movement of educated people in the United States who were evangelical in promoting museums, libraries and galleries. He lectured extensively on the need to create more museums in local towns. In his view, the success of the free library movement illustrated that institutions such as museums had as much to offer small communities as small libraries. At the time of his crusade, Free Public Libraries had been legislated in Massachusetts. In his article in *Atlantic Monthly* called, "If Public Libraries, Why Not Public Museums," he set forth the case for establishing museums in smaller communities to foster disciplined observation and thinking. "The public museum fosters the art of collecting; and of all habits to encourage, in the young and old alike, the habit of collecting is one of the best.

... It induces habits of neatness, order and skill ..."<sup>17</sup> With Catharine's background it is not hard to imagine why she was so committed to providing needed public cultural resources in a town rich with natural beauty but little else.

During the war years Peter and Catharine began to discuss ideas for a project to which they could devote their considerable resources to benefit the people of Banff. It seemed natural that they would consider some form of cultural building to reflect their interests.

Since the model of private philanthropy that Catharine was familiar with was not prevalent in Canada, the Whytes explored the best approach to achieve their goals. They struggled with two issues — what to build and how best to structure their resources to accomplish it.

Their letters and papers record many ideas — one model they examined was that of the cultural centres being proposed by Lawren Harris as a means of cultural reconstruction after the war.<sup>18</sup>

During the war, Catharine wrote to Peter about the Harris proposal:

*"Have you read the article by Lawren Harris in Canadian Art? It's what Harry Adaskin was talking about and in my letter to Murray (Adaskin) I mentioned the same thing, having centers with a library, art gallery, concert hall combined. I'm all for the plan, aren't you? If people have good thoughts like that, Canada will be a great country."*<sup>19</sup>

Another model was the London Public Library and Art Museum that had been built as the result of an "unusual bequest."<sup>20</sup> Around this time, in 1947, artists George and Kay Pepper introduced Peter and Catharine to Clair Bice, from London, Ontario. Bice was the curator of a new gallery, part of the newly constructed London Public Library and Art Gallery. This combined institution had a mandate to originate and tour shows. Peter's work was shown the next year in London and Windsor, in a show curated by Clair Bice. The multi-use model gained significant attention at the time and surely did not escape the notice of the Whytes.

Plans moved ahead and, in 1948, the Whytes instructed their lawyer, Sydney Vallance, to revise their wills to set up a trust that would ensure the completion of their building project. He drew up a paper called, "Our Project for a Library, Art Gallery and Museum on Lots 10, 11 and 12 Block A." This was the basic plan that they carried forward over the next decade and a half.

By the 1940s museums and galleries had not yet become part of the social fabric of Canada in the same way as in the United States. Tax laws, dispersed population centres and

different cultural expectations meant that the few museums and galleries that existed were in larger population centres. There was not an established track record of private philanthropy. Exceptions like the Massey family did exist, but there was nothing on the scale witnessed in the United States. Furthermore there was little public policy supporting arts and culture to fill the gap. American foundations, such as the Rockefeller Foundation and the Carnegie Corporation, were much more active and better known in Canada than Canadian foundations.<sup>21</sup>

The Whytes continued to explore the best approach to achieve their goals. Catharine's brother, Russell Robb Jr., gave substantive advice on the restructuring of their resources to achieve some of the goals they were discussing. Russell had had experience as a fundraiser and was a major contributor to the Science Museum in Boston.

There had long been a need for a library in Banff. Every summer, many young people came to Banff to work in the tourism industry. They were joined by significant numbers of tourists, many of whom spent a significant part of their summer in the area.

In 1901 Andrew Carnegie set up a program to fund public library buildings by donating building and outfitting costs to any municipality that would provide land and a guaranteed amount of tax funding to continue to operate the library. In all, 2,509 library buildings were constructed worldwide, 125 of those in Canada, only three in Alberta. The program was completed in 1917. Lack of municipal status would have disqualified Banff even if an application had been made.<sup>22</sup>

In the first half of the century, Canadian adult education advocacy groups lobbied local and provincial governments for legislation and grants to establish free library services. In the first decades of the twentieth century, one such charge was led by the United Farm Women of Alberta. Its aims were "to assist our members to educate themselves to be the best possible citizens of the community, the nation, and the world ... ." Its central board promoted the use of library facilities. They encouraged the development of permanent libraries by offering books at a nominal charge. They also encouraged the use of the University of Alberta's Travelling Book Service. Perhaps because of the nature of the group, there was no library activity attributed to the UFWA in Banff.<sup>23</sup>

After World War II, the Alberta Women's Institutes had a similar agenda, distributing over 6,000 books to AWI branches throughout the province. In addition, the AWI lobbied the Government of Alberta for appropriate legislation and lobbied within communities for the local support that would take full advantage of the legislation once passed. The

Government responded with a *Library Act* in 1956, setting out a structure for regional libraries throughout the province. There is no record that identifies any AWI library activity in Banff.<sup>24</sup>

Although the need for a library in Banff was remarkable, it had managed to escape many of the major influences that had established libraries across Canada and in Alberta. In 1949 a community effort led by the Lady Jaycees began a public library housed at first in the basement of Dr. Robinson's clinic. However, the Carnegie library grant concept did not escape Catharine's notice. In 1959 she contacted Eric Harvie<sup>25</sup> on his appointment to the Canada Council to describe her ideas for possible Council projects.

Eric Harvie, founder of the Glenbow-Alberta Institute, was from Calgary. A friend of the Whytes, he had been involved in Banff in a number of ways, notably to assist Norman Luxton develop his museum in Banff. In the late fifties he became a charter member of the Canada Council for the Arts. Catharine wrote:

*"... You asked us for any ideas we might have in regard to the work of the Canada Council and we have thought about it quite a bit since your nice visit this week ...*

*... It seems to me in the past the thing that has been the greatest benefit to the most people in the United States (and I believe the same to a smaller extent in Canada) were the grants made for libraries by Carnegie ...*

*... there has to be a keen and enthusiastic local group who need the building before it is worthwhile helping them get it, and it would seem that any community should be able to raise half the funds themselves before expecting the other half from a trust ... ."*<sup>26</sup>

Catharine echoed Andrew Carnegie's words:

*"In bestowing charity, the main consideration should be to help those who will help themselves; to provide part of the means by which those who desire to improve may do so; to give to those who desire to do so ... What is the best gift which can be given to a community? Is that a free library occupies the first place, provided the community will accept and maintain it as a public institution, as much a part of the city property as its public schools ..."*<sup>27</sup>

Towards the end of the 1950s, Peter and Catharine decided to move forward on their ideas by creating a foundation rather than the trust. This would permit them to become personally involved in the development of the projects supported by the foundation and allow them to advance their ideas more directly. Catharine's brother and mother had passed away, leaving her with substantial resources from a trust set up by her

father. Peter had also inherited a great number of properties from his father. This left Peter and Catharine with a wider choice of resources and the option to begin their work sooner rather than later.

An early draft of the foundation documents stated the foundation's purpose as:

*"to promote charitable purposes exclusively, to assist in the education, moral, religious and physical development of the people of Banff — to encourage arts and culture in Banff and its vicinity and to relieve poverty by making grants to charitable organizations engaged in such works ... ."*

A later draft:

*"to assist in the educational, moral, religious and physical development of the people of Banff, whether resident or visitors either directly or through grants to charitable organizations engaged in such work ... ."*

The final draft was quite differently focused:

*"To encourage the development of the arts and culture in Banff and its vicinity either directly or through grants to charitable organizations engaged in such work; to acquire by gift, lease or purchase or otherwise buildings and appurtenances to be used as a library and/or art galleries and/or institutions for the development of the arts and culture as aforesaid ... ."*

This final statement of purpose is less focused on the development of the religious and moral potential of the community to focus more directly on the cultural and museum-based project at hand. It was a narrowing of purpose from the Carnegie philosophy of charity to a more singular purpose.

It also followed that Peter and Catharine decided to advance their ideas in their lifetime rather than continue to use the instrument of a trust to build their project after their deaths. Carnegie would have approved. He believed strongly that direction of one's charity during one's lifetime was less laden with risk than trusting others to advance the work after your death.<sup>28</sup>

By 1961 the original library in the basement clinic had grown both in popularity and its need for space. Peter and Catharine proposed that one of the houses on their property might serve as a new public library. The offer was accepted. Their foundation picked up the operating expenses as well as hiring the first full-time librarian. Up to this point the development of a public library service in Banff had been a volunteer effort for almost twelve years.

One of the ideas that had persistently been a part of the plans Peter and Catharine had made was the inclusion of a library

in whatever institution they would eventually build. From time to time, there was more prominence on the aspects of an art gallery, sometimes more emphasis on a natural history museum, but the library idea endured.

When actual building plans began to be drawn up in the early sixties the intent was to turn a significant portion of the building over to the purposes of a public library. The efforts of the dedicated volunteers and Catharine's personal nature aligned perfectly. The idea of a permanent home for the library moved ever closer to reality.

The planning and construction took a long time. Government approvals and the intricacies of working with officials at some distance were challenging. Catharine seemed well prepared to take on the government decision-making processes, but the unusual funding and unusual combination of facilities may have slowed processes down with distant decision makers. In a letter to Sydney Vallance, she reported on the progress of the latest plans sent to Ottawa and confided that they intentionally made some errors in the proposal "to give some of the men on Ottawa a chance to pick out things to change." And she added "... it served its purpose."<sup>29</sup> In another letter, she pleaded with her friend, the Honourable Paul Martin Sr., to serve as a personal reference to convince officials that they were sincere in their efforts to complete this "Centennial Project."<sup>30</sup>

The Archives opened in 1968.<sup>31</sup> Peter did not live to see its completion. The final plans had a library with gallery space above the bookshelves, several smaller galleries, art storage, archive storage and processing space. It was an uncommon project from the beginning. It was a privately funded public library; it was a gallery and museum; and it was not in a town, but a National Park.

All of the elements that had touched their lives came together in this one grand gesture driven by Peter and Catharine's "limitless faith in the importance of civilization in the midst of this overwhelming wilderness."<sup>32</sup>

Many years later, today's museum no longer includes the public library, which has moved close by into its own building. The museum contains significant collections of papers by artists, writers and pioneers, as well as several specialized collections of books, including the library of the Alpine Club of Canada. The permanent art collection now contains over 4,000 items. The museum, through its gallery, continues an active exhibition program for both historical and contemporary work. It also has an active outreach and touring program. The archives has grown substantially since opening, and supports many research, publishing and interpretive activities of the museum as well as those of visiting historians and writers.

The land that houses the museum also houses many historical homes and buildings, moved there to preserve the human and architectural history of Banff.

## AFTERWORD

A special thank you goes to E.J. Hart and the staff of the Whyte Museum, especially Don Bourdon, Lena Goon, Elizabeth Cameron and Carol Black for their encouragement and clues.

Jon Whyte, a poet and the nephew of Catharine and Peter once wrote, “when you write about your neighbourhood, you must choose it carefully.”

It is hard to imagine choosing any other neighbourhood if one grew up next door to Catharine and Peter. Jon in his short lifetime organized, explored and wrote about much of the material that is cited above. It frequently falls to artists and poets to blaze the trail and point the way for the rest of us.

Thank you, Jon

Bob Foley

Nanaimo, February 2006

## NOTES

<sup>1</sup> Liddell, Ken. “Ken Lidell’s Column,” *Calgary Herald*, June 20, 1968, p. 5.

<sup>2</sup> Until 1990, Banff was not incorporated as a town because of its placement in Banff National Park. Although the settlement was founded on the Siding 29 of the Canadian Pacific Railway and had many amenities, its industry was primarily the railway and the related tourism. This meant that some “normal” civic services were not developed within the Banff townsite. The Government of Canada controlled all activities, and being some distance away, over the years there was a continual sense of disconnection with the bureaucrats in Ottawa. The Park Superintendent ran the town as well as the park, based on departmental policy with very limited input from any elected officials. Banff presented further challenges in that there were few full time residents and the population swelled in the summer with seasonal staff and visitors from around the world.

<sup>3</sup> Robb Whyte, Catharine. Speaking notes for Back to Banff Days, June 18, 1978. M36/1094 Whyte Museum of the Canadian Rockies. The Foundation name was later changed to the Peter Whyte Foundation after Peter’s death, and later changed again to the Peter and Catharine Whyte Foundation after the death of Catharine Whyte.

<sup>4</sup> Mayberry, Kim. *Romance in the Rockies: The Life and Adventures of Catharine and Peter Whyte*. (Canmore: Altitude Publishing 2003), p. 18.

<sup>5</sup> The second half of the nineteenth century was rich with museum creation intended to provide evidence of scientific advancement. Daniel Fox in his book, *Engines of Culture: Philosophy and Art Museums* (Madison: University of Wisconsin, 1963), likens public

museums to churches: “Museum philanthropy ... shares with religious charity a desire to promote and disseminate knowledge of certain eternal verities.”, p. 29.

Morse studied with Louis Agassiz, perhaps the greatest zoologist in America at Harvard from 1859–1862. Agassiz, during that time, founded the Museum of Comparative Zoology in 1860. Morse initiated the Essex Institute in 1867 (later the Peabody Academy of the Sciences, still later the Peabody Essex Museum), and another disaffected Agassiz follower, Albert S. Bickmore, started the American Museum of Natural History in 1869. See Frederick W. Coburn “Edward Sylvester Morse”, *Dictionary of American Biography*, Dumas Malone ed. Vol. 13, American Council of Learned Societies (New York: Charles Scribner’s Sons 1934), p. 242–43 and Archie F. Key, *Beyond Four Walls, the Origins and Development of Canadian Museums* (Toronto: McClelland and Stewart Limited 1973), p. 66.

<sup>6</sup> Stone and Webster later became known as the Company that built America. The young engineers had started their company at the perfect time to coincide with the development of the electrical grids and electric transportation systems throughout the United States. The original four partners became financially comfortable and Russell Robb was not an exception. By 1929 Stone & Webster was a 100 million dollar corporation. See “Business and Finance — Stone & Webster”, *Time*, July 8, 1929, p. 49.

<sup>7</sup> See McCarthy, Kathleen D. *Women’s Culture: American Philanthropy and Art, 1830–1930* (Chicago: University of Chicago Press, 1991). McCarthy traces the growth of the Decorative Arts Movement and the role of its main proponent Candace Wheeler. Such decorative arts “businesses” and societies were one of the main expressions of philanthropy and social commitment by educated women during the late nineteenth and early twentieth centuries. It was the manner in which many middle and upper-class women shaped their public roles in America.

<sup>8</sup> It is a remarkable body of material that forms a significant collection (almost 65 metres) now housed in the Whyte Museum. Recently, much of this material has been released to the public through its archives. A selection of the letters and journals was reproduced by the Whyte Museum in 1980 into a commemorative portfolio and book edited by Catharine Whyte’s nephew, Jon Whyte.

<sup>9</sup> Whyte, Peter and Robb Whyte, Catharine. *Pete ‘n’ Catharine Their Story*, ed. Jon Whyte (Banff: Whyte Foundation, 1980), p. 7.

<sup>10</sup> Catharine’s writing of the period details the social protocol of being a young woman of her class. Her writing reveals many candid expressions of affection for the younger Rockefeller and also frustration that he paid her little attention at social gatherings and dances despite a mutual attraction noticed and apparently encouraged by their respective families. A Rockefeller biographer, Peter Collier, notes that John III was very clear about disliking these social events, attending them only because his mother insisted. Despite this, Catharine and John III were friends into adulthood. See Collier, Peter. *The Rockefellers: an American Dynasty* (Toronto: Holt, Rinehart and Winston of Canada, 1976), pp. 191–192.

<sup>11</sup> Whyte, Peter and Robb Whyte, Catharine. *Pete ‘n’ Catharine Their Story*, ed. Jon Whyte (Banff: Whyte Foundation, 1980), pp. 18–19.

<sup>12</sup> Later in Banff, Catharine would continue to view herself as a supporter of Peter’s work and did not pursue commissions nor sales



of her own works. Her work stands strongly alongside Peter's. She continued to sketch and paint most of her life, although her interest diminished after Peter's death in 1966, when she began to apply herself towards the completion of the museum building, and many other community projects and boards. See Cavell, Edward and Whyte, Jon ed. *Mountain Glory: The Art of Peter and Catharine Whyte* (Banff: Whyte Museum of the Canadian Rockies, 1988), pp. 22–29.

<sup>13</sup> See Christensen, Lisa. *A Hiker's Guide to Art of the Canadian Rockies* (Calgary: Glenbow Museum, 1996) and Hart, E.J. *Selling of Canada: The CPR and the Beginnings of Canadian Tourism* (Canmore: Altitude Publishing Limited, 1983) for discussions on artists working in and around Banff.

<sup>14</sup> Whyte, Peter and Robb Whyte, Catharine. *Pete 'n' Catharine Their Story*, ed. Jon Whyte (Banff: Whyte Foundation, 1980), pp. 42–44.

<sup>15</sup> Catharine notes one occasion when the Honourable Paul Martin Sr., then the Health Minister, dropped by late one night to see Peter's paintings without any prior notice. It took some time for them to understand who and what he was. They parted friends and she later petitioned him to assist with their building plans. See Whyte, Peter and Robb Whyte, Catharine. *Pete 'n' Catharine Their Story*, ed. Jon Whyte (Banff: Whyte Foundation, 1980), pp. 188–91.

<sup>16</sup> Now as many beneficiaries of Peter and Catharine's assistance are passing on, many of these properties and cultural artifacts are finding their way to the Whyte Museum as bequests and donations, completing the cycle of goodwill initiated by the couple.

<sup>17</sup> Morse, Edward S. "If Public Libraries, Why Not Public Museums?" *Atlantic Monthly*, July 1883, pp. 112–19.

<sup>18</sup> Harris, Lawren "Reconstruction Through the Arts", *Canadian Art*, June/July 1944, pp. 185–86, 224. Also see Key, Archie F. *Beyond Four Walls, The Origins and Development of Canadian Museums* (Toronto: McClelland and Stewart Limited, 1973), p. 171.

<sup>19</sup> Whyte, Peter and Robb Whyte, Catharine. *Pete 'n' Catharine Their Story*, ed. Jon Whyte (Banff: Whyte Foundation 1980), p. 108 — Letter from Catharine to Peter July 10, 1944. Murray was also a member of the Adaskin family that performed at the Banff Springs Hotel in the summer and maintained a leadership role in Canadian Music as composers, educators, conductors and performers.

<sup>20</sup> Key, Archie F. *Beyond Four Walls, The Origins and Development of Canadian Museums* (Toronto: McClelland and Stewart Limited, 1973), p. 147–48.

<sup>21</sup> Writers and artists began to be concerned by the philanthropic imperialism and began to express their concern. This coincided with lobbying efforts to establish support for Canadian creators which culminated in the Massey Commission and later the development of the Canada Council for the Arts. See Tippett, Maria. *Making Culture: English–Canadian Institutions and the Arts before the Massey Commission* (Toronto: University of Toronto Press, 1990) and Key, Archie F. *Beyond Four Walls, The Origins and Development of Canadian Museums* (Toronto: McClelland and Stewart Limited, 1973) for an extensive analysis and chronology of the funding of museums and galleries.

Endowments for museums and galleries accounted for very little in Canada. Archie Key noted that a 1952 report on Canadian Museums reported that endowments accounted for 2.4% of gross expenditures, or \$45,480 (p. 174).

<sup>22</sup> Margaret Beckman, John Black and Stephen Langmead. *The Best Gift: A Record of the Carnegie Libraries in Ontario* (Toronto: Dundurn Press, 1984).

<sup>23</sup> Wilson, L.J. "Educational Role of the United Farm Women of Alberta," *Alberta History*, Spring, 1977 Vol. 25, no. 2 pp. 28–36.

<sup>24</sup> Cole, Catherine C. and Larmour, Judy. *Many and Remarkable: The Story of Alberta Women's Institutes* (Edmonton: Alberta Women's Institutes, 1997).

<sup>25</sup> Eric Harvie was also a successful lawyer and a collector. His collection later became a gift to the Province of Alberta, and the institution he founded to take care of the collections is now known as the Glenbow Museum. Harvie and Catharine Whyte exchanged correspondence on a regular basis, and it is interesting to note that he structured his gift to Alberta in an unusual manner. The donation was framed by an act of the Province of Alberta, which stipulated that the cash portion of the donation would be matched by the government dollar for dollar for an endowment fund. Under the act, the government would be obligated to provide a further annual contribution plus an amount for operating expenses. See Archie Key, p. 288.

<sup>26</sup> Robb Whyte, Catharine. Letter to Eric Harvie January 24, 1959 M36/306 Whyte Museum of the Canadian Rockies.

<sup>27</sup> Carnegie, Andrew. *The Andrew Carnegie Reader*. Joseph Frazier Wall ed. (Pittsburgh: University of Pittsburgh Press, 1992), pp. 139, 145.

<sup>28</sup> Carnegie, Andrew. *The Andrew Carnegie Reader*. Joseph Frazier Wall ed. (Pittsburgh: University of Pittsburgh Press, 1992), p. 134.

<sup>29</sup> Robb Whyte, Catharine. Letter to Sydney Vallance February 23, 1967, Whyte Museum of the Canadian Rockies.

<sup>30</sup> Robb Whyte, Catharine. Letter to the Honourable Paul Martin, Secretary of State for External Affairs February 2, 1967, Whyte Museum of the Canadian Rockies.

<sup>31</sup> The Museum opened as the Archives of the Canadian Rockies in a multi-faceted institution. While the archive was ever present in the plans over the years the emphasis changed from time to time. As the planning progressed, Maryalice Stewart, a young professionally trained archivist, was hired. Maryalice was descended from several of the founding families of the Banff area and was invaluable at attracting materials from beyond the Whyte family influence. Other major contributions to the project were her professional skills that provided better discipline in the development of the collection and her development of collection descriptions. She is credited by many for convincing Catharine and the Foundation to name the building the Archives of the Canadian Rockies. See Bourdon, Don. "Maryalice Harvey Stewart 1923–2001 Archives Pioneer". *Archives Society of Alberta Newsletter*, Fall 2001, p. 1.

<sup>32</sup> Cavell, Edward and Whyte, Jon ed. *Mountain Glory: The Art of Peter and Catharine Whyte* (Banff: Whyte Museum of the Canadian Rockies, 1988).

**Bob Foley. *The Whyte Museum of the Canadian Rockies*, 2006.**

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# THE ALBERTA COLLEGE OF ART + DESIGN:

## Luke Lindoe Library

Christine E. Sammon

*"A man paints with his brains  
and not with his hands."*

Michelangelo Buonarroti, 1475–1564

Art studies began at the Southern Alberta Institute of Technology (SAIT) in 1927, and those who understood — as Michelangelo once did — that an artist is not just a craftsman, caused an art book collection to slowly grow up around what was then a small department.

As the Art Department at SAIT grew, so did this vital collection. The first time it was mentioned in print was in the 1958 prospectus, when the Art Department moved into a new wing of a new building on campus. At that point the Art Library seemed to be separate from the Institute Library, and it was noted that Rolf E. Ungstad, an Assistant Instructor, was 'the Librarian'. This document reveals that, as early as 1958, SAIT was aware of the importance of critical analysis to the study of art.

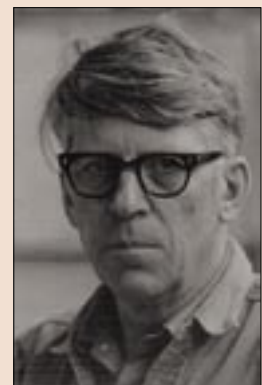
When the Art Department grew large enough to move to its own building on the SAIT campus in 1973, a more formal 'Library', a branch of the SAIT Library, was established. With this move came a name change for the Art Department, now to be known as The Alberta College of Art.

The Library housed in the Alberta College of Art's new building still remained under the control of the art instructors of the College. During this time the 'Librarian' was the

instructor, artist and former student, George Wood. However, very soon after this move, the SAIT Library administration recognized the need for professional library management and improved service to a large and growing Art Department. Adele Klimek, a library technician, was the first professional staff member hired.

Klimek implemented core library services, established circulation procedures, built a serial collection and a 35 mm slide collection, and began serious examination of acquisitions. As well, she began to explore classification systems for slides. By the late 1970s, the staff had grown to four full-time people, two working with the print collection and two with the Slide Collection, as well as student shelvees.

The first Librarian hired for this collection was Michael Parkinson, who took the Departmental Library through its first experimentation with automation. Parkinson was responsible for implementing the Tansey-Simons classification system, which Klimek had selected for cataloguing the Slide Collection. He also made a decision to attempt to provide access to exhibition catalogues via a KWIC KWOC print-out system. Parkinson left his mark as a library educator. He believed firmly in library instruction and began a strong program to provide this to art students. As well, he began liaising informally with faculty to see what their library needs were. As a result of



Luke Lindoe

his liaison work, Parkinson developed his vision: that a College library, rather than a small Departmental library, was needed to meet the needs of Art faculty and students.

Christine Sammon, the Librarian who followed Michael Parkinson, joined SAIT in 1981. She began as the Slide Librarian in the Art College Library. After Parkinson's departure, she accepted the position of Department Head and finally, with the granting of autonomy to the Art College in 1985, she became the Library Director. Shortly after autonomy, in 1988, the Library was named in honour of Luke Lindoe, a student at the College in the 1930s who founded the Ceramics Department and who is considered one of the key architects of the Alberta College of Art and Design. He played a key role defining the diversity of art practice that can be seen today at ACAD.

Sammon took up the daunting task of setting up a fully functioning library after the Alberta College of Art was granted autonomy from SAIT. Over the next sixteen years, she established policies and procedures for a fully functioning library in the areas of circulation, cataloguing and acquisitions. She is responsible for automating library services, moving from card catalogue access through two automation systems for the print collections, and two systems for the Slide Collection. With the advent of library automation, Internet connections were provided in the Library for students, and subscriptions to automated databases were established.

Sammon was also responsible for moving the Library from its 'Reading Room' location to an architecturally designed space in the basement of the College in 1988. Future plans for the Library include moving of the 35 mm Slide Collection into digital format. Future plans for the College include possibly moving further away from its parent institute, SAIT. In conjunction with these plans, there will be the possibility of exploring a state-of-the-art library, properly wired and furnished.

In reality, the formal history of the Library at what is now named the Alberta College of Art + Design (ACAD) dates from 1973 to the present. In that brief time, the challenges have been great and a tremendous amount has been accomplished. Many of the issues are common to other libraries, large or small, at this point in history: lack of support and funding for adequate staff, adequate space and adequate resources. However, for the library at ACAD, the most daunting challenge struck at the very heart of our existence: attempting to deal with the often asked question, "Do working artists really need libraries?"

It has often been said that artists do not use libraries any more than anyone else. However, this perception does not bear up to close scrutiny. Circulation figures for the

ACAD Library speak for themselves. With the circulation of approximately 8,000 items per month from the print and Slide Collections, annual circulation is over 80,000 items, all from a library with a current collection size of only 24,000 volumes and approximately 120,000 slides. This activity is all administered with the same staffing component the library had prior to autonomy from SAIT — four full-time positions (including the Library Director). Only one full-time equivalent (FTE) part-time position has been added and one part-time (PT) student shelver position. These figures are more astounding in that they equal the circulation of our former parent institute, SAIT, which operates with a staff of seventeen, has a collection size of 83,991 and an annual circulation figure of 36,736.

Art making is often still seen as 'learning a craft'. Attending an art school to learn how to paint, draw, or sculpt is considered analogous to attending a technical school to learn a trade. While this may have been true to some extent in centuries past, it is no longer the case in the modern world. William O. Barrett<sup>2</sup>, in his article on art education, notes that when art making was thought to be a purely visual and manual skill, art teaching focused on only this. However, with the widespread advent of Bachelor of Fine Arts (BFA) offerings at art colleges, a quarter to a third of all course work for a BFA degree is now in general education. Barrett cites a study<sup>3</sup> focused on Chief Executive Officers (CEOs) of independent colleges, in which he asked the CEOs to identify what they believed was the most important preparation for art students at college. The CEOs recommended that students study a well-rounded, demanding curriculum, with an emphasis on analysis and critical thinking, as well as solid foundations in math, writing and history. Barrett concluded, "It is not enough to have good eyes, hands, and visual intelligence; one must also have a well trained mind and be knowledgeable about the rapidly changing world in which we live. More than ever professional art colleges want students who can think, speak, write, look, learn, grow, change, adapt, analyze, and critique; they want bright, inquisitive, flexible students."<sup>4</sup>

What is it about art making that leads to intellectual inquiry? In an informal attempt to discover the answer, I sent a questionnaire to four instructors at ACAD who had also been students at the College. The questionnaire asked them how they used libraries as students and how they use them today. The most interesting result of this study was that all reported that they found libraries essential to their creative life.

The conclusions from my questionnaire were similar to the results of Philip Pacey's study<sup>5</sup> of student artists in the library. Pacey found that art libraries were seen as 'reservoirs of images, visual information, example and stimulus'. He also

found that students use libraries in an academic way in connection with art history courses, but that they 'compulsively use browsing to spark off imagination'. In my study, I found that while faculty/former students came to the library to find something in particular, they often discovered that serendipitous browsing of the shelves was more useful to stimulate their creative imagination.

An unpublished study,<sup>6</sup> conducted at the University of Minnesota and reported in Barrett's paper, focused only on studio students. Instructors noted that students not only solicit creative stimulus, but also seek answers to questions related to developing, interpreting, and evaluating their work. Students professed they had used academic libraries for creative stimulus, to find something that helped them to make art, or to acquire some other creative support. The University of Minnesota study also found that studio students used libraries to:

- build on limited knowledge about a topic;
- see more of the work of an artist whose work they had been introduced to in class;
- look at an artist's work in a broader context;
- learn more about an artist;
- occasionally to research art technical production methods;
- browse art periodicals; and
- explore contemporary art.

We at the ACAD Library find all of these uses to be reflected here as well. While we generally do not find art students to be 'library literate', we do find them extremely motivated to succeed and learn. All this has led to increased, not decreased, library use.

Our experience also refutes another popular notion: that computers would supplant libraries. Pablo Picasso (1881–1973) once said, "What good are computers? They can only give you answers."<sup>7</sup> One can only concur when a Google search on "women and art" retrieves 2,700,000 "answers", all in no discernible order.

Heavy use of the Library at ACAD has put incredible pressure on our staff at a time of tremendous flux, during which information formats and sources continue to change. Yet, no matter how information comes to us, we continue to serve as navigators for our patrons, just as we always have been. Our focus has been, and remains, our dedication to preserving and disseminating all types of information, regardless of format. We truly do believe Michelangelo when he says, "A man paints with his brains and not with his hands."

## NOTES

<sup>1</sup> Symonds, John Addington. *The life of Michelangelo Buonarroti*. New York: Modern Library, 1928, p. 305.

<sup>2</sup> Barrett, William O. "Preparing students to enter professional visual arts colleges". *Arts Education Policy Review*, v98. July/August 1997, p. 29.

<sup>3</sup> *Ibid.* p. 30.

<sup>4</sup> *Ibid.*

<sup>5</sup> Pacey, Philip. "How art students use libraries," in *A reader in art librarianship*. New York : Saur, 1985, p. 54.

<sup>6</sup> Barrett, William O. "Preparing students to enter professional visual arts colleges". *Arts Education Policy Review*, v98. July/August 1997, p. 31.

<sup>7</sup> *Brainy Quotes Website*. January 28, 2006 ([http://www.brainyquote.com/quotes/authors/p/pablo\\_picasso.html](http://www.brainyquote.com/quotes/authors/p/pablo_picasso.html)). Accessed 15 June 2006.

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**Christine E. Sammon. *The Alberta College of Art + Design: Luke Lindoe Library, 2002.***

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# THE ARCHITECTURE/FINE ARTS LIBRARY, FORT GARRY CAMPUS, UNIVERSITY OF MANITOBA

Liv Valmestad

Recently described by the Director of Libraries as “a jewel in the University of Manitoba Libraries,” the Architecture/Fine Arts Library is not only the largest art and architecture research library in Manitoba, but the only one of its kind on the Canadian Prairies. It is located at the Fort Garry Campus at the University of Manitoba, the oldest university in western Canada, which celebrated its 125th anniversary in 2005. The Architecture/Fine Arts Library serves all departments within the Faculty of Architecture, and the School of Art, and is also a resource for the University community, Winnipeg architects, designers, artists and other professionals, as well as for the general public.

## BACKGROUND HISTORY

Housed in the J.A. Russell Building, named after the first Dean of Architecture, the Library shares not only a building with the Faculty of Architecture, but also a long history that has influenced its growth and development. The teaching of architecture at the University of Manitoba began in 1913. In 1938 a diploma course in Interior Decoration was established. These two fields were combined to form the School of Architecture in 1948. The School became a Faculty in 1963 and today offers six degrees: Bachelor of Environmental Studies, Master of Architecture, Master of City Planning, Master of Landscape Architecture and, more recently, Master of Interior Design,

the first of its kind in the country. In the Faculty of Architecture there are presently 34 faculty members and 550 students.

The School of Art, the other principal constituency of the Architecture/Fine Arts Library, was established in 1950. One of the two oldest degree-granting art schools in Canada, the School of Art grew out of the tradition of the Winnipeg Art School, which had been founded in 1913. After spending many years in the Law Courts building in downtown Winnipeg, the School of Art moved to the Fort Garry Campus in 1965. At first it was located in what is now the Architecture II building (the present location for Interior and Environmental Design), but in 1990 moved to its present location, the former Geology building. The former Geology building became the FitzGerald building, named after the prominent Winnipeg artist and former Group of Seven member, LeMoine FitzGerald (1890–1956).

The School offers programs leading to a Bachelor of Fine Arts, Diploma in Art, and Bachelor of Fine Arts in Art History. The School of Art presently has 339 students and sixteen faculty members. For years there has been talk about offering graduate degrees in both studio and art history. Most recently, meetings have taken place to establish a Master of Art History, in a joint venture between the School of Art and the Winnipeg Art Gallery.



Courtyard, John A. Russell Building,  
May 2004. Photograph by Eleanor  
Reimer.

## HISTORICAL MILESTONES IN THE LIFE OF THE ARCHITECTURE/FINE ARTS LIBRARY

The history of the Architecture/Fine Arts Library prior to 1991 is poorly documented. Sparse information from a few files reveals that an architecture library was established in the mid-1930s on the third and fourth floors of the Tier Building on campus.<sup>1</sup> From an examination of campus telephone directories, it appears that the Architecture Library became an independent entity in 1955, prior to which it was part of the Engineering and Architecture Library. In 1960 a new Architecture Building, the John A. Russell Building, was completed, and included a library of 3,740 square feet, seating for 80, shelving for 8,000 volumes, space for a slide collection of 80,000 slides and an office for the Librarian. In 1971 the School of Art Library moved into this facility. To increase space, the basement was excavated, providing the Library with a total of 7,024 square feet to house its main collection. Three years later the collection of the first Dean of Architecture, John A. Russell, was acquired and placed in a separate room in the basement. In 1986 the Library took the Faculty of Architecture Slide Collection under its wing. In 1990 the Library, the Faculty of Architecture and the students of the University of Manitoba Chapter of the Canadian Students of Interior Design collaborated to create the Product Catalogue Collection. Under the direction of the Library, this was the first collection of its kind in a Canadian university.<sup>2</sup>

The addition of the Product Catalogue to the Architecture/Fine Arts Library ushered in an era that saw the Faculty of Architecture and the Library embark on an extraordinary relationship. Due to the efforts of Head Librarian, Mary Lochhead, and Dean of Architecture, Michael Cox, this resulted in greater Library staff involvement in Faculty committees and initiatives, events and teaching. Thanks to Mary Lochhead's efforts, the Library received excellent reviews and recognition from accreditation visits during the past decade, particularly for the Architecture program in 1999 and for the Interior Design program in 2000. In 2000/01, Karen Wilson Baptist, the Product Catalogue Technician, was asked to teach a module entitled "Sensory Technology" for a senior interior design course. In fall 2005, she began teaching a studio course and a module in theory for first year Environmental Studies.

The Faculty of Architecture has offered several open studio programmes where student exchanges have taken place with Berlin, São Paulo and Seoul. The Trilateral Initiative involved exchanges between the University of Manitoba, University of Waterloo, Universidad Autonoma Metropolitana, Azcapotzalco, and Universidad Autonoma de Yucatan, both of Mexico, as well as Mississippi State University and the

University of Illinois at Chicago. It has been very exciting for the Library to host these exchange students, who are curious, enthusiastic and eager to use our resources.

## THE PIONEERING LIBRARIANS

Apart from the direct influences of the Schools and Faculties that the Library serves, there have been specific individuals whose personal visions have left their imprint. Peter Anthony (Head Librarian 1966–1982) is credited for building the Library and its collection from its humble beginnings with a staff of two (a Head Librarian and an assistant) to one of the most respected art and architecture collections in Canada, with a full-time staff of nine as well as many part-time assistants.<sup>3</sup> He established and served as Chair of the Architecture/Fine Arts Resource Committee, which consisted of both faculty and student representatives. This committee met regularly to discuss library matters and helped foster closer communication with library patrons. He worked hard to improve conditions in the library, even purchasing out of his own pocket necessary items such as heaters, fans, a clock, an electric kettle and a refrigerator, all of which are still in use today.

Peter Anthony's involvement in art and architecture librarianship extended to national and international organizations. He was active in CARLIS, ARLIS/NA (many offices), Council of Planning Librarians (President, 1972–73) and IFLA, holding official positions in these organizations until his retirement. He undertook a whirlwind study leave in 1978 to enhance his knowledge of art, architecture and related areas of urban and landscape design by visiting museums and architectural sites. This study tour took him to cities throughout Europe, Asia, Australia, New Zealand and North America.

Subsequent librarians of the Architecture/Fine Arts Library — Mary Lochhead, Bob Foley, Allison Colborne — have had a strong commitment to ARLIS over the years. They have held positions such as Secretary Treasurer for the Canadian Chapter and Prairie Regional Representative, and have served on committees such as the Melva J. Dwyer Book Award Committee, the George Wittenborn Memorial Book Awards Committee, and the task force to establish the ARLIS/Canada Chapter. I was the Prairie Regional Representative from 1999–2003, and served on the Gerd Muesham Awards Committee, the ARLIS/NA Internship Award Committee, the Development of a Core Web sites Task Force and the Nominating Committee. I also designed and, until 2003, updated the web site for RISS, the Reference and Information Services Section.

## THE ARCHITECTURE/FINE ARTS LIBRARY COLLECTIONS

The collections of the Architecture/Fine Arts Library are currently housed in three separate locations. The main collection and the slide collection are located in the John A. Russell Building. The Product Catalogue Collection is housed in the Architecture II Building. Back runs of selected periodicals, older monographs and student projects are held in the storage facility in the adjoining Engineering Building. A few rare and fragile items have been relocated to the Archives and Special Collections at Elizabeth Dafoe Library, the main library on campus.

The Architecture/Fine Arts Library contains resources on city and regional planning, architecture, landscape architecture, environmental design, interior design, photography and fine arts. The primary collection is diverse, and contains over 75,000 books, journals, maps, plans, videos, government documents, art reproductions, theses, audio tapes and CDs. In addition there is a collection of more than 5,000 photographs, including the Winnipeg Photographic Collection and images of major art and architectural monuments from around the world. A collection of 80 faculty-owned architectural models is also housed in the Library. Located in a room off the main collection is the John A. Russell collection, which contains key reference works on the history of art and architecture. It was donated in 1974 by the wife of the first Dean of Architecture, with the stipulation that this private library remain together.

Former Reference Librarian Jill Wade worked diligently in 1972–73 to compile an extensive bibliography on Arthur Erickson, a former student in the Faculty of Architecture. The two volume set includes "Articles by and about him" and "Projects and letters," and dates from 1956–1973. In 1976 she published *Manitoba Architecture to 1940: A Bibliography*, a much-needed source for research. Other highlights of the collection include further resources on Winnipeg architecture and local heritage, the *Winnipeg Building Index*, and a vertical files collection.

## THE WINNIPEG BUILDING INDEX

The *Winnipeg Building Index*, started in 1993 by Mary Lochhead, is an ongoing project to identify buildings in Winnipeg as well as sources of information on these buildings available in the Architecture/Fine Arts Library. What started as a long Word Perfect file is now a web-based database searchable by building name, architect, street address, and decade. Information resources include journal articles, monographs, ephemera, plans and elevations, historic photographs and scanned images from the Library's slide collection. Future

plans include scanning the historic photographs and linking to other resources on the web. Funding for the creation of this database was provided by The Winnipeg Foundation. The *Winnipeg Building Index* can be found at: <http://wbi.lib.umanitoba.ca/libraries/WinnipegBuildings/>

## VERTICAL FILES

Vertical files are kept on Manitoba artists, art organizations and galleries. All visual arts and media are included, such as painting, sculpture, printmaking, graphic arts, illustration, ceramics, design, architecture, etc. The files contain newspaper clippings, artists' CVs, gallery handouts, exhibition notices, postcards, small exhibition catalogues and other ephemera. Some well-known artists represented include Diane Whitehouse, Wanda Koop, Aganetha Dyck, Ivan Eyre, Tony Tascona, L.L. FitzGerald and Diana Thomeycroft. In addition, the files contain information on artist-run centers such as MAWA (Mentoring Artists for Women's Art), Ace Art and Plug In, which in the summer of 2002 took several major prizes at the Venice Biennale.<sup>4</sup>

## COLLECTION EVALUATION

Conspectus evaluation to measure collection strengths and collecting intensity has been completed. The evaluation has shown that we have a very strong collection for the Faculty of Architecture, which includes architecture, city planning, landscape architecture, environmental studies and interior design.<sup>5</sup> We offer only undergraduate studio and art history degrees at the School of Art, and the collection is considered to be a fair to good undergraduate research collection. We were pleased to have purchased Grove's *Dictionary of Art* through special funding in 1996.

## SERIALS

We have over 323 serials covering architecture, landscape architecture, city planning, urban studies, environmental design and related disciplines, interior design, photography, art and art history. Throughout the 1990s, the University of Manitoba Libraries has had to cancel many journal subscriptions due to budgetary cutbacks. In 1997 we were able to reinstate journals and add new titles. Over 60 subscriptions have been reinstated or newly initiated during the last three years.

## ELECTRONIC COLLECTIONS

An effort has been made to provide as much electronic access as possible. We currently have web access to Grove Art Online, Art Index Retrospective, ARTBibliographies

Modern, the Avery Index to Architecture Periodicals, Architecture.com, the Bibliography of the History of Art, DAAI (Design and Applied Arts Index), the Humanities Index Fulltext, CBCA (Canadian Business and Current Affairs, a good source for information on Canadian art/architecture), and EBSCOHost, which includes SAGE Urban Abstracts. The majority of these titles are available on NETDOC, a University of Manitoba Libraries service that provides networked access to almost 300 web databases representing a wide array of disciplines. On CD-ROM we have the National Building Codes of Canada, Architectural Graphic Standards, and the Art on Screen Database. In addition, we have several image databases, including Architecture & Design Illustrated, the Art Historian, George Catlin: the Printed Works, Great Paintings — Renaissance to Impressionism: the Frick Collection and the Canadian Collection of the National Gallery of Canada. We will soon have access to ARTstor.

#### **SATELLITE COLLECTIONS: THE PRODUCT CATALOGUE COLLECTION AND THE SLIDE COLLECTION**

The Product Catalogue Collection opened in the fall of 1990, as a result of a cooperative initiative of the Faculty of Architecture, the UM Libraries, the UM chapter of the Canadian Students of Interior Design, and supportive local manufacturers and product representatives. It contains over 8,000 brochures, catalogues and samples of products related to the built environment and furniture design. Materials from all sixteen divisions within the MasterFormat classification system are included in the collection. An extensive selection of carpet, plastic laminate, concrete block, glass, stone, wood and fabric samples complement the technical literature. No material in the collection is older than five years.

In 1997, a public computer workstation was installed in the collection to allow students to view the ever-increasing product catalogues available in CD-ROM format. In the same year, we provided web access to the in-house database at: <http://130.179.168.32/pcc.html>. The online database provides direct access to over 1,300 manufacturers' web sites and links product manufacturers with local representatives, where available.

A room of discontinued samples, opened in 1998, has proved to be a popular and heavily used resource. The collection enjoys tremendous support from manufacturers who donate product information and samples by request. The technician, Karen Wilson Baptist, also coordinates a service for fourth-year students requesting product samples for advanced design projects.

In addition to acquiring and processing new materials, Wilson Baptist devotes a substantial amount of time to assisting students in finding and using the materials required. In order to keep up with the latest design trends and new product innovations, this staff member attends national trade shows/conferences, travels to major design centres such as New York, Chicago and Toronto, and visits local manufacturing companies and design firms.

The Product Catalogue Collection is a unique facility within the Canadian university community and is carefully reviewed by FIDER (Foundation of Interior Design Education Research), the accreditation agency for Interior Design programs in North America. It has been written about in the *Winnipeg Free Press*, referenced in *Canadian Interiors* and visited by others to learn more about its resources and services.

#### **THE SLIDE COLLECTION**

The Slide Collection contains over 111,000 slides, with over 20,000 slides listed in BISON, our online catalogue. The collection's holdings are international in scope and cover all time periods, from prehistory to the present. The emphasis of the collection is on art and architecture, with particularly strong holdings in photography and local architecture. Groupings of slides such as "Seattle Public Art," "Winnipeg Urban History," "Colour Theory," "Art Deco," "Landfills," "Furniture," "Maps" and "Bauhaus Design," attest to the diversity of the collection. There are future plans for scanning selected images and making them available in a web-based version of BISON.

A digitizing pilot project has begun with the George Swinton slide donation of mostly Inuit art.<sup>6</sup> This donation, from a leading authority on Inuit art, includes over 3,000 slides of Inuit art, the artists themselves and the Canadian Arctic in which they worked.

The slide collection continues to grow, beginning with the institution of an acquisitions budget in 1998, which is used to fill slide requests by faculty and students, and for a "magenta slide" replacement program. Unfortunately, the environment in this area is inadequate. Extremes of temperature and humidity have had a detrimental impact upon the slides, and the installation of fans and blinds have helped to address the problem only to a limited degree. A new facility is desperately needed. I will discuss this in more depth in the last part of this article.

#### **LIBRARY SERVICES**

The Library offers in-person and web-based reference service, except for weekends. It has also greatly expanded its delivery of bibliographic instruction. In the School of Art,



I offer subject-specific classes in many areas of art history.<sup>7</sup> In the faculty of Architecture, I have provided research classes for architecture, interior design, environmental design, and landscape architecture. As programming expands in art and architectural history, my subject-specific library research classes will increase.

### LIAISONS/RELATIONSHIPS

A Library Committee, chaired by the Head Librarian and composed of faculty and student representatives, meets several times a year for information sharing and to make recommendations regarding services and collections. A Slide Collection Sub-Committee was established in 1997 to address concerns and issues specific to this collection. The Head Librarian is a member of the Faculty of Architecture Council and provides reports at each meeting. The Reference Librarian is a member of the School of Art Council, provides reports, and liaises with studio and art history faculty. The Technician from the Product Catalogue collection is now using her knowledge of materials and of information/resource management, as well as her instructional expertise to teach a module on "the ethics of materials" in an interior design course.

Beyond the ivory towers of the university, in downtown Winnipeg, there exists an excellent relationship between the Architecture/Fine Arts Library and the Clara Lander Library of the Winnipeg Art Gallery. For several years, the two libraries have participated in resource sharing of journals and art indexes, as well as reciprocal book donations. Our students are frequent visitors to their artist files, which are an excellent source of information on the visual arts in Manitoba.

### THE ARCHITECTURE/FINE ARTS LIBRARY BUILDING

The Library is housed in the J.A. Russell Building, designed in 1958 by Smith Carter Searle Associates, Winnipeg, and opened in 1959. It was the first building in Canada to be designed and built for the exclusive use of a school of architecture. Programmed by Director John A. Russell, its aim was to:

*achieve a building of such size, character and attractiveness as will be needed to accommodate and to enhance the school's teaching program. Only by being housed in quarters which demonstrate the highest standard of structure and of aesthetics can a school of architecture hope to be convincing and inspiring in its teaching of the fundamentals of good architecture.*<sup>8</sup>

The International Style building is situated in the middle of campus, amidst many buildings of various architectural styles.

Since the structure could be viewed from all directions, the architects strove to attain a "calm, almost classical form,"<sup>9</sup> in part achieved by the overall horizontality of one structure balanced by the vertical rhythms of mullions on the exterior of the building. Stylistically it echoes the harmonic principles of Mies van der Rohe, the great architect of the International Style.<sup>10</sup>

The two-storey, one-unit structure includes an inner courtyard defined by curtain walls. The architects purposely created an introspective courtyard in preference to glimpses of surrounding campus buildings. In the reference area and continuing into our reading room, a complete curtain wall of clear and opaque glass, set within aluminum extrusions, provides vignettes of inner and exterior space. As a result, we have a lot of natural, prairie light streaming into our building.

While aesthetically pleasing, the curtain-wall construction is not waterproof. Over the years, the Library's collection has suffered significant water damage from a leaking roof and windows. During most of the summer, when our journal collection is wrapped in plastic, I tell patrons that it is an installation piece in the manner of Christo. In the basement, where the main collection is housed, the concrete slab has sunk and the floor has separated up to eight inches from the walls. Although the main stacks do not get rained on, there has been a flood risk on several occasions.

### DISASTERS

Being built on the Red River basin, the University of Manitoba and the City of Winnipeg have experienced widespread flooding.<sup>11</sup> During the flood of 1979, staff worked diligently to move the entire collection from the basement, to classrooms on the first floor. In 1997, parts of the collection were again brought upstairs. Thankfully, these turned out to be precautionary efforts, as the building escaped major flooding both times.

Apart from flooding, we have had burst water pipes, resulting in much damage to the collection. A pipe burst in 1989 and the following year the same pipe on the main floor froze and burst, causing hundreds of books to be damaged. Students who noticed the fogged windows during closed hours and called security were instrumental in saving most of our precious resources.

### NEW BUILDING IN THE WORKS: CENTRE FOR MUSIC, ART & DESIGN

The lack of adequate space for the Library has been a major dilemma for many years. On November 22, 2001 the University of Manitoba launched its capital campaign

and announced plans to build a Centre of Music, Art and Design, which will also include a new architecture, fine arts and music library. The Centre for Music, Art and Design is a joint project between the faculties of Architecture and Music, the School of Art and the Libraries. The Centre will build community through new art and architecture exhibition spaces, as well as concert and lecture venues. In February 2003, the \$14.5 million project was awarded to the design team of University of Manitoba architecture graduates Patkau Architecture, Vancouver, and L.M. Architects, Winnipeg. The Centre will focus on innovative, collaborative scholarship involving all aspects of music, art and design, and “will be unique in Canada as a building dedicated to the exploration of performance-based new media.”<sup>12</sup> The library will provide quick and concurrent access to all types of information by using cutting-edge technologies. Student facilities for full-scale image projections and the manipulation of architectural models in 3-D, a computer teaching lab, and scanning equipment are only a few of the proposed and anxiously awaited features.

As with the present building, the library should be viewed as “the heart of the building and meeting place of staff, faculty and students.”<sup>13</sup> John A. Russell expressed these notions in his building programme over a century earlier, stating that “no teaching facility of a School of Architecture is more important than its library. Immediate access to technical journals and books is indispensable for all courses, but particularly those in design. This definitely means that the professional literature must be located as near as possible to the design studios.”<sup>14</sup> He continues to further argue the merits of an architecture library, separate from the main library. I am hoping that these views will be embodied in our building of the future. At present, our Head Librarian, Mary Lochhead, is involved in preliminary meetings with the final three architectural firms. With her knowledge and expertise, I am sure these values will continue to live on.

## APPENDIX

Alumnus Librarians of the Architecture/Fine Arts Library  
1969–2001

### Heads

Gladys Sudomlak (now Gibson) 1964–66  
Peter Anthony 1966–78; 1979–83  
Ken Chamberlain (Acting Head) 1978–79  
Michelle Laing/Doreen Shanks (Acting Head) 1983–84  
Michelle Laing (Acting Head) 1984–85; Head, 1985–90  
Mary Lochhead 1990–2001  
Carol Steer (Acting Head) 2001–02  
Mary Lochhead, 2002–

## Reference Librarians

Jill Wade 1971–73  
Ken Chamberlain 1973–78; 1979–80  
Bob Foley 1978–79  
Michelle Laing 1980–83  
Beth Marshall (part-time) 1984–85  
Carol Steer (part-time) 1985–86  
Love Negrych (sessional) 1986–93  
Mary Wedgewood (part-time) Sept. 1993 – Dec. 1993  
Allison Colborne 1994–97  
Liv Valmestad 1997–

## NOTES

<sup>1</sup> Mary Lochhead, Head Librarian, had submitted a report to LMAC (Libraries Management Academic Committee) in 1991, which included this early history of the library, gleaned from files and her own research.

<sup>2</sup> A forerunner to this was a collection of product catalogues developed in 1968 by Mrs. Harvey, a library staff member.

<sup>3</sup> Gladys Sudomlak was the first librarian; she was appointed and began work in 1964. I am not sure who oversaw the library from 1958 until 1964. Unpublished information from a binder, *The Architecture/Fine Arts Library 1969–1991*, compiled by Eleanor Reimer; Library Supervisor, 1978 – present.

<sup>4</sup> Canadian artists Janet Cardiff and George Bures Miller were awarded two major prizes at the 49th Venice Biennale, 2002. Wayne Baerwaldt of Plug In Gallery (Winnipeg) together with contributing partner, the Walter Phillips Gallery (Banff), sponsored their exhibition.

<sup>5</sup> The basic framework and methodology of the North American Collections Inventory were designed by the RLG Collection Management and Development Committee (CMDC). The Conspectus is arranged by broad subject divisions within the framework of the Library of Congress Classification. Libraries use standard codes to describe existing collection strengths and current collection intensities.

<sup>6</sup> In 1997 George Swinton donated his personal collection of papers, books and slides to the University of Manitoba Libraries. His papers and significant books are now housed in the Rare Book room in Archives & Special Collections, while the remaining books were dispersed among several unit libraries. He died on April 21, 2002.

<sup>7</sup> These areas include Byzantine Art, Medieval Art and Architecture, Italian Renaissance, Northern Renaissance, 19th Century Art, Central and Eastern European Art, Modern 20th Century, Modern Sculpture, Inuit, Canadian, Winnipeg Architecture, North American Native, Japanese, Chinese, and Islamic.

<sup>8</sup> Russell, John A., “Programming a School of Architecture Building,” *Journal RAIC*, August 1960, v. 57 no.8, pp. 325–8.

<sup>9</sup> “Campus Buildings: Within a Disciplined Envelope,” *Progressive Architecture*, June 1961, v.42, pp. 146–151.

<sup>10</sup> In April 1998, the Faculty of Architecture hosted the symposium, *Mies*, where both Phillip Johnson and Phyllis Lambert not only discussed Mies van der Rohe, but acknowledged the John A. Russell Building's pleasing aesthetics and its indebtedness to Mies.

<sup>11</sup> In 1950 virtually the entire University of Manitoba campus was under water.

<sup>12</sup> "U of M entranced by Jingle King: Wright donates \$1 million to CMAD and music students," *The University of Manitoba Bulletin*, September 8, 2005, v.39, Issue 9, p. 1.

<sup>13</sup> Ian Macdonald, Head, Department of Architecture, University of Manitoba, June 2002.

<sup>14</sup> Russell, John. A., "Facilities, Personnel, and Administration for Architecture Education," American Institute of Architects. *Commission for the Survey of Education and Registration. The Architect at Mid-Century: Evolution and Achievement* edited by Turpin C. Bannister; New York: Reinhold Publishing Corporation 1954, p.214.

**Liv Valmestad. *The Architecture/Fine Arts Library, Fort Garry Campus, University of Manitoba, 2002*, revised 2006.**

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# HELD IN TRUST:

## The National Gallery of Canada Library and Archives

Jo Nordley Beglo

The National Gallery of Canada Library and Archives is the world's foremost research centre for studying the advancement of the visual arts in Canada and related developments within European and North American traditions. The primary objective of the Library and Archives is to foster research and learning. Holdings are richly diverse, to facilitate the study of the National Gallery fine art collections and all aspects of Canadian art, as well as the history of western European and American art, the history of photography, and the literature of related areas such as museology and art conservation.

The Library serves as the National Gallery's curatorial library and as Canada's national art library. As custodian of the *de facto* national collection, the Library provides access to its collections, shares resources and maintains close working relationships with libraries in Canada and abroad. The collections of the National Gallery Library and Archives are held in trust for all Canadians.

### FOUNDING THE NATIONAL GALLERY OF CANADA

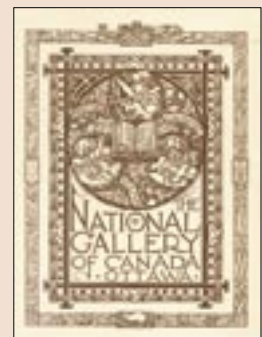
The history of the Library and Archives began with the founding of the National Gallery. On the evening of March 6, 1880, the Marquis of Lorne (1845–1914), then Governor General of Canada, presided at the gala inauguration of the newly established Canadian Academy

of Arts, destined that summer to become the Royal Canadian Academy. The events of that historic evening would irrevocably alter the course of Canada's cultural history.

In his introductory speech, the Governor General defined the goals of the new Academy: first, the institution of a National Gallery at the Seat of Government; second, the holding of exhibitions in the principal cities of the Dominion; and third, the establishment of schools of art and design.<sup>1</sup> These ambitions would provide the impetus for creating a national collection of fine art — the National Gallery of Canada. A national art library would follow.

Although progress was slow in the early years, the guiding principles have endured, with remarkable continuity, for more than a century. Lucius O'Brien (1832–1899), the first president of the new Academy, perceived the group as a working body with a national agenda: "the welding together ... of those provinces which form the Dominion of Canada."<sup>2</sup>

These sentiments anticipate the earliest aspirations for the National Gallery. More than a century later, they still echo in the mandate that governs the Gallery's activities under the *Museums Act*: "to develop, maintain and make known, throughout Canada and internationally, a national collection of works of art, ... and to further the knowledge, understanding and



Alfred H. Howard: Bookplate for the National Gallery of Canada Library, 1914. Courtesy of the National Gallery of Canada Library and Archives.

enjoyment of art in general among all Canadians.”<sup>3</sup> These first principles not only guide the Gallery’s acquisitions and exhibitions, but also set the agenda for the National Gallery Library and Archives.

To fulfil the first goal for the new Academy, each member was required, as a condition of his election, to donate to the nation a work of art, known as a “Diploma Work.” These diplomas formed the nucleus of the new national collection. When the permanent collection opened to the public on May 27, 1882, it consisted of: fifteen oil paintings; two water-colours; six architectural drawings; and one life-size plaster.<sup>4</sup> The collection was placed under the administration of the Dominion Chief Architect, and installed in the parliamentary precinct, in a construction workshop that had been vacated when the Parliament Buildings were completed in 1876. This was the first in a series of temporary quarters that would house the permanent collection for more than a century.

## EARLY DEVELOPMENT

The Government began buying works of art in 1886, and the permanent collection began to grow through an accumulation of deposits, gifts and government purchases. In 1888 the Gallery was moved to larger quarters, in the Victoria Building, where the collection was installed in rooms above the Government’s Fish Hatcheries Exhibit. At that time the Gallery’s exhibition program consisted of displaying the permanent collection, accommodating exhibitions of the Academy when they were held in Ottawa, and displaying student work from the Ottawa School of Art.

Despite modest acquisition and exhibition programs, the coherent development and proper supervision of the National Gallery became a matter of concern. In 1907, responding to a petition from the Academy, the Government created the Advisory Arts Council. Independent from the Academy, the Council was composed of three members, whose qualifications included “appreciation and understanding of art,” “connection with art associations” and “private patronage.” They were charged with administering the Government’s annual grants to the National Gallery, and with fostering “true taste” and “general interest in the fine arts” throughout the country.<sup>5</sup>

## ORIGIN OF THE LIBRARY AND ARCHIVES

Under the auspices of the Advisory Arts Council, the Gallery’s first full-time curator, Eric Brown (1877–1939), was appointed in 1910. Brown was named Director of the National Gallery in 1913, and would occupy that position until 1939, when he died in office. The National Gallery Library and Archives traces its origin to Brown’s appointment. He immediately

began the serious collecting of books and periodicals, as well as the systematic retention and organization of the Gallery’s records. These efforts eventually led to the appointment of a record keeper and the establishment of the National Gallery Archives.

As early as January 1911, the Advisory Arts Council approved an appropriation of \$100 annually “for the formation of an art library of periodicals and books of reference.” At that meeting, the Council selected nine serial titles,<sup>6</sup> approved the acquisition of catalogues from the Royal Academy, the Paris Salons, and “the world’s leading galleries,” and charged the new curator with identifying and acquiring “the standard works.”<sup>7</sup>

Selecting from Britain’s 1910 list of “Official and Parliamentary Publications Available For Exchange With Foreign and Colonial Governments,” Brown began acquiring reference works such as A.M. Hind’s *Early Italian Engravings*, and permanent collection catalogues from institutions such as the National Galleries in London and Edinburgh, the National Portrait Gallery in London, and the Wallace Collection.<sup>8</sup>

Brown’s early commitment to building a Library collection is also evident in his correspondence. He exchanged letters discussing research materials with colleagues, such as Percy Nobbs (1875–1964) and Ramsay Traquair (1874–1952), then teaching in the Department of Architecture, McGill University. He also wrote to the Ehrlich Galleries in New York, requesting notification of new books acquired for their library.<sup>9</sup> Despite difficulties in identifying and obtaining research materials before the advent of resource-sharing networks, Brown persevered, often going to great lengths to acquire the titles needed to carry on scholarly work in Ottawa.

A bookplate was commissioned for the Gallery Library in 1914, from Alfred H. Howard (1854–1916), a member of the Academy. The bookplate, featuring personifications of painting, drawing and sculpture, is a tangible sign that the National Gallery Library had firmly established its identity. Loans from the collection, recorded as early as 1914, are another indication that academics, artists and members of the public were relying on the resources of the Gallery Library.<sup>10</sup>

By the time the accessions register was opened in 1918, a functioning art library had already been established. The date of the first recorded accession is, symbolically, 1913, a decisive turning point. In 1913, the National Gallery was incorporated by an Act of Parliament, Eric Brown’s appointment as the Gallery’s first Director was confirmed, and the Gallery was placed under the management of a Board of Trustees. The Act of Incorporation armed the new Board with a broad

mandate that would have resounding consequences. It included not only “the development, maintenance, care and management of the National Gallery,” but also “the cultivation of correct artistic taste and Canadian public interest in the fine arts, ... the promotion of the interests generally of art in Canada ...” and much more.<sup>11</sup>

## MONUMENTAL CHALLENGES

These tasks were monumental challenges in 1913. Stretching 4,000 miles from sea to sea, Canada was a country with vast expanses of empty landscape where art museums were scarce. Apart from the Art Association of Montreal reading room, opened in 1882, few Canadian museums had functioning libraries at this time.<sup>12</sup>

Art education in Canada was also a later development, emerging from a system of apprenticeship and private instruction. Municipal, provincial and other specialized art schools had begun to flourish by the late nineteenth century.<sup>13</sup> In 1913, these schools were virtually the only educational venues in Canada for aspiring artists.

Study abroad was fashionable among Canadian students and, for those who would study the history of art, it was essential. Colleges and universities had been established in every Canadian province by 1913, but art history departments did not develop until the 1930s. As late as 1967, graduate programs in the history of art were offered at only three Canadian universities, and it was 1973 when the first art history Ph.D. was awarded in Canada, by the University of Toronto.<sup>14</sup>

## EVOLUTION OF THE LIBRARY AND ARCHIVES

It is within this context that the National Gallery of Canada Library and Archives evolved from a small curatorial collection to a national research centre. The accessions register provides some measure of the ambitions, from the beginning, for the Gallery Library. By 1918 the register lists more than 200 volumes in the book collection. Two years later the Library began assembling Canadian art documentation files. The following year subscriptions began for Christie's and Sotheby's auction catalogues.

Library accessions continued under the Director's initiative until, eventually, the collection became the responsibility of the Department of Prints and Drawings, established in 1921. Kathleen Fenwick (1901–1973), was appointed Curator of Prints and Drawings in 1928. She is credited with setting high standards for the Library under her care.<sup>15</sup> Despite drastic financial restraints imposed by the Depression and the Second World War, the Library continued to grow,

responding to requests for information from across Canada. This work was accomplished without a trained librarian until the 1950s.

During these years the National Gallery Library was housed in the Victoria Museum Building. Edith A. Hudson, a student working at the Library in 1936, reported that the books were shelved in the offices of the Director and his staff, unclassified, but “arranged ... with general histories of art, dictionaries and encyclopedias grouped together at the beginning, and the remainder placed alphabetically according to author.”<sup>16</sup> Since there were few shelves to accommodate periodicals, all but the current issues were filed in store rooms.

In 1947 when Barbara Monture Malloch, then a student at Queen's University, secured a position at the Library, the collection was organized according to the Dewey Decimal System. New books were selected by the Director, H.O. McCurry, and his staff, including Kathleen Fenwick and Robert Hubbard, Curator of Canadian Art. The Library was housed in a large room occupied by Miss Monture, Dr. Hubbard, his secretary, and research assistants. Shelves lined one wall, and continued into the Director's office. Barbara Monture Malloch recalls the Library as a pleasant area, where everyone worked together: curators consulted catalogues and discussed exhibitions, staff answered reference questions by mail, and from time to time visiting artists such as Goodridge Roberts, André Biéler and Carl Schaefer spread out their work for everyone to admire.<sup>17</sup>

## EXPANDED COLLECTIONS AND ACTIVITIES

In 1953–54 and 1954–55 the Board of Trustees proposed for the Gallery an art library modeled on the Frick Art Reference Library, New York, and the Courtauld Institute, London, to serve public galleries in Canada. When the first professional librarian, Christa Dederig, was appointed in 1956, the Library collection comprised about 5,000 books and 1,500 periodicals, as well as extensive holdings of clippings, exhibition catalogues, annual reports and vertical file material. A report of January 1957 identifies the needs of the Library in anticipation of the model advised by the Board: more balanced collection development, recataloguing and classification of the books, binding and enhanced record-keeping for the periodicals, reorganization of the vertical files, additional staff, a designated library budget and additional work space.<sup>18</sup>

The Library moved in 1960, when the National Gallery was transferred from the Victoria Museum Building to temporary quarters in the Lorne Building. With the appointment of Noël Balke as chief librarian in 1964, Library collections and activities expanded. Between 1964 and 1972, the collection

was recatalogued following the Library of Congress system but retaining adaptations in descriptive cataloguing and classification specific to the Gallery. The shelflist of the *Canadiana* collection was published in 1965, followed in 1967 by the Library's centennial publication, *Canadiana in the Library of the National Gallery of Canada*, a complete listing of Canadian holdings in seven volumes. Six supplementary volumes of *Canadiana* were published by 1974.

In 1967, to accommodate large centennial exhibitions and provide for more display of the National Gallery's permanent collection, the Library was moved to the nearby Fuller Building. During the centennial year the founding meeting of the Canadian Art Libraries Society (CARLIS) was held at the National Gallery, with the Gallery Library as a charter member. In 1968 the National Library of Canada designated the Gallery Library a national resource collection forming part of the nation's cultural heritage.<sup>19</sup>

International recognition followed. In 1972 the Gallery Library became a founding member of the Art Libraries Society of North America (ARLIS/NA), and in 1973 G.K. Hall, publisher of the catalogues of the world's major research libraries, issued the first eight volumes of the *Catalogue of the Library of the National Gallery of Canada*, followed by six supplementary volumes in 1980. Other significant publications before 1990 include the *Check List of Canadian Artists' Files (1969–77)*, the Canadian artists' documentation files microfilming project (1971), the National Gallery exhibition catalogues to 1959 microfilming project (1980), and *Artists in Canada: A Union List (1982, 1988)*.

In 1978 the Gallery Library became a member of the University of Toronto Library Automation Systems (UTLAS) for automated shared cataloguing. The Library also contributed information on its holdings to the union list of serials and Canadian union catalogue, maintained by the National Library of Canada, and to the union list of manuscripts maintained by the National Archives of Canada.

Jacqueline Hunter (1927–1999), who had arrived at the Gallery Library in 1964, served as chief librarian from 1980 to 1989. From the beginning she was devoted to building the *Canadiana* collections. During her tenure as chief librarian the Library moved into new quarters in the long awaited National Gallery building, opened in 1988.

#### CANADA'S NATIONAL RESEARCH COLLECTION

With the appointment of Murray Waddington as Chief Librarian in 1991, the Library and Archives reaffirmed its national and international responsibilities. A comprehensive *Collection Development Policy*, the result of intensive work between 1991 and 1994, was published in 1996 as the first number in the

Library and Archives *Occasional Paper* series. The *Policy* set the direction for building upon strengths and launching new initiatives.

Collections were enriched throughout, with the acquisition of not only standard research materials, but also exceptional Canadian and foreign imprints, early illustrated books, Canadian bookplates, contemporary artists' books and multiples, as well as notable subject collections, such as the Art Metropole and Kodak collections, libraries related to Canadian artists, such as Franklin Carmichael, Charles Fraser Comfort and Louise Comfort, Carl Fellman Schaefer, and C.W. Jefferys, and historians of Canadian art, including J. Russell Harper, Jacqueline Fry, Sandra Buhai Barz and Bruce Russell.

Collection access was also enriched, with installation of the online catalogue in 1991 and its migration to the Internet in 2000. In an ongoing effort to share resources, the Library and Archives joined national and international bibliographic initiatives. Collections are now accessible through the National Gallery of Canada website, and are represented as well in AMICUS, AG Canada, and RLIN (Research Libraries Information Network). The Library and Archives continues to compile and maintain *Artists in Canada*, now an online resource available through the Canadian Heritage Information Network.

In the 1990s the Library assumed responsibility for contributing Canadian data to international projects: *SCIPIO: Art and Rare Book Sale Catalogs*, an online database maintained by the Research Libraries Group (RLG) and the *Bibliography of the History of Art (BHA)*, produced jointly by the Getty Research Institute, Los Angeles, and the Institut de l'Information scientifique et technique, Paris. Digital projects of the Library and Archives are represented in the RLG Cultural Materials database, and the Library and Archives hosts the Canadian editorial office of the international *Allgemeines Künstlerlexikon*, a project of K.G. Saur, Leipzig.

A digitisation program was inaugurated in 2001 with the scanning of the National Gallery of Canada *Bulletin* and *Annual Bulletin*, and has since been extended to cover a selection of Canadian souvenir view albums drawn from the Library's collection, and the Gallery's early exhibition catalogues, 1880–1930. Current initiatives in electronic resources development include an online index to Inuit print production from 1957 to date, as well as an index to the National Gallery's exhibition and permanent collection catalogues, 1880–1930, to be combined with additional exhibition, auction and collection catalogues of art in Canada during the nineteenth century.

Library and Archives staff share their collective expertise with colleagues in Canada and abroad through active participation in professional associations such as ARLIS/NA, ARLIS/Canada,

ARLIS/UK & Ireland, the International Federation of Library Associations (IFLA) and the Bibliographical Society of Canada. They also contribute to the outreach mission of the Library and Archives by preparing its exhibitions and publications. Six titles have been published in the *Occasional Paper* series since 1996, and three exhibitions drawn from the Library and Archives collections have been presented annually since 1998, with accompanying brochures.

The Research Fellowship Program of the National Gallery is administered by the Library and Archives. Competitive fellowships, offered annually, emphasize the use and investigation of the collections of the National Gallery of Canada, including those of the Library and Archives, in the fields of Canadian Art, Modern Art, European Art, History of Photography, and Art Conservation. In addition, the Library and Archives offers internships in art librarianship and library preservation technology, as well as work term opportunities for students in library programs.<sup>20</sup>

Through collection development, custodianship, research services and resource-sharing, the National Gallery of Canada Library and Archives serves users worldwide as Canada's national research collection in the visual arts.

## NOTES

- <sup>1</sup> Charles Hill, "To Found a National Gallery, The Royal Canadian Academy of Arts 1880–1913," *National Gallery of Canada Journal*, no. 36 (6 March 1980), p. 2.
- <sup>2</sup> Hill, "To Found a National Gallery", *Journal*, p. 4.
- <sup>3</sup> *An Act Respecting Museums: Statutes of Canada 1990*, ch. 3 = *Loi concernant les musées: Lois du Canada 1990*, ch. 3, s.5.
- <sup>4</sup> Charles Hill, "Collecting Canadian Art at the National Gallery of Canada, 1880–1980," in Charles Hill and Pierre Landry, eds. *Canadian Art*, vol. 1 (Ottawa: National Gallery of Canada, 1988), p. xi.
- <sup>5</sup> File 7.5M, "Minutes — Advisory Arts Council — meetings, April 29, 1907 — December 15, 1926." Extract from a Report to the Committee of the Privy Council approved by the Governor General on 3rd April 1907, recorded in Minutes of the first meeting of the Advisory Arts Council, April 29, 1907, p. 2–3, National Gallery of Canada Archives; reprinted in *National Gallery of Canada Annual Report*, Appendix, 1920–21.
- <sup>6</sup> *American Art News*, *Studio*, *Gazette des beaux-arts*, *Connoisseur*, *Art Chronicle*, *The Year's Art*, and *Who's Who* (English, American and Canadian editions).
- <sup>7</sup> File 7.5 M, "Minutes of the Twelfth Meeting of the Advisory Arts Council ... January 16th, 1911," p. 36, National Gallery of Canada Archives.
- <sup>8</sup> File 06.1, Official and Parliamentary Publications, correspondence, Eric Brown, Letter to J.B. Hunter, Deputy Minister of Public Works, July 5th, 1912, National Gallery of Canada fonds, National Gallery of Canada Archives.
- <sup>9</sup> File 06.13, Correspondence re: books purchased 1914–1915, National Gallery of Canada fonds, National Gallery of Canada Archives.
- <sup>10</sup> File 06.1, "Books Lent To and From the Gallery, 1914–1918." National Gallery of Canada Archives.
- <sup>11</sup> An Act to Incorporate the National Gallery of Canada: Assented to 6th June, 1913 (Ottawa, 1913).
- <sup>12</sup> Before the first World War, public art museums in Canada numbered some half dozen, all located between Halifax and Winnipeg: Art collections of Laval University, Quebec (1852), Owens Art Gallery, Sackville (1895), Art Association of Montreal (1860), Art Museum of Toronto (1900), pictures in the Nova Scotia Museum of Fine Art, Halifax (1908), Civic Art Gallery, Winnipeg (1912), and a handful of smaller collections often installed in public libraries and archives. With the development of the West, collections were assembled in Saskatoon (1919), Edmonton (1923) and Vancouver (1931). See Henry A. Miers and S.F. Markham, *Directory of Museum and Art Galleries in Canada, Newfoundland, Bermuda, The British West Indies, British Guiana and the Falkland Islands* (London: The Museums Association, 1932).
- <sup>13</sup> "Art Societies," in *Canada and Its Provinces*, v. 12 (Toronto: T. & A. Constable at the Edinburgh University Press for the Publishers Association of Canada, 1914), 635–636.
- <sup>14</sup> Jean Sutherland Boggs, "History of Art in Canada," in *Scholarship in Canada, 1967: Achievement and Outlook* (Toronto: Published for the Royal Society of Canada by University of Toronto Press, 1968), pp. 46–47; pre-1967 graduate programs in art history were offered at University of Toronto, University of British Columbia and Université de Montréal; Canada's first Ph.D. in the history of art was awarded to Robert Siebelhoff, 1973, University of Toronto.
- <sup>15</sup> Christine Lalonde, "A Real Blaze of Sunshine: The Career of Kathleen M. Fenwick," *National Gallery of Canada Review* (1: 2000), 95. See also Katharine Jordan Lochnan, "The Department of Prints and Drawings at the National Gallery: The First Hundred Years," *Armagazine* (May/June 1980), 27 and Mimi Cazort, *Master Drawings From the National Gallery of Canada* (Washington: National Gallery of Art, 1988), 10.
- <sup>16</sup> File 7.4C, Carnegie Corp., Hudson, Edith A., "Report of a Student on the Library of the National Gallery of Canada", National Gallery of Canada Archives.
- <sup>17</sup> Barbara Monture Malloch, correspondence with author; 28 June 2005.
- <sup>18</sup> File 9.9L, Library, National Gallery (Misc. Corr.), National Gallery of Canada fonds, National Gallery of Canada Archives.
- <sup>19</sup> W. Kaye Lamb, "Federal Government Libraries in Ottawa: Their Role in Canada's National Library System," in *Report of the National Librarian* (Ottawa, 1968), Appendix III, pp. 28–29.
- <sup>20</sup> Murray Waddington, "Library Profile: The Library and Archives of the National Gallery of Canada," *The Courier* (Special Libraries Association, Toronto Chapter), 42:3 (Spring 2005), 14–16.

**Jo Nordley Beglo. *Held in Trust: The National Gallery of Canada Library and Archives, 2006.***



# POUR LE COMPTE DES CANADIENS :

## La Bibliothèque et les Archives du Musée des beaux-arts du Canada

Jo Nordley Beglo  
Traduit par Denise Loiselle

La Bibliothèque et les Archives du Musée des beaux-arts du Canada (MBAC) forment le plus grand centre mondial de recherche sur les arts visuels canadiens, ainsi que sur les mouvements artistiques qui leur sont reliés dans le contexte des traditions européenne et nord-américaine. Le premier objectif de la Bibliothèque et des Archives est de promouvoir la recherche et le savoir. Riches et variées, ses ressources permettent l'étude des collections d'œuvres d'art du MBAC et de l'art canadien sous tous ses aspects, ainsi que l'étude de l'histoire de l'art européen et nord-américain, de l'histoire de la photographie et de la documentation sur des sujets connexes, tels que la muséologie et la conservation de l'art.

La fonction de la Bibliothèque et des Archives est de servir d'archives et de fonds de recherche du Musée des beaux-arts. Elle est également, de fait, la bibliothèque d'art nationale. À ce titre, elle a la responsabilité de rendre la collection accessible, de partager ses ressources et de maintenir de bonnes relations avec les autres bibliothèques au Canada et à l'étranger. Les collections de la Bibliothèque du MBAC sont préservées au nom de tous les Canadiens.

### FONDATION DU MUSÉE DES BEAUX-ARTS DU CANADA

L'histoire de la Bibliothèque et des Archives débute avec la fondation du Musée des beaux-arts du Canada. Dans la soirée du 6 mars 1880, le marquis de Lorne (1845–1914), alors Gouverneur Général du Canada, préside au gala d'inauguration de l'Académie des arts du Canada nouvellement fondée et qui deviendra, l'été suivant, l'Académie royale des arts du Canada. Les événements de cette soirée historique ont changé de manière irrévocable le cours de l'histoire de la culture canadienne.

Dans son discours de présentation, le Gouverneur Général définit les objectifs de la nouvelle Académie: en premier lieu, l'établissement d'une galerie nationale au siège du gouvernement; en deuxième lieu, la tenue d'expositions dans les principales villes du dominion; et en troisième lieu, la création d'écoles des beaux arts et de design<sup>1</sup>. Ces buts vont fournir l'élan nécessaire à la fondation d'une collection nationale d'arts visuels : le Musée des beaux-arts du Canada (alors appelé la Galerie nationale du Canada). Par la suite, une bibliothèque d'art nationale sera établie.

Malgré la lenteur des progrès au cours des premières années, les principes directeurs perdurent de façon remarquable pendant plus d'un siècle. Lucius O'Brien (1832–1899), premier président de l'Académie, perçoit la



Couverture, *Artists in Canada: A Union List of Artists' Files = Artistes au Canada : une liste collective des dossiers d'artistes* (Ottawa : Musée des beaux-arts du Canada, 1999)

nouvelle institution comme un groupe de travail ayant un programme national : « L'union étroite ... des provinces qui composent le dominion du Canada »<sup>2</sup>.

Ces sentiments laissent déjà entrevoir les toutes premières aspirations du Musée. Plus d'un siècle plus tard, leur écho résonne encore et oriente les activités du MBAC, conformément à la *Loi sur les musées* : « constituer, entretenir et faire connaître, dans l'ensemble du Canada et à l'étranger, une collection d'œuvres d'art, ... et amener tous les Canadiens à mieux connaître, comprendre et apprécier l'art en général »<sup>3</sup>. Ces principes régissent non seulement la politique d'acquisition et les programmes d'expositions du Musée, mais guident aussi les programmes de la Bibliothèque et des Archives.

Afin de réaliser le premier objectif de la nouvelle Académie, chaque nouvel académicien doit offrir une œuvre d'art à la nation, c'est-à-dire un morceau de réception. Ces œuvres constituent le noyau de la nouvelle collection nationale. Lors de l'ouverture officielle du Musée, le 27 mai 1882, la collection permanente comprend quinze peintures, deux aquarelles, six dessins d'architecture et un plâtre grandeur nature<sup>4</sup>. La collection est placée sous la direction de l'architecte en chef du dominion et installée à l'intérieur des édifices du Parlement, dans un atelier devenu vacant à la fin des travaux de construction, en 1876. C'est le premier d'une série de locaux temporaires où sera hébergée la collection permanente pendant plus d'un siècle.

## PREMIERS DÉVELOPPEMENTS

Le gouvernement commence à acheter des œuvres d'art en 1886, et la collection permanente s'enrichit peu à peu grâce à des morceaux de réception, des dons et des achats gouvernementaux. En 1888, le Musée aménage dans des locaux plus vastes, au Victoria Hall. La collection est installée dans des salles situées au-dessus d'une exposition du ministère des Pêcheries. À cette époque, le programme d'expositions du Musée consiste à présenter les œuvres de la collection permanente, à accueillir les expositions de l'Académie lorsqu'elles ont lieu à Ottawa, et à exposer les œuvres des étudiants de l'École d'art d'Ottawa.

Même si les programmes d'acquisition et d'expositions demeurent modestes, on commence à se préoccuper de la cohérence du développement du Musée et de la qualité de sa gestion. En 1907, en réponse à une pétition de l'Académie, le gouvernement crée le Conseil consultatif des arts. Indépendant de l'Académie, le Conseil est composé de trois membres, qui doivent posséder « la compréhension et l'appréciation de l'art », ainsi que « des contacts avec les

associations d'art et le mécénat privé ». Ils ont pour mission d'administrer la subvention fédérale annuelle accordée au Musée et de favoriser l'intérêt général du public pour les arts visuels dans tout le Canada<sup>5</sup>.

## ORIGINES DE LA BIBLIOTHÈQUE ET DES ARCHIVES

Le premier conservateur à plein temps du Musée, Eric Brown (1877–1939), est nommé en 1910, sous les auspices du Conseil consultatif des arts. En 1913, Brown est nommé directeur du Musée et conserve ce poste jusqu'à sa mort, en 1939. Les origines de la Bibliothèque et des Archives remontent à la nomination de Brown qui, dès le début, se met à collectionner systématiquement livres et périodiques. Il commence aussi à classer et à conserver les registres du Musée, ce qui mènera ultimement à embaucher un responsable de la tenue des registres et à mettre sur pied les Archives du Musée.

Dès janvier 1911, le Conseil consultatif des arts approuve des crédits de 100 \$ par année « pour l'établissement d'une bibliothèque d'art de périodiques et de livres de référence. » Il choisit neuf titres de périodiques<sup>6</sup>, approuve l'acquisition de catalogues provenant de l'Académie royale, des Salons de Paris et des « principaux musées du monde », et demande au nouveau conservateur d'identifier et d'acquérir les « ouvrages de base »<sup>7</sup>.

Pour effectuer ses choix, Brown utilise la liste émise par la Grande-Bretagne en 1910 : *Official and Parliamentary Publications Available for Exchange With Foreign and Colonial Governments*. Il fait l'acquisition d'ouvrages de référence, dont *Early Italian Engravings*, de A. M. Hind, ainsi que de catalogues de collections permanentes d'institutions telles que la National Gallery de Londres, la National Gallery d'Édimbourg, la National Portrait Gallery de Londres, et la Wallace Collection<sup>8</sup>.

Dans la correspondance de Brown, on peut constater que, dès le début, il s'engage à constituer une collection de bibliothèque. Pour discuter de matériel de recherche, il échange des lettres avec ses collègues, tels que Percy Nobbs (1875–1964) et Ramsay Traquair (1874–1952), qui enseigne alors au département d'architecture de l'Université McGill. Il écrit aussi aux Ehrlich Galleries de New York, demandant qu'on l'avise des nouvelles acquisitions pour leur bibliothèque<sup>9</sup>. En dépit des difficultés à identifier et obtenir le matériel de recherche avant l'avènement des réseaux de partage des ressources, Brown persévère, se donnant souvent beaucoup de mal pour acquérir les titres nécessaires à la recherche savante à Ottawa.

En 1914, Alfred H. Howard (1854–1916), membre de l'Académie, est chargé de dessiner l'ex-libris de la Bibliothèque. Cet ex-libris, où figurent des personnifications de la peinture,

du dessin et de l'architecture, démontre clairement que l'identité de la Bibliothèque était déjà bien établie. Les emprunts enregistrés dès 1914 témoignent par ailleurs que les chercheurs, les artistes et le public dépendaient des ressources de la Bibliothèque du Musée<sup>10</sup>.

Au moment où le registre des acquisitions est ouvert, en 1918, une bibliothèque d'art opérationnelle existait déjà. La première acquisition eut lieu en 1913, année qui marqua un tournant décisif: le Musée des beaux-arts fut incorporé par une loi du Parlement, on confirma la nomination d'Eric Brown au poste de premier directeur du Musée et le Musée fut placé sous la direction d'un conseil d'administration. La Loi d'incorporation donnait au nouveau conseil un vaste mandat qui aurait des conséquences retentissantes. Ce mandat incluait non seulement, « le développement, l'entretien, la conservation et l'administration du Musée », mais aussi la tâche « de cultiver le bon goût artistique ... de promouvoir les intérêts de l'art en général au Canada ... » et plus encore<sup>11</sup>.

## DES DÉFIS MONUMENTAUX

Ces tâches présentent des défis monumentaux en 1913. S'étendant d'une mer à l'autre sur une distance de 4 000 miles, le Canada est un pays de vastes espaces peu peuplés, presque dépourvu de musées d'art. Par ailleurs, sauf pour la salle de lecture de l'Association des beaux-arts de Montréal, ouverte en 1882, très peu de musées canadiens possédaient une bibliothèque fonctionnelle à cette époque<sup>12</sup>.

L'éducation en art est lente à se développer au Canada, émergeant d'un système privé d'apprentissage et d'enseignement. Des écoles d'art spécialisées, aux niveaux municipal et provincial, ont commencé à se développer à la fin du XIX<sup>e</sup><sup>13</sup>. En 1913, ces écoles sont pratiquement les seuls endroits au Canada où peuvent étudier les artistes en herbe.

L'étude à l'étranger est à la mode chez les étudiants canadiens et, pour ceux qui désirent étudier l'histoire de l'art, elle est indispensable. En 1913, des universités et des collèges existent déjà dans toutes les provinces canadiennes, mais ce n'est que dans les années 1930 qu'on met sur pied des départements d'histoire de l'art. Jusqu'en 1967, seulement trois universités canadiennes offrent des programmes de troisième cycle en histoire de l'art et ce n'est qu'en 1973 qu'est décerné par l'Université de Toronto le premier doctorat canadien dans cette discipline<sup>14</sup>.

## L'ÉVOLUTION DE LA BIBLIOTHÈQUE ET DES ARCHIVES

C'est dans ce contexte que la Bibliothèque et les Archives du Musée des beaux-arts du Canada se sont transformées et

qu'une petite collection sous la direction d'un conservateur est devenue un centre national de recherche. Le registre des acquisitions permet, dans une certaine mesure, d'évaluer les toutes premières ambitions de la Bibliothèque du Musée. Dès 1918, celle-ci contient plus de 200 volumes; deux ans plus tard, elle monte ses premiers dossiers d'art canadien; l'année suivante, elle s'abonne aux catalogues de vente aux enchères de Sotheby et de Christie.

D'autres acquisitions ont lieu à la demande du directeur jusqu'à ce que la responsabilité de la collection soit confiée au cabinet des Dessins et estampes, établi en 1921. En 1928, Kathleen Fenwick (1901–1973) est nommée conservatrice des Dessins et estampes. On lui doit d'avoir établi pour la Bibliothèque des normes documentaires rigoureuses<sup>15</sup>. Malgré les fortes restrictions budgétaires imposées par la Grande Crise des années 1930 et la Seconde Guerre mondiale, la Bibliothèque poursuit son essor et peut répondre aux demandes de renseignements provenant d'un peu partout au Canada. Jusque dans les années 1950, la Bibliothèque fonctionne sans bibliothécaire professionnel.

Pendant toutes ces années, la Bibliothèque est logée au Victoria Hall. Edith A. Hudson, une étudiante qui travaillait à la Bibliothèque en 1936, a raconté que les livres étaient sur des étagères placées dans les bureaux du directeur et de son personnel. Les livres n'étaient pas classés, mais « organisés ... les ouvrages sur l'histoire de l'art en général, les dictionnaires et les encyclopédies étant groupés en premier, et les autres livres disposés en ordre alphabétique, selon le nom de l'auteur »<sup>16</sup>. Comme il y avait peu d'étagères pour les périodiques, tous les numéros, sauf les numéros courants, étaient conservés en entreposage.

En 1947, lorsque Barbara Monture Malloch, alors étudiante à Queen's University, obtient un poste à la Bibliothèque, la collection est organisée selon la classification décimale de Dewey. Les nouveaux livres sont choisis par le directeur, H. O. McCurry, et son personnel, dont faisaient partie Kathleen Fenwick et Robert Hubbard, conservateur de l'art canadien. La Bibliothèque est logée dans une grande pièce occupée par Barbara Monture, Robert Hubbard, sa secrétaire et ses adjoints en recherche. Les rayonnages couvrent tout un mur et se trouvent même dans le bureau du directeur. Barbara Monture Malloch se souvient de la Bibliothèque comme d'un endroit agréable, où tout le monde travaillait ensemble : les conservateurs consultaient les catalogues et discutaient des expositions, le personnel répondait par courrier aux demandes de renseignements, et de temps en temps, des artistes en visite, tels que Goodridge Roberts, André Biéler et Carl Schaefer faisaient l'étalage de leurs œuvres afin que tous puissent les admirer<sup>17</sup>.

## EXPANSION DES COLLECTIONS ET DES ACTIVITÉS

Les conseils d'administration de 1953–1954 et de 1954–1955 proposent d'ajouter aux programmes du Musée une bibliothèque d'art modelée sur la Frick Art Reference Library de New York et le Courtauld Institute de Londres. L'objectif est d'être au service des musées d'art publics au Canada. En 1956, au moment de la nomination du premier bibliothécaire professionnel, Christa Dederig, la Bibliothèque compte environ 5 000 volumes et 1 500 périodiques, ainsi que de vastes collections de coupures de presse, de catalogues d'expositions, de rapports annuels et de documentation éphémère. Un rapport de janvier 1957 définit les tâches nécessaires à la réalisation du programme proposé par le Conseil. Les exigences sont nombreuses : développement mieux équilibré de la collection; recatalogage et classification des livres; reliure des périodiques; système amélioré de la tenue des registres de périodiques; réorganisation des documents éphémères; augmentation du personnel; crédits pour la Bibliothèque et plus d'espace de travail<sup>18</sup>.

La Bibliothèque déménage en 1960, lorsque le Musée des beaux-arts quitte le Victoria Hall et s'installe temporairement dans l'édifice Lorne. En 1964, avec la nomination de Noël Balke au poste de bibliothécaire en chef, les collections de la Bibliothèque et ses activités prennent de l'expansion. Entre 1964 et 1972, la collection est reclassifiée selon la classification de la Library of Congress tout en retenant les descriptions et classifications qui s'appliquent particulièrement au Musée. En 1965, le catalogue topographique de la collection de canadiana est publié. En 1967, paraît une publication célébrant le centenaire du Canada et intitulée: *Canadiana dans la bibliothèque de la Galerie nationale du Canada*. Il s'agit d'un catalogue complet, en sept volumes, des collections canadiennes. Jusqu'en 1974, six volumes supplémentaires seront publiés.

En 1967, afin de laisser au Musée plus d'espace pour les grandes expositions du centenaire et pour la collection permanente, on installe la Bibliothèque dans l'édifice Fuller, situé tout près de l'édifice Lorne. La même année, lors d'une réunion au Musée, est fondée la Société canadienne des bibliothèques d'art (CARLIS). Le Musée est un membre fondateur. En 1968, la Bibliothèque nationale du Canada qualifie la Bibliothèque du Musée de « ressource nationale » et faisant « partie de l'héritage culturel de la nation »<sup>19</sup>.

La Bibliothèque s'impose alors sur le plan international. En 1972, elle participe à la fondation de l'Art Libraries Society of North America (ARLIS/NA). En 1973, G. K. Hall, qui édite les catalogues des grandes bibliothèques de recherche à travers le monde, publie les huit premiers volumes du *Catalogue de la Bibliothèque de la Galerie nationale du Canada*, suivis en 1980

de six volumes supplémentaires. Jusqu'en 1990, d'autres publications d'importance paraissent et des projets se forment : *Liste des dossiers d'artistes canadiens* (1969–1977); projet de microfilmage des dossiers d'artistes canadiens (1971); projet de microfilmage des catalogues d'expositions du Musée jusqu'en 1959 (1980); *Artistes au Canada*, liste qui regroupe des dossiers d'artistes (1982, 1988).

En 1978, la Bibliothèque du Musée devient membre des Services d'automatisation de la Bibliothèque de l'Université de Toronto (UTLAS), qui offre un catalogage informatisé commun. De plus, la Bibliothèque fournit des renseignements sur ses collections tant à la Bibliothèque nationale du Canada, qui dresse un répertoire collectif des périodiques et des ouvrages canadiens, qu'aux Archives nationales du Canada, qui maintiennent un répertoire collectif des manuscrits.

Jacqueline Hunter (1927–1999), arrivée à la Bibliothèque du Musée en 1964, occupe le poste de bibliothécaire en chef de 1980 à 1989. Dès le début, elle s'engage à développer les collections de canadiana. Elle occupe encore son poste lorsque la Bibliothèque s'installe dans le nouvel édifice du Musée des beaux-arts, longtemps attendu, et qui ouvre ses portes en 1988.

## COLLECTION NATIONALE DE RECHERCHE DU CANADA

Avec la nomination de Murray Waddington au poste de bibliothécaire en chef, en 1991, la Bibliothèque et les Archives réaffirment leurs responsabilités aussi bien sur le plan national que sur le plan international. Une *Politique de développement des collections* est publiée en 1996, ouvrage exhaustif et le fruit d'un travail intensif entre 1991 et 1994. Premier numéro des *Documents hors-série* produits par la Bibliothèque et les Archives, la *Politique* établit des directives visant à tirer parti des forces des collections et à lancer de nouvelles initiatives.

Les collections ont été enrichies dans leur ensemble par l'acquisition, non seulement des ouvrages de recherche essentiels mais aussi par une foule d'autre matériel: éditions canadiennes et étrangères exceptionnelles; livres illustrés anciens; ex-libris canadiens; livres d'artistes contemporains et multiples; de même que des collections sur des sujets notables, telles que les collections Art Metropole et Kodak; bibliothèques privées d'artistes canadiens, tels que Franklin Carmichael, Charles Fraser Comfort et Louise Comfort, Carl Fellman Schaefer, et C. W. Jefferys, et d'historiens de l'art canadiens, y compris J. Russell Harper, Jacqueline Fry, Sandra Buhai Barz et Bruce Russell.

L'accès aux collections a aussi été amélioré grâce à l'installation, en 1991, d'un catalogue électronique et de sa migration sur

Internet en 2000. Dans le souci constant de partager les ressources, la Bibliothèque et les Archives ont collaboré à des initiatives bibliographiques nationales et internationales. Les collections sont désormais accessibles sur le site Web du Musée, et sont aussi représentées dans AMICUS, AG Canada et dans le Research Library Information Network (RLIN). La Bibliothèque et les Archives continuent de compiler et de maintenir *Artistes au Canada*, qui est maintenant accessible en ligne, par le biais du Réseau canadien d'information sur le patrimoine (RCIP/CHIN).

Au cours des années 1990, la Bibliothèque assume la responsabilité de fournir de l'information canadienne en collaborant à des projets d'envergure internationale : SCIPPO: Art and Rare Book Sale Catalogs, une base de données en ligne maintenue par le Research Libraries Group (RLG) et la Bibliographie de l'histoire de l'art (BHA), produite conjointement par la Getty Research Institute, Los Angeles, et l'Institut de l'Information scientifique et technique, Paris. Des projets de la Bibliothèque et des Archives en matière de numérisation figurent dans la base de données RLG Cultural Materials. De plus, la Bibliothèque héberge le bureau canadien de rédaction du dictionnaire international *Allgemeines Künstlerlexikon*, un projet de K. G. Saur, Leipzig.

En 2001, la numérisation du *Bulletin* et du *Bulletin Annuel* (de la Galerie nationale du Canada) amorce un programme de numérisation qui a depuis été enrichi d'un choix d'albums souvenirs du Canada, tirés de la collection de la Bibliothèque, et de catalogues d'expositions du Musée, de 1880 à 1930. Parmi les projets courants en matière de développement de ressources électroniques, on peut noter : un index en ligne de la production d'estampes Inuit, de 1957 jusqu'à présent, de même qu'un index des catalogues d'expositions et de la collection permanente du Musée, pour la période 1880–1930. À cet index s'ajouteront d'autres catalogues d'art portant sur les expositions, les ventes aux enchères et les collections au Canada durant le XIX<sup>e</sup> siècle.

Soucieux de partager l'ensemble de leur expertise avec leurs collègues du Canada et de l'étranger, les membres du personnel de la Bibliothèque et des Archives participent aux activités d'associations professionnelles telles que ARLIS/NA, ARLIS/Canada, ARLIS/UK & Ireland, la Fédération internationale des associations de bibliothécaires et des bibliothèques (IFLA), et la Société bibliographique du Canada. Ils contribuent également à la mission de rayonnement de la Bibliothèque et des Archives en préparant des expositions et des publications. Depuis 1996, six numéros des *Documents hors-série* ont été publiés, et depuis 1998, trois expositions rassemblant des ouvrages tirés des collections de la Bibliothèque et des Archives ont été présentées chaque année, chacune accompagnée d'une brochure.

Le Programme de bourses de recherche du Musée est administré par la Bibliothèque et les Archives. Il offre chaque année, par le biais d'un concours, des bourses de recherche en plusieurs disciplines: art canadien, art moderne, art européen, histoire de la photographie et conservation de l'art. On insiste sur l'utilisation et l'étude des collections du Musée, incluant celles de la Bibliothèque et des Archives. De plus, la Bibliothèque et les Archives offrent des stages en bibliothéconomie de l'art et en technologies de conservation de documents, de même que des possibilités de stages rémunérés aux étudiants en bibliothéconomie<sup>20</sup>.

Par le biais du développement et de la garde de leurs collections, de leurs services de recherche et du partage de leurs ressources, la Bibliothèque et les Archives du Musée des beaux-arts du Canada constituent le centre national de recherche en arts visuels, au service des usagers du monde entier.

## NOTES

<sup>1</sup> Charles Hill, « Fonder une Galerie nationale : l'Académie royale des arts du Canada 1880–1913 », *Galerie nationale du Canada, Journal*, n° 36, (6 mars 1980), p. 2.

<sup>2</sup> Hill « Fonder une Galerie nationale », *Journal*.

<sup>3</sup> *An Act Respecting Museums : Statutes of Canada 1990*, ch. 3 ' *Loi concernant les musées : Lois du Canada 1990*, ch. 3. S.5.

<sup>4</sup> Charles Hill, « Un siècle d'art canadien au Musée des beaux-arts du Canada, 1880–1980 », *Art canadien*, vol. 1, sous la direction de Charles Hill et Pierre B. Landry (Ottawa, Musée des beaux-arts du Canada, 1988), p. xi.

<sup>5</sup> File 7.5M, "Minutes — Advisory Arts Council — meetings, April 29, 1907 – December 15, 1926." Extract from a Report to the Committee of the Privy Council approved by the Governor General on 3rd April 1907, recorded in Minutes of the first meeting of the Advisory Arts Council, April 29, 1907, p. 2–3. National Gallery of Canada Archives; reprinted in *National Gallery of Canada Annual Report*, Appendix, 1920–21.

<sup>6</sup> *American Art News*, *Studio*, *Gazette des beaux-arts*, *Connoisseur*, *Art Chronicle*, *The Years Art*, et *Who's Who* (éditions anglaise, américaine et canadienne).

<sup>7</sup> File 7.5M, "Minutes of the Twelfth Meeting of the Advisory Arts Council ... January 16th, 1911", p. 36, National Gallery of Canada Archives.

<sup>8</sup> File 06.1, Official and Parliamentary Publications, correspondence, Eric Brown, Letter to J. B. Hunter, Deputy Minister of Public Works, July 5th, 1912, National Gallery of Canada fonds, National Gallery of Canada Archives.

<sup>9</sup> File 06.13, Correspondence re: books purchased 1914–1915, National Gallery of Canada fonds, National Gallery of Canada Archives.

<sup>10</sup> File 06.1, "Books Lent To and From the Gallery, 1914–1918." National Gallery of Canada Archives.

<sup>11</sup> An Act to Incorporate the National Gallery of Canada: Assented to 6th June, 1913 (Ottawa, 1913).

<sup>12</sup> Avant la Première Guerre mondiale, il y avait environ une demi-douzaine de musées d'art publics, tous situés entre Halifax et Winnipeg : les collections d'art de l'Université Laval, Québec (1852), l'Owens Art Gallery, Sackville (1895), l'Association d'art de Montréal (1860), l'Art Museum of Toronto (1900), les peintures du Nova Scotia Museum of Fine Art, Halifax (1908), la Civic Art Gallery, Winnipeg (1912), ainsi que quelques petites collections, souvent installées dans des bibliothèques et des archives publiques. Avec le développement de l'Ouest, des collections furent assemblées à Saskatoon (1919), Edmonton (1923) et Vancouver (1931). Voir : Henry A. Miers et S. F. Markham, *Directory of Museum and Art Galleries in Canada, Newfoundland, Bermuda, The British West Indies, British Guiana and the Falkland Islands* (London: The Museums Association, 1932).

<sup>13</sup> "Art Societies", dans *Canada and Its Provinces*, v. 12 (Toronto: T. & A. Constable de l'Edinburgh University Press pour la Publishers Association of Canada, 1914), p. 635–636.

<sup>14</sup> Jean Sutherland Boggs, "History of Art in Canada", dans *Scholarship in Canada, 1967: Achievement and Outlook* (Toronto: Publié pour la Société royale du Canada par la University of Toronto Press, 1968), p. 46–47; avant 1967, les programmes de troisième cycle en histoire de l'art étaient offerts à l'Université de Toronto, à l'Université de la Colombie-Britannique et à l'Université de Montréal; le premier doctorat canadien en histoire de l'art fut décerné à Robert Siebelhoff en 1973, par l'Université de Toronto.

<sup>15</sup> Christine Lalonde, « Un vrai soleil : La carrière de Kathleen M. Fenwick », *Revue du Musée des beaux-arts du Canada* (1 : 2000), p. 154. Voir aussi : Katherine Jordan Lochnan, « The Department of Prints and Drawings at the National Gallery of Canada : The First Hundred Years », *Armagazine* Mai/Juin 1980, p. 27 et : Mimi Cazort, *Dessins de maîtres du Musée des beaux-arts du Canada* (Washington : National Gallery of Art, 1988), p. 10.

<sup>16</sup> File 7.4C, Carnegie Corp., Hudson, Edith A., "Report of a Student on the Library of the National Gallery of Canada", National Gallery of Canada Archives.

<sup>17</sup> Barbara Monture Malloch, correspondance avec l'auteur, 28 juin 2005.

<sup>18</sup> File 9.9L, Library, National Gallery (Misc. Corr.), National Gallery of Canada fonds, National Gallery of Canada Archives.

<sup>19</sup> W. Kay Lamb, "Federal Government Libraries in Ottawa : Their Role in Canada's National Library System" dans *Report of the National Librarian* (Ottawa 1968), Appendix III, p. 28–29.

<sup>20</sup> Murray Waddington, "Library Profile: The Library and Archives of the National Gallery of Canada", *The Courier* (Special Libraries Association, Toronto Chapter), 42:3 (printemps 2005), p. 14–16.

**Jo Nordley Beglo, Traduit par Denise Loiselle. Pour le compte des canadiens : La Bibliothèque et les Archives du Musée des beaux-arts du Canada, 2006.**

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# “SO HOPEFULLY AND IMAGINATIVELY FOUNDED”:

## The CCA Library to 1998

Rosemary Haddad

*“The study of architecture and the development of architectural ideas begin as much with books and manuscripts, and particularly with the illustrated book, as with buildings, and it is in the Library of the CCA — the core of the collections — that the broad course of architectural thinking can be traced. The range of material sought for the Library stretches from the rare and beautiful to the most common-place. But all of it is there to allow us to study in their original form the tools that those who made buildings and thought about the nature of architecture had to draw upon.”*

The idea of *library* was always an important part of the great vision that culminated in the establishment of the Canadian Centre for Architecture. Something will be said further on concerning the remarkable author of that vision, the CCA's Founding Director, Phyllis Lambert. The *Centre for Architecture*, as the institution was called before incorporation,<sup>2</sup> was initially conceived as “a library of books, photographs and drawings relating to the study of architecture”;<sup>3</sup> and well before the CCA's incorporation in September 1979, its Library collection was a growing concern. Originating as an architect's working library, it began to develop in an official way in 1978 when about 10,000 volumes were acquired from the London architecture book dealer Ben Weinreb;<sup>4</sup> and it continued to grow, not by an inch or an ounce, as the saying goes, but

in leaps and bounds, to join the ranks of the great libraries that have sprung from private collections. The story of its development is an exciting one, of brilliance in the planning and joy in the doing.

In 1978 the fledgling Library had only one staff member. Portia Leggat, originally a Montrealer, arrived from Toronto in the Fall of that year to work with Phyllis Lambert during the CCA's formative years. Portia had studied architectural history with Professor Pierre du Prey at Queen's University in Kingston, Ontario, and library science at the University of Toronto with Dr. Richard Landon, Director of the Thomas Fisher Rare Book Library. Within a very short while, these two scholarly individuals would play more direct roles in the development of the CCA and its Library.<sup>5</sup> Portia had also worked for the Heritage Branch of the Ontario Ministry of Culture on a program of province-wide designation of historic buildings. Armed with this favorable background, she took up her post as the CCA's Acting Technical Services Librarian. Among her early assignments was that of accompanying the Founding Director, together with Peter Lanken, Consultant on Architecture & Interior Design, on several in a series of “study tours” of libraries and other cultural institutions with the idea of gathering information and gaining insight into such elements as organizational structures, space use and collection arrangement. During these visits the group



Above: Phyllis Lambert, C.C., G.O.Q., O.A.L., F.I.R.A.C., Directeur fondateur et président du conseil des fiduciaires  
Photo Michel Boulet © Centre Canadien d'Architecture, Montréal  
Phyllis Lambert, C.C., G.O.Q., O.A.L., F.R.A.I.C., Founding Director and Chair of the Board of Trustees  
Photo Michel Boulet © Canadian Centre for Architecture, Montréal

Below: Wendingen: maandblad voor bouwen en sieren, Amsterdam, Volume 4, number II (1921)  
Cover: Lithograph by El Lissitzky  
CAGE M. W.W46  
Collection Centre Canadien d'Architecture/Canadian Centre for Architecture, Montréal

met key staff, examined physical spaces and gathered operational details, looking at archives, photograph collections, and prints and drawings departments as well as libraries. Between September 1979 and May 1980, visits by CCA staff and architectural consultants were made to some twenty museums and libraries in the United States and Canada.<sup>6</sup>

The first of the tours took place in Washington, D.C. in late September 1979, with venues that included the Library of Congress, the Folger Shakespeare Library, the National Archives, the A.I.A. Foundation, and the Centre for Studies in Landscape Architecture at Dumbarton Oaks. A common set of factors was examined at each of these: collection, cataloguing, reference, exhibition of material, storage, conservation, "accommodation", referring to reader service facilities, and "documents", referring to available printed information. The reports of this and subsequent study tours include an exhaustive list of details about the libraries concerned: collection size, size of annual acquisitions, classification system used, housing of rare books, type of material stored on closed as opposed to open shelves, arrangements for binding; and further: access policy, accommodation in reading room, existence and location of lounge area, facilities for reproduction, number of readers served per week, size and distribution of staff. The list goes on: environmental controls, surveillance systems, light filtering systems — any and all information of use in shaping the plans for the new institution.

During a second tour, a three-day visit to Chicago in October of the same year, the group met, significantly, with Daphne Roloff, Librarian, and Karen Muller, RLIN cataloguer, at the Art Institute of Chicago — significantly because Daphne Roloff and RLIN were both to play important roles in the development of the CCA Library. On a third tour, a November visit to New York City and New Haven, Connecticut, another person joined the group for the last several venues: this was Peter Rose, who would eventually become the architect of the CCA's award-winning building at 1920 rue Baile in Montreal. Among the designated New York sites was the Avery Library at Columbia University, where the group met with Adolph Placzek, Librarian and Professor Emeritus, who would later serve on the CCA's Board of Directors, its Advisory Committee and its Council on Exhibitions, Publications and Study Programs.<sup>7</sup>

Viewed from the present, the notes from the study tours appear at times variously poignant, prophetic or, on occasion, humorous. There are timely references to technology. We learn that the Beinecke Rare Book and Manuscript Library at Yale University was "getting set to computerize." Remarks from a visit to the Joseph Regenstein Library at the University of Chicago note that in the future, computers were going to

"make libraries much more efficient." Another note indicates that "Xerox machines are available but should not be, because of noise and damage to books (there is always a pile of book flakes on the floor)."<sup>8</sup>

Plans for the CCA and its Library moved swiftly ahead. A report dated 14 January 1980 projects the operation and activities of the first decade of the institution, at this point "being established as a research library and museum."<sup>9</sup> The Library collection, now at 12,000 volumes, was projected to grow to 80,000 "titles"<sup>10</sup> by 1990. Meanwhile the institution continued to define itself: by September 1st 1980 it was developing "three interrelated, but distinct, collections: books and other printed material; drawings; photographs."<sup>11</sup> By early November it had been determined that the Library would be a separate unit within the CCA facility; that its stacks would be closed and the books consulted in a supervised Reading Room that would house the most widely-used works of reference; that the books would be classified and arranged according to the Library of Congress classification system; that several different shelf sizes would be used so that everything from very small items to elephant folios could be safely stored; that the very rarest items would be housed in a separate stack; and that Library collection materials would be retrieved from their storage areas by two full-time Library pages.<sup>12</sup>

The collection at this time contained, in the words of its Founder, some of the most outstanding architectural publications ever produced, from the earliest theoretical treatises of Vitruvius, Serlio, Vignola, Palladio, and Alberti to the influential writings of H.P. Berlage, Le Corbusier, and Frank Lloyd Wright, together with substantial periodical holdings.<sup>13</sup> Maintaining its focus on ideas, it quickly grew to 20,000 volumes, the outstanding major purchase of 1981 having been the Graham Foundation Library, containing over 2,500 "magnificent" architectural books originally collected between 1924 and 1933 by Chicago architect Ernest R. Graham, principal of the firm of Graham, Anderson, Probst and White.<sup>14</sup>

By this time Portia Leggat had the company of a new staff member in the Library, Pierrette de Han. Having begun on a temporary basis, Pierrette eventually acquired permanent status and remained as a senior assistant in Acquisitions until her retirement in 1998. On the 4th of April 1981, the two Library staff members, along with the other CCA personnel, moved from their earliest temporary quarters in Old Montreal into a space "well suited to the needs of the CCA for the next couple of years"<sup>15</sup> at 1440 Ste-Catherine West. Here Portia and Pierrette set about accessioning 6,000 American and European architectural books that had previously been housed in the Old Montreal quarters.



The years 1982 and 1983 were extraordinary ones for the CCA and its Library. In three policy papers approved at the May 13th 1982 meeting of the Board of Trustees, plans for the governance of the institution were laid out; collections, general access policy and clientele were defined; and plans for exhibition, education and study programs were prepared. All were outlined in minute detail: plans for conservation of the collections, for example, were ambitious and included the refurbishing of all leather bindings, immediate repair of paper tears, deacidification, and immediate treatment against mold, as well as a commitment to give instructions for the safe handling of material to all users of the collections.

In referring here to the collections it seems appropriate to point out that, while ultimately the CCA would house four major research collections — the Library, Prints and Drawings, Photographs, and Architectural Archives — and while, as previously mentioned, it had been decided early on that the Library would be a separate unit within the CCA, the institution's Founding Director, from the very beginning, saw these collections as a single entity, reinforcing and complementing one another.

Portia Leggat left her post as Acting Technical Services Librarian in March of 1982, but remained at the CCA as co-ordinator of a special project.<sup>16</sup> Her replacement, Marcia Stayer, was appointed to begin later, in January 1983. Meanwhile, Anna Kindl, another Queen's University alumna, migrated to the CCA from the Concordia University Libraries, working with Pierrette de Han from 29 March to 1 October 1982. During that same year, Simone Roy of *L'Art de la reliure*, Montréal, worked as a consultant on bookbinding and restoration, preparing condition reports for about 7,000 non-current volumes. Based on this work, she also prepared a conservation plan for the Library collection, which by year's end included over 30,000 volumes, about 10,000 of these unpacked and shelved by accession number in an environmentally-controlled vault. The collection was growing quickly; during the course of the next year, Library staff too would grow — from three persons to seventeen.<sup>17</sup>

Marcia Stayer arrived in January 1983 as planned, taking a two-year leave from her position as Head of the Information and Reference Unit at the Library of Queen's University in Kingston, Ontario, to assume the position of Technical Services Librarian. Marcia had studied fine arts history at Cornell University and library science at the University of Toronto. Added to this expertise were years of experience and a characteristic energy, enthusiasm and good nature that would serve her well in her contribution to the development — virtually overnight — of a major research library. Within a few weeks of her arrival, the Library moved, on 8 February,

from 1440 Ste-Catherine West to a space of 1,100 square metres, containing a 475-square-metre, climate-controlled storage vault, at 1980 Sherbrooke Street West. The new facility, with shelving space for 50,000 volumes, also provided a work area for an expanding staff that would be involved in the processing of the Library collection, which by March included not only those items transferred from the Ste-Catherine Street location, but also the first shipment of books from the Ontario storage facility where many were temporarily housed.

Having hired a secretary, Marcia now focused on defining Library tasks, planning staffing needs and writing job descriptions. She needed to move quickly to find qualified persons to process the more than 36,000 monograph volumes by this time residing on site together with over 700 periodical titles. She had already recruited Rosemary Haddad, a former print curator and rare book cataloguer from McGill University who had joined the staff on February 7th as the CCA's rare book cataloguer. She now engaged local binder and conservator Louise Genest-Côté to begin in May as book conservation consultant. Shortly thereafter, on June 1st, six bright new recruits, fresh out of library school, arrived to spend the summer as project librarians, charged with carrying out the work of processing the collection. A junior cataloguer joined the staff on the same date, an acquisitions librarian and a senior cataloguer on 19 September, and a bibliographic searcher on 21 November. Sharing the new facility with the Library was the *Groupe de recherche sur les bâtiments en pierre grise de Montréal*,<sup>18</sup> who moved their personnel and research materials from their quarters in Old Montreal and transferred one of their staff to the Library to take charge of the periodical holdings.

The excitement in the Library at this time was palpable. With part of her dynamic new staff in place on June 1st, Marcia set up an assembly line of people to unpack boxes, load their contents onto library trucks and move these to other work areas, where each volume was accessioned, flagged and forwarded to a preservation area, here to be examined and condition-reported before being sent to the vault for shelving. The entire operation was carried out with much zeal and *esprit*; there was a sense of anticipation as boxes were opened, great interest and joy as they revealed their contents. Most of the summer interns stayed on in the Fall, and by December 31st, 12,500 monograph and periodical volumes had been processed and shelved.

What was in those boxes? This account of the Library's history does not attempt to document the extraordinary materials that were acquired for the CCA over the years. This has been done with expertise and eloquence by the Founding

Director and others in a series of articles;<sup>19</sup> and any interested reader who chooses to review these, especially those written by Phyllis Lambert, will be certain to notice the common thread, mentioned earlier, that persists through all: the idea of the “oneness” of the CCA collection, of which the Library comprises but one of four parts. The Library is the largest of the four to be sure; in the words of Phyllis Lambert, it will always be the most comprehensive, collecting the printed literature of architecture; and it is the designated point of access to all four collections; but prominent in any document that reflects the vision that gave rise to the CCA, from the earliest to the most recent, is the clear message that the research collections of the CCA are a single entity.

Even in those early days there was a demand for use of the collection, and although there was as yet no formal reference service, staff began flagging the records of items requested for consultation, notifying researchers as these became available — literally as they were unpacked and accessioned — and arranging space for the clients to work. Between June and early November 1983 there were over 80 visits to the collection.

Staff and visitors alike at the 1980 Sherbrooke West facility worked in commodious, bright, pristine surroundings. Occupying the entire fourth floor of the building, the space was arranged with the vault in the centre and the working areas in windowed spaces around the perimeter. The windows that overlooked Sherbrooke Street offered a splendid view that included the Grand Séminaire de Montréal opposite.

Of the many persons who joined the staff in 1983, several were to remain and play key roles in the development of the Library. Emerging from the group of library interns, Douwe Ernsting, an experienced and knowledgeable bookman and former gallery owner, was soon to become the Library's first bibliographer, working to build the collection until shortly before his untimely death in 1999. The senior cataloguer, Murray Waddington, would serve as Associate Librarian until the Fall of 1989 and thence as Head Librarian until 1 February 1991. Rosemary Haddad would remain for many years, serving as Head, Rare Books and Preservation from 1990, as Acting Head Librarian for much of the 1990s, and simultaneously as Associate Librarian from 1991 to the present. In the end, she would have remained at the helm longer than any of her predecessors.

The Library had been assigned its unique identifying symbol, QMCCA, from the National Library of Canada, in March and in June had received confirmation of acceptance as a Special Member of the Research Libraries Group,<sup>20</sup> with access to the Research Libraries Information Network (RLIN), an

automated information system that would provide searching, acquisitions, cataloguing, and other services to the young Library. Planned from the beginning, automation would now become a reality.

The pace and intensity of operations continued in 1984. By the Fall, another 33,000 volumes of monographs and bound periodicals had been accessioned, bringing the total number processed to over 46,000; but the Library had been in “high acquisition mode”<sup>21</sup> and the collection now numbered over 50,000 volumes. Several staff members left and were replaced; others assumed permanent positions. Marcia Stayer, by this time Managing Librarian, returned to her appointment at Queen's University, and Daphne Cross Roloff, respected Executive Director of the Ryerson and Burnham Libraries at the Art Institute of Chicago, became Head Librarian on October 15, 1984.

Born in Canada, Daphne Cross Roloff, with degrees in art and archaeology and in library science from the University of Toronto, also brought with her a long and distinguished career in museum libraries. Prior to her position at the Art Institute of Chicago from 1977, she had been Head Librarian at the Cleveland Museum of Art (1970–1976) and had held positions at the Sterling and Francine Clark Art Institute, the Metropolitan Museum of Art, and the Fogg Art Museum at Harvard University. She was, in the eyes of many at the CCA Library, “the right person at the right time”, a seasoned professional with the experience, expertise and helpful liaisons that would assist her in directing the development of the new and rapidly growing Library.

During the month of her arrival, four RLIN terminals were installed in the Library. Up to this point, access to the collection had been possible only by way of a manual file that held a rudimentary acquisition record for each item, most of these provided by book vendors. The Library's first priority became bibliographic control through conversion of these records to machine-readable form in RLIN.

There was now also another priority: planning of Library space in the CCA's permanent headquarters, where all collections and activities, at this time divided among three different locations<sup>22</sup>, would at last come together under one roof. Final design for the new CCA facility had begun in January, with Peter Rose as Architect, Phyllis Lambert as Consulting Architect and Erol Argun as Associate Architect. As Phyllis Lambert later wrote in *Les débuts/The First Five Years*, “in 1984 the move to the new building began to influence operations”. The target for all departments became the official opening in 1989, with plans under way for exhibitions, publications, public programs and a visiting scholar program. The ceremony to

inaugurate construction took place on May 13, 1985. Daphne Roloff and Murray Waddington became actively involved with Peter Rose's office in planning the Library spaces in the new building.

The Library in the meantime had seen the construction of a second climate-controlled vault, with 700 square metres of space, on the 11th floor of the Sherbrooke Street building, enabling the unpacking of 1,000 more boxes that had been in storage; the last 400 of these were delivered in March 1985. A preservation consultant was engaged, together with a full-time, permanent preservation technician to make protective enclosures for the fragile items in a collection that had grown to 62,000 volumes. The consultant, Terry Mroz Rempel, established new procedures and trained preservation staff, by this time numbering three persons, to carry them out, inaugurating a special box-making program to protect the Library's books both during the move to the new building and in future storage.

The Library's "recon" project had begun towards the end of 1984; a fifth RLIN terminal had been installed early in 1985 (another would be added during the following year), and three persons had been hired to work on the project; by April 1985, 11,000 titles had been entered in the RLIN database. It should be noted that this project was not the traditional retrospective conversion of manual catalogue records to an online system. Since no cataloguing had yet been done, there was no real card catalogue to convert; there was only, as earlier indicated, a simple acquisition record on paper for each title. The first online entries were made directly from these; but as the project moved along, it became evident that many of them contained insufficient and sometimes inaccurate information, and that if adequate online records were the desired result, entry would have to be done with the book in hand. This would make the project slower but better, and the procedure was revised accordingly. Full online cataloguing was to come later.

It was also time for the CCA to formalize its collection policy, both for the Collection as a whole, and for the four major collections individually. The process began in 1986 with a first draft by the Founding Director, written to give a sense of her views and an outline of the concepts that had shaped the collection up to this point.<sup>23</sup> There followed policy drafts for each of the four collections, including a detailed policy for the Library by Daphne Roloff, a policy that, as she wrote at the time, "reflects the purpose of the institution and is closely related to the collection policy of its curatorial departments."<sup>24</sup> It was a very thorough draft that included, in addition to the expected treatises, scholarly monographs, exhibition and trade catalogues, histories and works of reference,

such material types as children's books and building games, objects and memorabilia, particularly those related to world's fairs, and printed ephemera, all items that would assume a more visible role as the institution's programs developed.

There were, at the same time, other institutional projects in which Library staff were deeply involved: planning for the new quarters was moving ahead, together with production of the CCA publication *Les débuts/The First Five Years*, and research for a major opening exhibition and its accompanying scholarly catalogue, *L'architecture et son image/Architecture and Its Image*. Much to the credit of the architects of the new building, Library staff members were consulted at every turn. In Daphne's words: "Peter Rose met with all department heads to define their specific needs. He is an architect who likes and understands libraries, always sympathetic, and responsive to the library's needs, and its functions."<sup>25</sup> Daphne concerned herself with every detail; in a memo to Peter Rose dated August 4, 1988 she noted that a particular study room needed a "glazed door with clear glass — otherwise claustrophobic space." For another space she asked: "Is three feet wide enough clearance? When I push my chair out of the knee hole back and stand up, it requires 30" including the back wheel, leaving 6" to spare. Please note we may not always have thin people on the staff". For the scholars' offices she suggests: "add additional bookcases against the wall as space is insufficient. This is in the best interest of the Library collection. Staff here are putting books on top of shelves". For preservation purposes, a concern that pervades all CCA planning documents, Library staff asked for, and received, such amenities as work spaces in the vaults to minimize the unnecessary displacement of material from this environment to another, and a sink in Library Technical Services to permit collection handlers to keep their hands clean.

Daphne Roloff was a member of the CCA's general Move Committee, and as such appointed a member of the recon staff, Douglas Campbell, to take charge of planning the Library's part of the move.<sup>26</sup> Douglas designed a book truck, about twenty of which were constructed, that could be loaded directly from the bookshelves in the vaults, placed in a climate-controlled semi-trailer and later off-loaded directly onto the shelves in the vaults of the new building. The idea was to minimize the amount of time that the books would reside outside of a climate-controlled environment, about one-half hour at the most. Rare books were treated differently, each being individually wrapped in advance and moved in specially-designed book trucks with felt linings. Distribution of the books in the new vaults was organized ahead of time so that a minimum of redistribution would be necessary afterwards. Thus impeccably planned in every detail, the

Library move was carried out towards the end of June 1988 without a hitch. For insurance and control purposes, the entire collection had been inventoried before the move and was inventoried again afterwards; not a single item was lost or damaged.

Once installed in the new facility, Library staff set their sights on urgent new goals. Between November 1988 and May 1989, the date of the official opening of the CCA, the Library would have to put in place all the means necessary to make its collection easily accessible to outside researchers as well as to CCA research staff. This would mean reorganizing the Reference Collection; securing a full complement of reference, circulation and vault-management staff; establishing hours of opening; setting up systems of entry, security and registration of visitors; setting policies for access, interlibrary loans, provision of surrogates, distribution of carrels, resident scholar privileges, and so on — the list was very long, the time rather short. Other Library operations also needed revision in view of the new circumstances: acquisitions could slow down a little, recon needed completion, a program of full online cataloguing needed to be set up and preservation procedures wanted redesign — again, the list was long. This was a Library that had, by most standards, grown up overnight, and every detail necessary for a full-service Library operation had to be thought of and addressed.

Full cataloguing of the collection would take many years, but to provide for the opening of the Reading Room, about 5,000 works of reference were assigned Library of Congress classification numbers and shelved accordingly around the room for easy accessibility.

The new building was inaugurated on May 7, 1989, with Reader Services staff proudly showing the Reading Room while other Library personnel escorted selected visitors to different parts of the Library. These visitors included the various architectural book dealers who had been instrumental in the rapid growth of the collection and who were eager to see the books that they had recommended and provided now ranged impeccably in accession number order on the shelves of the Library vaults.

Daphne Roloff left the CCA later that year and Murray Waddington was named as her successor. With a background in education, fine arts and library science, Murray had held positions at the National Gallery of Canada and the Metropolitan Toronto Central Library. He had been appointed Associate Librarian soon after his arrival at the CCA, and had worked closely with Daphne in planning and overseeing Library spaces and operations. Refreshingly original and wonderfully capable, he had devised and overseen

many of the procedures that were now in place, and had worked collegially with staff in the Library and throughout the institution.

October 1989 saw the first meeting of the Library Advisory Committee, established to allow the Library to benefit from the knowledge and experience of interested colleagues with certain academic and professional strengths. While the Committee addressed itself to all aspects of the Library's collections and services, it was particularly active in the area of collection development. Its membership varied over the years, but playing key roles over a long period of time were Professor Robin Middleton, Department of Art History and Archaeology, Columbia University, who had earlier served as librarian and lecturer in the Faculty of Architecture and Art History at Cambridge University; and Professor John Black, Chief Librarian, McLaughlin Library, University of Guelph, who had served as the CCA's consultant for computerization as early as 1986.

In 1990 the CCA acquired for the Library, with the support of Bell Canada, a collection of over 300 architectural toys and games, adding a strong core to what had been, until then, a modest collection of popular culture materials — artifacts and ephemera — mainly donated by Library staff. These collections were to grow and to play increasingly stronger roles over the next years as will be shown. At the same time, although no Head of Cataloguing had yet been found, a program of full cataloguing was implemented with the help of two American consultants, both of them seasoned art and architecture cataloguers.<sup>27</sup> A traditional organizational structure was now possible for the Library, and six major units, each under the direction of a Section Head reporting to the Head Librarian, were established: Acquisitions, Serials, Systems, Cataloguing, Rare Books and Preservation, and Reader Services.

That year too, although Library staff and materials had been heavily implicated in the CCA's opening exhibition, "Architecture and Its Image", a more direct Library involvement in exhibitions and publications had its beginnings with the production of the CCA's first toy exhibition and catalogue, the text of the latter co-authored by Rosemary Haddad, by this time Head of Rare Books and Preservation. From this point on the Library's senior staff would become increasingly active in exhibitions at the curatorial level, and all Library staff would contribute to exhibitions, publications and exhibition loans in one way or another as a regular part of their duties.

Early in 1991 Murray Waddington left the CCA to become Chief Librarian at the National Gallery of Canada in

Ottawa, and Rosemary Haddad was appointed Associate Librarian and Acting Head. The Library now moved in new directions. That year saw the arrival of the Library's first Historiographer, Dr. Michael J. Lewis, a published scholar who had studied and taught architectural history in the United States and Germany. His mandate was to serve as scholarly adjunct and academic liaison to the Library, with the goal of helping to make the CCA collections more accessible and better known to scholars through exhibitions, educational programs and other activities. Michael plunged into his duties with great zeal and by year's end had completed a large part of the text for an exhibition of fortification treatises, prepared material for two future exhibition/publication projects, and laid the groundwork for four courses to be held at the CCA in 1992, including classes in architecture from three local universities.

The institution was by now adding educational programs to its other activities, everything from "play sessions" for families to graduate seminars for more advanced students. Supporting all CCA programs, including expanding exhibition activities, the Library was compelled to keep pace while pursuing its own initiatives, and each of its operations developed rapidly. This was especially true in Library Conservation/Preservation, a unit originally planned as a small "library finishing" operation. Now steps were taken to ensure that full conservation of Library materials could be carried out on Library premises, where staff was reorganized to include a small team of preservation technicians and a full-time book conservator who among them could undertake a wide range of operations from minor treatment to the full restoration of rare books and other research materials. Within a few years this program was accommodating interns and volunteers, and ultimately would include a team of outside specialists engaged to work as consultants on various special projects, especially those related to exhibitions.

Change was rapid and endless. A serials librarian was appointed for the first time. A team of volunteer foreign-language cataloguing specialists was enlisted to provide support in the cataloguing operation. A full-time rare book cataloguer was recruited,<sup>28</sup> arriving in 1994. Increased readership began to strain the manual circulation control system, and an automated program was created to replace it. Researchers demanded more surrogates of collection material, and more options were created to accommodate them. Readers needed a place to view and listen to audiovisual materials, and a new facility was established for this purpose. Demand by other museums for the exhibition loan of Library materials increased, and a loan policy was created especially for the Library. Public events in the Reading Room became

larger and more frequent, and special vitrines were created to permit the safe display of valuable materials in the presence of large groups. Throughout the Library, staffing, equipment and procedures were in a constant state of flux.

Technology itself demanded steady change as it does to this day. Following the departure of his predecessor, a new systems librarian had been charged with seeing to the computer requirements of all Library departments and staff, together with the building of an online public access catalogue. This at first meant working to adapt a local system<sup>29</sup> to emulate as closely as possible the excellent RLIN system; by 1992 this goal had essentially been accomplished. The Library now began to urge the CCA for support in making its database available on the Internet. Alas, for various reasons the still-young institution was not yet ready for this step and, sadly, ten years would pass before the goal was realized. All was not static, however, for over the next years senior library staff would undertake and complete the complex and demanding process of seeking, acquiring and implementing an integrated online system. Painstakingly prepared, the Library's *Request for Proposal* was distributed to vendors in June and July of 1994 and, following the customary round of reviews, demonstrations, site visits and negotiations, a final purchase agreement was signed with Ameritech Library Services (later Epixtech) in June of 1997. Implementation would be carried out through 1998 and beyond.

The Library's collection, meanwhile, continued to grow, and during the years 1993–1996 enjoyed a surge under a new Head of Collection Development. Beginning with intensive analysis of the Library's holdings, architectural historian and archivist Gene Waddell undertook a major project to augment the Library's collection of standard architectural monographs as well as its serial holdings, in part by seeking out-of-print titles directly in their places of publication. With the aid of special funding provided for his activities, and armed with desiderata lists, he personally searched the stock of architectural book dealers in England and France, improving the Library's collection by filling gaps in areas of strength and adding the most needed works in other areas. With the approval of the Library Advisory Committee, he acquired special collections of Russian and East German monographs, and worked with the estate of the late C. Donald Cook in activating Cook's bequest of his Frank Lloyd Wright collection, about 3,500 items. By the end of 1996, the collection had grown to over 170,000 volumes.

The cataloguing program kept pace. The Library's cataloguers had been pioneers in the use of the Art and Architecture Thesaurus for books and were applying bilingual subject headings to their records in addition to the AAT terms. In

1993 they began submitting records to ArtNACO, a national art authority database developed by a consortium of a dozen institutions, including the CCA, in co-operation with the Library of Congress. The cataloguers worked in a multitude of languages and were addressing not only books, serials and audiovisual materials, but all of the Library's special research materials including architectural toys and other artifacts, as well as printed ephemera of all kinds.

There was something else percolating in the Library during the mid 1990s, something less tangible but undeniably present. Library staff had from the very beginning been avid networkers, communicating and collaborating with other institutions throughout the world, as had indeed the parent institution. They were active members of various professional associations including the Art Libraries Society of North America. Through its activities the Library was developing a clearer sense of itself, both as a fully-functional, complex unit and as part of a larger entity. It saw itself as a strong component of a privately-funded, independent institution. It held a collection of international significance, with a mission to promote research; it was open to the research public and served scholars from around the globe. While institutions with this particular profile were scarce in Canada, there was within reach a group with which the Library could identify in all of its purposes and activities. This was the Independent Research Libraries Association, a small but distinguished group that included some of the finest independent research libraries on the continent. A first approach was made to the Association in October 1995; a subsequent visit to the CCA by the Association's president in May 1996 established a mutual interest; and although circumstances would create a delay of several years, the CCA and its Library would ultimately be welcomed as a member of this association.

In the meantime, the Library was preparing for the impact of a major new CCA constituent: its Visiting Scholar Program, scheduled to open in 1997. The Library would be directly affected. The program would require an increase not only in staff and hours of service but in the kinds of services offered. Additional works of reference would be needed, together with more and better workstations, printers and audiovisual equipment in the Reading Room. A special orientation program would be called for; reader privileges at local universities would have to be arranged. On the heels of a flurry of preparatory activity, the first group of scholars arrived in September 1997. The anticipated impact on Library services and holdings was soon evident, further increased by the activities of the CCA's new Head of University and Professional Programs, a position created and filled only a few months earlier.

There had been another new arrival just prior to that of the scholars. After some years of searching for a Head Librarian, the CCA had announced the nomination of Pierre Chourreau to the post. Pierre had been Head Librarian at Mulhouse University in eastern France, and at the *Institut national agronomique Paris-Grignon*. He remained at the CCA for only a short while until late Spring 1999, during which time he and library staff enjoyed an interesting cultural exchange, exploring the similarities and differences between library operations in Europe and North America.

In August 1998 Phyllis Lambert announced that she would retire as Director effective the following March but would remain as Founding Director and Chair of the Board of Trustees. Her strong support for the Library had always been manifest; Library staff would discover that the new Director, Kurt W. Forster, was himself a lover of books and a library friend.

In that same year, 1998, in a five-year strategic plan, the Library for the first time formally defined its own mission and clientele, apart from but in tandem with those of the greater CCA. In so doing, it became more fully conscious of a part of its mission that had profoundly affected its activities for the better part of a decade. No one could doubt its mandate to collect, conserve and provide access to the collection; but the Library also had a mandate to interpret its resources through publications, exhibitions, and other scholarly activities. Over the years it had developed a stronger sense of the exhibition of its materials as a fundamental part of its function. Beginning with its involvement in the CCA's opening exhibition and early publications, it had gradually increased its role in such endeavors, participating fully in CCA on-site and traveling exhibitions and lending to other institutions for exhibition in accordance with its own tailor-made policy. Its contributions had come to include curatorial and research activities, writing and editing, conservation and preservation, installation and deinstallation. Beginning with the CCA's first toy exhibition in 1990, senior Library staff had increasingly curated or co-curved exhibitions in the CCA's Hall Cases and Octagonal Gallery, supported by all Library staff and operations.<sup>30</sup> Frequently implicated were the Library's growing collections of popular culture research materials.

As 1998 drew to a close, the Library could look to the future with a renewed sense of purpose. It had identified its strengths and weaknesses; it knew where it had been and where it ought to be going. The next year would see the celebration of the CCA's tenth year in its award-winning building, the appointment of a new Director and a new Head Librarian, and sadder things: the death of the remarkable architectural bookseller Ben Weinreb, and of the Library's first bibliographer, Douwe Ernsting, both of whom had

contributed enormously to the development of the Library's collections. This, however, is looking ahead. The present account ends in 1998, with the size of the Library collection approaching 200,000 volumes, staff size stable at 24 full-time persons, and plans in place for new initiatives; and while the details of the succeeding years have yet to be recorded, all signs indicate that the Library's future will be as bright and as exciting as its past.

No account of the Library would be complete without a few words about the CCA's Founding Director: Helen Searing, in her 1989 paper *The CCA as Museum of Architecture*,<sup>31</sup> uses the expression "a clarity of purpose and a consistency of vision." These words spring to mind repeatedly as one reviews the documents that together tell the story of the CCA and its Library. In making her great dream a reality, Phyllis Lambert consulted the best and the brightest and the most expert, added to their contributions her own expertise, passion and high standards, and moved steadily forward, propelled in part by the unflagging energy and enthusiasm that affect those who work with her and inspire their loyalty and affection.

## NOTES

- <sup>1</sup> Nicholas Olsberg, "Some Recent Acquisitions", *Intersections*, Fall 1990.
- <sup>2</sup> Phyllis Lambert, *The G.R.B.P.G.M. and the C.A. as Resources for the Study of Architecture in Canada. Presented by Phyllis Lambert to the Society for the Study of Architecture in Canada, University of Saskatchewan, Saskatoon, Saskatchewan, May 25, 1979*, unpublished document, p. i.
- <sup>3</sup> *Ibid.*, p. 1.
- <sup>4</sup> (Phyllis Lambert), *Les débuts/The First Five Years*, Montréal: CCA, 1998, p. 116.
- <sup>5</sup> Professor du Prey would later serve on the CCA Advisory Committee, and in July 1982 would become the CCA's Director of Study Programs during a two-year leave of absence from Queen's University; Richard Landon would serve as a consultant and advisor on the Library during the institution's early years.
- <sup>6</sup> Canadian Centre for Architecture, *Annual Report II, September 1, 1980*, unpublished document, p. 3.
- <sup>7</sup> See his exuberant essay, "Canadian Centre for Architecture, An Appreciation", in *Revue d'Art Canadienne/Canadian Art Review (RACAR)*, XVI, 2/1989, pp. 119–120, in which he asks, "What then is this CCA that was so hopefully and imaginatively founded and started in 1979?"
- <sup>8</sup> Canadian Centre for Architecture, *Study Tour, New York/New Haven, November 8 – November 12, 1979*, unpublished document, p. (13).
- <sup>9</sup> Canadian Centre for Architecture, *Building Programme, Second Draft, Revised January 14, 1980*, unpublished document, p. (2).
- <sup>10</sup> Probably meaning 80,000 volumes. Early CCA documents variously describe the size of the Library's monographic holdings in terms of "volumes", "titles", and "books", creating some ambiguity in gauging the size of the collection at given times. Collection growth for the first five years is clearly recorded in "volumes" on pp. 129–130 of *Les débuts/The First Five Years*. Collection size in 2002 is about 200,000 volumes.
- <sup>11</sup> Canadian Centre for Architecture, *Annual Report II, September 1, 1980*, unpublished document, p. 12.
- <sup>12</sup> Portia Leggat, (*Manuscript Notebook ca 1979–1980*), unpublished document.
- <sup>13</sup> Phyllis Lambert, "A Glimpse at the Outstanding Collection of the Centre Canadien d'Architecture/Canadian Centre for Architecture," *Trace*, 1st issue, January 1981, p. 41.
- <sup>14</sup> Canadian Centre for Architecture, *CCA Activities Report, September 1980–June 1981*, unpublished document, p. 2.
- <sup>15</sup> *Ibid.*, p. 5.
- <sup>16</sup> CARS/RDAC: *Canadian Architectural Records Survey/Recherche documentaire sur l'architecture canadienne*, a survey designed to discover the location and scope of architectural records in Canadian public collections.
- <sup>17</sup> Library staff size continued to increase, to 20 persons in 1985 and 26 in 1986, thereafter leveling off to its present 24.
- <sup>18</sup> Research group on the grey stone buildings of Montréal, later the *Groupe de recherché sur Montréal/Montreal Research Group*. Phyllis Lambert established and directed the initial work of the original *Groupe* from 1973 to 1980, and from 1987 the work of the Montreal Research Group. See Phyllis Lambert and Alan Stewart, eds., *Opening the Gates of Eighteenth-Century Montréal*, Montréal: CCA, 1992, cover.
- <sup>19</sup> See Phyllis Lambert, "A Glimpse at the Outstanding Collection of the Centre Canadien d'Architecture/Canadian Centre for Architecture," *Trace*, 1st issue, January 1981, p. 41; *The First Five Years*, Montréal: CCA, 1988, pp. 114–129; "Director's Choice: Report on Selected Acquisitions, 1985–1989," *Revue d'Art Canadienne/Canadian Art Review (RACAR)*, XVI, 2/1989, pp. 121–130; Eve Blau and Edward Kaufman, eds., *Architecture and Its Image: Four Centuries of Architectural Representation, Works from the Collection of the Canadian Centre for Architecture*, Montréal: CCA, 1989, pp. 158–364; Nicholas Olsberg, "Some Recent Acquisitions," *Intersections*, Fall 1990; Nicholas Olsberg, "The CCA Collection in Construction: a Sounding," *En Chantier: The Collections of the CCA, 1989–1999*, Montréal: CCA, 1999, pp. 34–98. Also in Phyllis Lambert, *The G.R.B.P.G.M. and the C.A. as Resources for the Study of Architecture in Canada. Presented by Phyllis Lambert to the Society for the Study of Architecture in Canada, University of Saskatchewan, Saskatoon, Saskatchewan, May 25, 1979*, unpublished document.
- <sup>20</sup> An international, non-profit corporation of over 160 major research institutions.
- <sup>21</sup> Daphne Cross Roloff. *Report to the Advisory Board, 19 October 1984*, unpublished document.
- <sup>22</sup> The Photographs Collection had been housed in New York since 1974; the other collections, together with CCA Administration, were still at 1440 Ste-Catherine West.

<sup>23</sup> CCA Collection Policy: Preliminary Draft for Discussion Purposes, May 7, 1987, unpublished document.

<sup>24</sup> Daphne C. Roloff, "Canadian Centre for Architecture/Centre Canadien d'Architecture, Montreal, Quebec," in Peggy Ann Kusner, ed., *The Architecture Library of the Future: Complexity and Contradiction*, Ann Arbor: The University of Michigan Press, 1989, p. 186.

<sup>25</sup> *Ibid.*, p. 181.

<sup>26</sup> Douglas Campbell later acquired a Master's degree in library studies and became a cataloguer at Harvard University's Widener Library.

<sup>27</sup> A further benefit to the Library's cataloguing program was its early participation in the application of the *Art and Architecture Thesaurus*, a controlled vocabulary designed to ensure consistency in the cataloguing or indexing of art and architecture materials. Murray Waddington served on its Application Protocol Committee from 1984–1988, and Judy Silverman, who became the Library's Head of Cataloguing in 1993, served on its Book Cataloging Committee from 1991–1993.

<sup>28</sup> This was Gerald Beasley, filling the vacancy left by Rosemary Haddad as Descriptive Bibliographer, Rare Books; Gerald would later become Head of Acquisitions and ultimately Head Librarian.

<sup>29</sup> MINISIS, a system that had been adopted by the CCA for its other collections, but one which included no special modules for use in libraries and had never been intended for the exigencies of a major research library.

<sup>30</sup> See Gerald Beasley and Rosemary Haddad, "Realizing a Dual Mission at the Library of the Canadian Centre for Architecture," *Art Libraries Journal*, vol. 26, no. 2, 2001, pp. 9–12.

<sup>31</sup> Helen Searing, "The CCA as Museum of Architecture," *Revue d'Art Canadienne/Canadian Art Review (RACAR)*, XVI, 2/1989, p. 187.

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**Rosemary Haddad. “So Hopefully and Imaginatively Founded”:  
*The CCA Library to 1998, 2002.***

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# LE CENTRE D'INFORMATION ARTEXTE :

## un mandat, et un parcours, atypiques

Danielle Léger

Bibliothèque d'art atypique, dotée d'une nature et d'un parcours particuliers, le Centre d'information Artexpte a été créé à Montréal en 1980 par deux artistes, Angela Grauerholz et Anne Ramsden, et une historienne de l'art, Francine Périnet.

Dès l'impulsion initiale, cet organisme sans but lucratif ciblait sans hésitation sa raison d'être, laquelle allait se décliner au fil de son histoire selon des modes d'intervention divers et complémentaires. Cette raison d'être : doter le milieu canadien des arts visuels d'une structure dont le mandat, à la fois spécialisé et ouvert, consiste à recueillir, organiser et diffuser l'information relative à tous les aspects des arts visuels contemporains, de 1965 à aujourd'hui, avec une spécialisation québécoise et canadienne.

Au-delà de sa fonction de bibliothèque spécialisée, le centre de documentation d'Artexpte, mis sur pied quelques mois après la création de l'organisme, constituera un maillon souvent discret — mais essentiel — aux divers modes d'intervention déployés par l'organisme. L'historique qui suit inclura donc ce contexte élargi, incontournable pour qui souhaite comprendre l'évolution de la fonction documentaire chez Artexpte.

### 1980–1981 : LA CRÉATION DU CENTRE D'INFORMATION ARTEXTE

En octobre 1980, l'ouverture de la Librairie Artexpte, spécialisée en art actuel canadien et international, donne le coup d'envoi. Les fondatrices ont loué un espace au 1485, rue de Bleury, au centre-ville de Montréal, tout près de la rue Sainte-Catherine.

Quelques mois plus tard (nous sommes maintenant en 1981), le centre de documentation est ouvert au public et un service national de distribution de publications spécialisées en art contemporain est mis en branle. D'emblée, le catalogue d'exposition — délaissé par les réseaux de diffusion établis, prisé par les spécialistes — constituera une pièce de résistance dans la stratégie artexptienne. Plusieurs autres types de documents alimenteront les activités d'Artexpte en tant que libraire, distributeur et gestionnaire d'un centre de documentation : revues spécialisées, monographies, livres d'artistes, enregistrements sonores, cartes postales, etc.

En 1981, Lesley Johnstone se joint à l'équipe, d'abord comme responsable de la librairie et du service de distribution, puis pour diriger le quatrième volet d'intervention de l'organisme : un service de publication et maison d'édition, connu aujourd'hui sous le nom des Éditions Artexptes.

À gauche : Une vue récente du centre de documentation (espace 508 de l'édifice Alexander, au 460, rue Sainte-Catherine Ouest.)  
À droite : Dans la librairie, au milieu des années 1980. Lesley Johnstone (au centre) est en compagnie de deux fondatrices d'Artexpte : Angela Grauerholz (à gauche) et Anne Ramsden.



Cette nouvelle structure, créée dans un esprit de service à la communauté, vient répondre à un besoin — flagrant à cette époque, rappelons-le — en rendant accessible une information récente et de qualité sur l'actualité des arts visuels contemporains et en disséminant cette information aussi bien au Canada qu'à l'extérieur de ces frontières.

Affichant une couverture d'un vert printanier et recensant 505 titres produits entre 1968 et 1981 par 29 institutions muséales canadiennes, le premier numéro du *Catalogue des catalogues* paraît dès 1981. Le *Catalogues des catalogues* (publié annuellement — ou tous les deux ans en fonction des ressources dont dispose l'organisme) recensera les publications offertes par le service de distribution d'Arttexte. Au fil des années, de nouveaux éditeurs (certains européens ou américains) signeront un contrat de distribution avec Arttexte. Aux institutions muséales s'ajouteront artistes, centres d'artistes, associations, petites maisons d'édition indépendantes, galeries privées, etc.

Les cahiers du *Catalogue des catalogues* constitueront un véhicule privilégié pour rejoindre les clientèles d'Arttexte. Bibliothèques, chercheurs et créateurs, enseignants et étudiants, critiques, collectionneurs et amateurs y trouvent une information de pointe sur l'édition en art contemporain au Canada. Dès l'édition de 1981, plus de 300 titres parmi les publications recensées bénéficient d'une notice détaillée avec résumé. L'équipe d'Arttexte répond aux mots d'ordre qui inspireront les futures éditions de ce « méta-catalogue » : exactitude, exhaustivité, signalement rapide et pertinence.

## 1982–1995 : UN DÉVELOPPEMENT SOUTENU SELON QUATRE VOLETS

Pendant une quinzaine années, le Centre d'information Arttexte se déploiera en fonction des quatre volets d'activités créés dès sa fondation. Étroitement interreliées, ces diverses fonctions contribueront activement au rayonnement des arts visuels canadiens.

Pendant cette période, Arttexte occupera des locaux dans l'édifice Balfour, situé au 3575, boulevard Saint-Laurent, coin Prince-Arthur (d'abord au 3<sup>e</sup>, puis au 1<sup>er</sup> étage). Au-delà de l'activité quotidienne, divers événements y rassembleront le public des arts visuels : lancements de publications, ventes annuelles de la librairie, etc. Entre 1984 et 1996, l'organisme coordonnera la série *L'Art qui parle/Art talks*, organisée en collaboration avec les centres d'artistes de Montréal, qui donnera la parole à plusieurs artistes tels Sandra Meigs, David Tomas, Liz Magor, Kim Adams, Jamelie Hassan, Rodney Graham, Leon Golub et Nancy Spero.

Plusieurs manifestations offriront par ailleurs à Arttexte un tremplin pour faire connaître et apprécier l'activité canadienne en arts visuels. L'organisme assure une présence des publications canadiennes lors d'événements d'envergure internationale : Art Basel (Bâle, Suisse, 1986 à 1989, 1994, 1995), Art Ink (Londres, 1983), Art Cologne (Allemagne, 1986), The Los Angeles International Art Fair (Santa Monica, États-Unis, 1990 et 1992), la Foire international d'art contemporain (Paris, 1992 à 1995), la Feria International del Libro de Guadalajara (Mexique, 1994 et 1995). Arttexte tient également un stand lors de manifestations publiques canadiennes ou québécoises tels le Salon national des galeries d'art (Centre des congrès, Montréal, 1983), *Aurora Borealis* (organisé par le CIAC, Montréal, 1985) ou les foires organisées par l'Association des galeries d'art contemporain de Montréal (1992 à 1994).

Arttexte collabore également à divers projets marquants de l'histoire des arts visuels au Canada : le projet *OKanada* entourant une imposante exposition berlinoise sur les arts canadiens, toutes disciplines confondues, piloté par le ministère canadien des Affaires extérieures (Akademie der Künste, Berlin, Allemagne, 1982), le colloque sur les publications et les musées organisé par l'Association des galeries d'art de l'Ontario (1983), Vidéo 84 (Montréal), le Festival des films et vidéos de femmes (1986 et 1987), le colloque *Tiré à part/ Off Printing* (Québec, 2003) sur l'édition au sein du réseau des centres d'artistes, etc.

La production des éditions successives du *Catalogue des catalogues* se poursuit, reflet direct du déploiement du réseau d'éditeurs adhérant à ce service, appuyée par le travail d'équipes successives de catalogueurs/indexeurs choisis pour leur expertise en art contemporain et leurs qualités de rédacteurs.

Du côté des Éditions Arttextes, entre 1982 et 1996, Arttexte publie ou collabore à la production d'une quinzaine de publications : catalogues d'exposition, livres d'artistes, essais, recueils. Au fil des projets, les Éditions Arttextes collaboreront tour à tour avec des partenaires tels le Musée d'art contemporain de Montréal, le Musée des beaux-arts du Canada (Ottawa), le Musée régional de Rimouski, La Centrale (Montréal), Vehicule Press (Montréal), les Studios d'été de Saint-Jean-Port-Joli et la Art Gallery of Windsor. Les publications d'artistes naîtront de collaborations avec des créateurs tels Martha Fleming et Lyne Lapointe, Nicole Jolicoeur, Anne Ramsden et John Di Stefano.

Un best-seller des premières années : le recueil *Vidéo* (1986) dirigé par René Payant, publié à la suite de l'événement Vidéo 84, coproduit et distribué par Arttexte. L'anthologie

*Sight Lines : Reading Contemporary Canadian Art* (1994) connaît un remarquable succès, notamment auprès des clientèles universitaires. Compilé par Jessica Bradley et Lesley Johnstone, l'ouvrage tire une part substantielle de son contenu du centre de documentation d'Artex-te. Une version française de l'ouvrage, publiée en collaboration avec l'éditeur bruxellois La lettre volée paraît en 1998 sous le titre *Réfractons : Trajets de l'art contemporain au Canada*.

Au cours des années 1980, l'organisme agit à titre de fournisseur de catalogues d'exposition pour diverses institutions : la galerie canadienne 49<sup>e</sup> parallèle (New York), la bibliothèque de l'Université d'Édimbourg (Écosse), la bibliothèque du ministère des Affaires étrangères (Ottawa), les bibliothèques des centres culturels canadiens à l'étranger (Bruxelles, Bonn, Rome et Paris). En mars 1989, Artex-te inaugure une librairie-satellite à la Art Gallery of York University (Toronto).

Amorcée en 1985, une collaboration continue avec le Musée d'art contemporain de Montréal permet à Artex-te d'alimenter un kiosque permanent où catalogues et livres sont offerts au public du musée. Ce partenariat mènera en 1993 au déménagement de la Librairie Artex-te dans un espace situé près de l'entrée principale du musée, récemment installé au centre-ville. La librairie atteint un de ses objectifs à long terme — elle se rapproche encore des lieux fréquentés par le public de l'art contemporain — et devient alors une unité de gestion autonome au sein d'Artex-te.

Le centre de documentation aura été le secteur par lequel adviendront les principaux développements technologiques au sein d'Artex-te. En 1986, une première phase d'informatisation, soutenue par une subvention fédérale, permet l'acquisition de ressources informatiques et la création d'un prototype de base de données bibliographiques. La première bibliothécaire à temps plein est engagée l'année suivante avec le mandat de développer ressources et services.

En 1990, l'organisme soulignera son 10<sup>e</sup> anniversaire par une grande fête à laquelle sont conviés employés et collaborateurs. En dépit de ressources parfois fragilisées par un financement précaire, les quatre secteurs d'Artex-te se développent à un rythme soutenu, mettant à contribution une équipe composée par moments de près d'une vingtaine de personnes au gré des programmes d'emploi et des subventions de projet.

### **1995–2000 : POINTS DE RUPTURE, RÉORIENTATIONS**

L'année 1995 marquera un tournant décisif dans l'évolution d'Artex-te. Le développement continu de l'organisme atteint alors un seuil critique : le financement public et les revenus autonomes générés ne suivent pas la croissance; l'équipe, bien que mobilisée, manifeste des signes d'essoufflement.

Constatant que la gestion de la librairie hors-les-murs s'avère risquée pour l'avenir de l'organisme, le conseil d'administration d'Artex-te décide de relayer ce créneau à la Librairie Olivieri; la succursale, désormais gérée par une entreprise privée, prend le nom d'Olivieri-Musée. Dans le cadre d'un partenariat associatif, le service de distribution d'Artex-te demeure un fournisseur privilégié de la nouvelle librairie qui reste dans les locaux du musée et élargit le fonds de publications spécialisées.

En mai 1996, soumis comme bien d'autres locataires du quartier à la gentrification du boulevard Saint-Laurent, Artex-te migre au centre-ville à l'instar de plusieurs centres d'artistes montréalais. Non loin de ses premiers locaux, l'organisme emménage dans l'espace 508 de l'édifice Alexander, sis au 460, rue Sainte-Catherine Ouest.

L'impasse financière se résorbe mal, plusieurs employés permanents sont contraints de quitter l'organisme et la source, pourtant vitale, des subventions à l'emploi se tarit peu à peu. Un nouveau virage s'impose bientôt : à l'automne 1997, après maintes discussions avec les intervenants concernés, Artex-te décide à regret de céder son service de distribution à une nouvelle entreprise privée, ABC Livres d'art Canada. En 17 années d'activité, le réseau desservi par Artex-te a inclus plus de 300 éditeurs représentés par près de 5 000 titres, dont 80 % de provenance canadienne. Ici, contrairement au scénario réussi de la cession de la librairie, la communauté des arts visuels perdra au change puisqu'ABC, pour des raisons de rentabilité, abandonnera la diffusion des publications plus modestes ou plus spécialisées.

La relocalisation récente au centre-ville montréalais recentre physiquement Artex-te au cœur d'axes reliant les galeries, centres d'artistes, institutions muséales, et universités. Elle coïncide avec un nécessaire réalignement des visées artex-tiennes autour des trois pôles maintenant actifs : la documentation, la recherche et l'édition. Artex-te choisit alors de développer son activité documentaire selon de nouveaux paramètres, prenant le virage du virtuel tout en consolidant ses modes d'expression plus traditionnels.

Un imposant projet sur la documentation de l'art public est alors en gestation. Le premier site web d'Artex-te est mis en ligne à l'été 1997. Trois ans plus tard, la base de données bibliographiques (en développement depuis une dizaine d'année et comprenant alors 14 000 notices) est rendue disponible sur le web.

Les Éditions Artex-tes font également peau neuve en inaugurant en 1999 la collection *Prendre parole*, dévolue aux artistes et penseurs qui souhaitent débattre d'idées liées à l'actualité artistique dans un esprit critique, voire polémique, et engagé.

## 2000– : CONSOLIDATION

En 2000, Artex te a vingt ans et explore de nouveaux champs d'intervention tout en consolidant son déploiement au plan documentaire. Du côté des éditions, l'essai de l'historienne de l'art Rose-Marie Arbour intitulé *L'art qui nous est contemporain*, deuxième titre publié dans la collection *Prendre parole*, connaît alors un franc succès. L'année suivante, l'auteure et la responsable des éditions présentent les Éditions Artex tes au public dans le cadre du Forum international de l'essai sur l'art (Paris); un stand des publications d'Artex te sera également présent lors de l'édition 2002 du Forum.

Dès octobre 2002, l'organisme publie *Info Artex te*, un bulletin d'information qui fait une large place aux ressources, services et activités du centre de documentation. Pendant cette période, l'espace du centre de documentation accueille des interventions et des projets de recherche initiés par des artistes, commissaires et chercheurs invités. En mai 2001, avec *Situation construite*, le collectif d'artistes Doyon/Demers met en œuvre une intervention visible depuis les fenêtres du centre de documentation. Soutenus par un réseau de fils métalliques à quelque 5 mètres au-dessus d'un toit, les artistes ont utilisé notamment des données extraites de la base de données bibliographiques d'Artex te.

Entre septembre 2002 et juin 2002, avec le projet *EXPOSE*, l'artiste (et co-fondatrice d'Artex te) Anne Ramsden met en vitrine des documents issus des collections du centre de documentation et propose un volet virtuel sur le web. En 2002, la chercheuse, commissaire et critique Nicole Gingras effectue une résidence de recherche en préparation de la publication *Le son dans l'art contemporain canadien* (paru début 2004 aux Éditions Artex tes). Enfin, à l'automne 2003, on expose à Artex te (puis au Cégep du Vieux-Montréal) une série de 14 affiches d'artistes issues du projet franco-québécois *Les affiches ne meurent jamais*, produit par le centre d'artistes Clark (Montréal) et la maison d'édition Le bleu du ciel (Bordeaux).

Artex te inaugure officiellement au printemps 2001 le volet web du Projet Art public et met en ligne une base de données qui documente un corpus initial de 130 œuvres. Initié dans la foulée d'une proposition de l'artiste Rose-Marie Goulet et nourri par les réflexions d'un comité d'experts, le projet vise la documentation des œuvres d'art public permanentes et d'interventions éphémères créées sur le territoire québécois depuis 1964. Mettant à contribution les normes descriptives en vigueur dans le secteur muséal, le développement de la base de données Art public s'appuie sur de solides paramètres théoriques, méthodologiques et techniques qui pourront être mis à contribution pour décrire des corpus plus larges encore. Début 2006, la base recense près de mille œuvres.

D'autres manifestations viennent consolider l'intervention d'Artex te dans le champ de l'art public. À compter de mars 2002, l'équipe d'Artex te nourrit une chronique régulière sur ce thème dans la revue montréalaise *Espace*. En marge de la 4<sup>e</sup> Biennale de Montréal, à l'automne 2004, l'organisme programme l'événement *Art actuel et espace public* qui comprend trois tables rondes et quatre interventions artistiques dans l'espace urbain.

## LA DOCUMENTATION EN CONTEXTE ARTEXTIEN

Passer en revue l'histoire d'Artex te, c'est baliser le développement d'un organisme autonome, non affilié à une institution plus large, quasi exclusivement financé par des fonds publics et investi d'un mandat de service au public.

Dès sa création en 1980, les fondatrices bénéficieront d'une bourse du programme Explorations octroyée par le Conseil des Arts du Canada; les premières subventions au fonctionnement seront accordées par le Conseil des Arts du Canada et le ministère des Affaires culturelles du Québec en 1982. Le Conseil des Arts de la Communauté urbaine de Montréal (CACUM) contribuera quelques années plus tard au financement régulier de l'organisme<sup>1</sup>.

Artex te est vite impliqué en tant que membre au sein du Regroupement des centres d'artistes autogérés du Canada (ANNPAC/RACA, de 1981 à sa dissolution), puis du Regroupement des centres d'artistes autogérés du Québec (RCAAQ, dès sa création en 1986). Dans un mémoire rédigé à l'intention du CACUM en 1990, l'organisme se présente comme « une entreprise de services », comme « un collectif de professionnels du milieu des arts, dont des artistes, [qui] occupe une place au cœur de l'activité créatrice, au côté des praticiens et de tout autre intervenant direct du milieu »<sup>2</sup>. Ceci est encore vrai en 2001 avec le projet *Imago*, au sein duquel Artex te s'associe aux centres d'artistes Vox et Vidéographe. Après avoir procédé au regroupement virtuel de leurs bases de données, les trois partenaires travaillent maintenant à un projet commun de relocalisation de leurs espaces physiques. S'il voit le jour, ce projet impliquera d'autres organismes culturels montréalais et devrait constituer un pôle culturel stimulant en arts visuels et médiatiques à Montréal.

À cette solide imbrication au sein de la communauté artistique, Artex te conjugue des liens privilégiés avec les réseaux universitaire et patrimonial. Plusieurs intervenants issus des universités ou des musées collaborent avec Artex te, qu'ils soient membres de son conseil d'administration, de ses comités aviseurs, de ses groupes de travail, de ses projets de recherche ou de publication. En parallèle, les liens avec la Art

Libraries Society et le réseau des bibliothèques d'art canadiennes se développent depuis le milieu des années 1980, plus particulièrement par le biais de la section locale ARLIS/MOQ (Montréal-Ottawa-Québec).

Déployant une capacité d'adaptation et de rationalisation au sein d'un contexte instable, l'aventure artextienne a connu des configurations variables où la fonction documentaire s'est trouvée jumelée à des fonctions qui, dans des contextes traditionnels, sont menées par des structures distinctes. Pourtant lesté d'une collection patrimoniale en croissance constante et volontairement soumis aux procédures garantant une bonne gestion de l'information spécialisée, le centre de documentation poursuit sa trajectoire avec vivacité et créativité. Au gré des nécessités remises en question, la fonction documentaire est demeurée pour Artex te un pôle incontournable, une mission essentielle.

Depuis 1980, on constate une étroite interdépendance entre les secteurs d'activité de l'organisme, les employés passant souvent d'un service à l'autre ou collaborant étroitement à des projets intersectoriels. Le service de distribution constituait une plaque tournante, une plate-forme captant les publications à la source. Bien qu'il ne relaie plus les publications par petits colis vers les clientèles, Artex te maintient plusieurs éléments clés de cette fonction puisque son centre de documentation poursuit son mandat de cueillette, de description, de signalement et d'archivage. Suite à la fermeture du centre de distribution en 1997, Artex te a produit trois éditions du *Répertoire des publications en art contemporain canadien* qui prend le relais du *Catalogue des catalogues* initial. Entre 1998 et 2004, ce répertoire dresse l'inventaire de plus de 3 000 publications récentes.

La présence immédiate de la librairie pendant plus de 10 ans avait également créé une dynamique stimulante : les clients de la librairie, bouquinant autour de grandes tables et de longues tablettes inclinées, passant au centre de doc pour consulter à loisir dossiers et publications, et vice-versa. À partir de 1993, un nouveau mode d'interaction avec le public est instauré par le biais d'événements associés à la documentation et par la diffusion de données sur le web.

Au gré des contrats et des subventions gouvernementales, plus de 120 travailleurs culturels ont collaboré au sein d'Artex te depuis 1980, dont la moitié au centre de documentation! Tous ont œuvré (ou œuvrent encore) au service de la communauté avec cet esprit artextien qui se décline en quelques mots-clés : convivialité, échange, créativité, compétence et engagement.

## UNE AGENCE BIBLIOGRAPHIQUE PAS COMME LES AUTRES

Véritable « agence bibliographique avec collection », le centre de documentation d'Artex te se distingue par le caractère singulier de ses collections. Au 1<sup>er</sup> février 2006, ces collections comprennent :

- plus de 16 700 monographies (dont un fonds complet de 8 500 catalogues d'exposition canadiens en art contemporain publiés depuis 1965);
- 8 000 dossiers documentaires (75 % de ces dossiers sont consacrés à des intervenants ou à des thématiques associés au Canada; on dénombre 5 500 dossiers d'artistes);
- 250 titres de périodiques (dont une cinquantaine de titres actifs).

En dépit des budgets d'acquisition malingres, le développement des collections se poursuit avec constance. Les publications reçues gratuitement de leurs éditeurs par échange de services constituent une composante essentielle des acquisitions artextiennes. Plusieurs documents arrivent également au centre de documentation grâce à la générosité d'organismes tels le Centre international d'art contemporain, la Galerie René Blouin, etc. Certains dons rétrospectifs importants sont venus étoffer les collections, notamment un legs posthume du critique et historien de l'art René Payant (1988) et un don consenti par l'historien de l'art et conservateur indépendant Normand Thériault.

Des appels, invitent périodiquement les artistes canadiens à déposer une mise à jour de leur dossier au centre de documentation. Dès 1982, puis encore une fois en 1988, des subventions de projet accordées par le ministère québécois des Affaires culturelles permettront de développer des dossiers sur les artistes québécois de la relève. Au fil du temps, certains centres d'artistes et galeries viendront enrichir ce fonds par des dons.

La base de données bibliographiques, bilingue, a été conçue pour la recherche spécialisée afin de tirer parti de la somme d'informations contenues dans les publications sur l'art actuel. Chaque titre y est l'objet d'une description catalographique détaillée; tous les auteurs ayant collaboré à un titre y sont recensés et on y trouve un résumé analytique, ainsi qu'une indexation exhaustive par mots-clés<sup>3</sup>. Les quelque mille œuvres décrites dans la base de données *Art public*, dont près de 200 portent sur des œuvres éphémères, côtoieront bientôt les fiches descriptives d'œuvres d'art public réalisées dans la ville de Trois-Rivières.

En 1994, Artex te a amorcé une collaboration durable avec l'éditeur ABC-Clio d'Oxford (Royaume-Uni)<sup>4</sup> pour

l'inclusion de notices de publications canadiennes produites par Artex te dans l'index spécialisé *ARTbibliographies Modern (ABM)*. Ce partenariat se poursuit toujours, assurant, bon an mal an, la diffusion de quelque 300 à 500 références canadiennes récentes en art contemporain au sein de cet outil de recherche. Il assure une représentation substantielle de la production artistique, critique et muséale canadienne sur la scène internationale.

Au printemps 2003, c'est avec grand plaisir qu'Artex te s'est vu décerner par ARLIS/Canada le Prix Melva J. Dwyer. Le jury a voulu souligner « la contribution unique et soutenue » du Centre d'information Artex te à la scène de l'art contemporain canadien. Le prix était plus particulièrement décerné au *Répertoire des publications en art contemporain canadien*, d'abord connu sous le titre de *Catalogue des catalogues*, saluant l'entreprise bibliographique d'Artex te depuis la création de l'organisme!

### ACCÈS, SERVICES, ÉCHANGES

Au quotidien, l'équipe du centre de documentation offre divers services de référence et d'assistance à la recherche. Sur une base annuelle, le centre de documentation d'Artex te reçoit 700 visiteurs et répond à 150 demandes d'information à distance.

En 2000, une stagiaire en sciences de l'information de l'Institut universitaire de technologie de Tours, a analysé les statistiques de fréquentation du centre de documentation recueillies pendant les trois années précédentes<sup>5</sup>. Ses constats tracent un portrait des clientèles rejointes dont je relèverai ici quelques traits saillants. La consultation sur place se fait majoritairement par des citoyens québécois (97 % des visiteurs, dont 14 % venant de l'extérieur de Montréal); parmi le 3 % résiduel, on note la présence de visiteurs canadiens (1,5 %) et européens (1,5 %). La clientèle étudiante (du niveau collégial au post-doctorat) est nombreuse avec 43 % des visites; les artistes le sont également avec 26 % de la fréquentation, alors que les professionnels du domaine (historiens de l'art, enseignants, critiques, commissaires, chercheurs, etc.) représentent près de 7 %. Les recherches portent principalement sur des artistes spécifiques (48 %, incluant 33 % sur des artistes canadiens).

Cette distribution diffère significativement lorsqu'on mesure la provenance des requêtes à distance (dont 50 % se font par courriel et 43 % par voie téléphonique) : 67 % du Québec (Montréal totalisant 46 %), 12 % du Canada (en excluant le Québec), 8 % de l'Europe, 4 % des États-Unis et 1 % de l'Amérique latine (7 % des demandes n'ayant pas d'origine définissable). À défaut de données précises et complètes

sur le statut des interlocuteurs à distance, une analyse sur la nature des requêtes permet de savoir que 30 % de celles-ci ont pour sujet un (ou plusieurs) artiste(s) canadien(s).

Au cours des dernières années, Artex te multiplie contacts et échanges avec divers centres jouant un rôle analogue ou complémentaire à l'étranger tels Basis Wien (Vienne), Documents d'artistes (Marseille), les Archives de la critique d'art (Rennes) et la Sala de Arte Publico Siqueiros (Mexico). Certains échanges se prolongent sous la forme d'événements publics tels la contribution artex tienne à une réflexion sur la documentation des œuvres d'art dans l'espace public lors du colloque *Reversible*, tenu à Mexico en août 2003. En juin 2005, c'était au tour d'Artex te d'être l'hôte de trois conférences sur la documentation et la recherche sur l'art contemporain à l'occasion du séjour de l'équipe de l'organisme marseillais Documents d'artistes en terre québécoise.

### 25 ANS, DÉJÀ

Artex te a été désigné comme finaliste pour le Grand Prix 2005 du Conseil des arts de Montréal. Le communiqué rédigé pour l'occasion par le CAM indique : « Les arts visuels sont dignement représentés par Artex te, un centre de recherche et un lieu de rencontre convivial, qui garde les mots en mémoire et en réserve, depuis 25 ans maintenant, en documentant et en diffusant tout ce qui touche à l'art contemporain. »

Le Centre d'information Artex te joue un rôle unique au sein de la communauté des arts contemporains et du milieu des bibliothèques d'art. L'organisme établit des ponts entre les disciplines et les canaux de diffusion, les intervenants et les publics, les points de vue et les influences. À la fois interface, lieu de convergence et catalyseur, l'organisme se distingue par la nature de ses activités de documentation, de recherche et de diffusion.

Ses acquis lui permettent aujourd'hui d'approfondir et de déployer son action avec plus de pertinence encore, dans une perspective de soutien à l'avancement des connaissances, de contribution au rayonnement des pratiques en art contemporain et au développement des publics. Son défi reste pourtant entier, puisque renouvelé au fil de la production documentaire en arts visuels puisqu'il consiste, selon l'expression de Louise Déry, à « colliger à temps le savoir sur l'art d'aujourd'hui et [à] inventorier convenablement notre champ éditorial pour les chercheurs et les lecteurs de demain »<sup>6</sup>.

Artex te s'apprête donc à célébrer son 25<sup>e</sup> anniversaire. Vingt-cinq années de cueillette, de catalogage, d'indexation, d'archivage, de diffusion accomplies par des dizaines de personnes (artistes, historiens de l'art, spécialistes issus des

sciences humaines, traducteurs, etc.) qui ont composé ces équipes sans cesse changeantes mais toujours liées par cette passion commune pour le texte et pour l'art. Vingt-cinq années à signaler, à synthétiser, à extraire l'essence de milliers de publications conçues, écrites et éditées par les individus et par les organismes qui font et qui pensent l'art contemporain au Canada.

## NOTES

<sup>1</sup> Aujourd'hui, le Conseil des Arts de Montréal (CAM).

<sup>2</sup> Citation tirée du *Mémoire des centres d'artistes autogérés de Montréal, présenté au Conseil des arts de la Communauté urbaine de Montréal, le 26 mai 1990*. Artexite; Article; Dazibao; [et al.]. Montréal, Qc : s.n., 1990, p. 8. [Document disponible au centre de documentation d'Artexite, n° 16672]

<sup>3</sup> On trouvera plus d'information sur la base de données bibliographiques d'Artexite dans : Danielle Léger, « Le Centre d'information Artexite : Médi(t)ations autour du catalogue d'exposition et de la francophonie », *Art Libraries Journal*, vol. 21, n° 3 (1996), p. 34–39.

<sup>4</sup> Aujourd'hui, CSA.

<sup>5</sup> Les résultats complets sont consignés dans le document suivant : Élodie Lattier, *Profil de la clientèle du centre de documentation*. Rapport de stagiaire déposé auprès de l'Institut universitaire de Tours, mai 2000, 48 p. [non publié]. [Document disponible au centre de documentation d'Artexite, n° 16673]

<sup>6</sup> Louise Déry, « Publier en art contemporain : le choc des constats », *Le Répertoire des publications en art contemporain canadien*, n° 16–17, Montréal : Centre d'information Artexite, 1999, p. 4.

**Danielle Léger. *Le centre d'information artexite : un mandat, et un parcours, atypiques, 2006.***

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# FROM LADIES' COLLEGE TO DEPARTMENT OF FINE ARTS:

## The History of Fine Arts Education at Mount Allison University

Ilga Leja

Before the Victoria School of Art and Design was launched in Halifax in 1887, the teaching of fine art was well under way at the Ladies' Academy in Sackville, New Brunswick. Established in 1843 as the Wesleyan Academy, Mount Allison in its early days consisted of three branches: a male academy, the degree-granting Mount Allison Wesleyan College and the Ladies' College. Founded in 1854, "it was the first Ladies' College established in Canada, offering courses in fine arts and music." (Kelly and Frame, p. 9).

The first course in art was offered in 1854. The program quickly expanded to two teachers in painting and drawing. As John G. Reid pointed out in his detailed history of Mount Allison University, "[...] the early years of the women's academy had seen the development of a pronounced emphasis upon music and the fine arts, taught by four teachers out of a total staff of nine." (Reid, vol. I, p. 69).

In 1869, John Warren Gray, a landscape artist, was named the first professor of painting and drawing. Gray broadened the scope of the courses to include architecture and thereby attract male students from the Academy. His approach to art was spiritual as well as materialistic and he believed in the study of Nature as the ultimate guide. Gray remained at Mount Allison until 1873 when he moved to Montreal where he continued his painting and teaching career.

Over the next twenty years there were a series of short appointments of women art teachers at the Women's Academy. The next major phase of development came with the move of the Owens Art Collection from Saint John to Sackville and Mount Allison. In October 1885, John Hammond, as Principal, opened the Owens Art Institution in Saint John in the converted Zion Methodist Church. The Owens operated as a school and an art gallery, based

on the instructions of John Owen. A Welsh-born Saint John shipbuilder, Owen had provided funds in his will of 1867 "[...] for the purpose of establishing a Gallery or School of Art for the instruction of young persons in drawing and other works of Art [...]" (Hammock, 1977, p. 5).

Hammond had gathered together a fine collection of paintings of what was then considered the best of 19th century European art, landscape, still life, and portraiture. These were meant to serve as the basis for art instruction in which the standard approach was the rendering of works "after" a great master. When the Owens Art Institution found itself in financial difficulty and could no longer sustain itself, the trustees offered their gallery collection to any body within New Brunswick which could honour the original intent of Owen's will. Mount Allison and its Ladies' Academy was that body.

As a condition of the removal to Sackville, Mount Allison agreed to construct a building in which to care for and display the collection. Designed by Edmund Burke of Toronto, this building, then named the Owens Museum of Fine Arts, would serve for many years as both gallery and school for the arts. It opened officially in May 1895, its praises sung in many regional newspapers, such as this description in the *Weekly Globe* of May 22, 1895:

Centre Gallery, Owens Museum of Fine Arts, ca. 1895. Photograph from The Mount Allison Institutions (New York: The Albertype Co., [189-?]). Courtesy of Mount Allison University Archives



*"Under the fostering care of Mount Allison the little wind-swept town of Sackville is fast becoming a veritable art centre. The Museum of Fine Arts lately established contains a collection of pictures finer than any in the Maritime Provinces, while the beautiful building itself, with its unique Byzantine architecture, is absolutely unrivalled in Canada. The galleries in connection with the Art Association in Montreal have, of course, a larger number of valuable paintings, but the facilities for work are no better, and in fact the studios for the pupils here have marked advantage in position and light." (Ibid., p. 8)*

John Hammond accompanied the Owens Collection to Sackville and was Head of the Art Department from 1893 until 1916. He was made Professor Emeritus upon his retirement and awarded an honorary degree in 1930. He was over 95 years of age when he died in 1939.

Elizabeth (Bessie) A. McLeod succeeded Hammond as Head of the Department from 1930 to 1935. In fact, McLeod spent her entire career at Mount Allison, beginning as a student from 1893 to 1896 and joining the teaching staff while she was still a student. She taught until her retirement in 1947. It is also believed that McLeod was the first woman to head a university fine arts department in Canada. In 1954, on the 100th anniversary of the founding of the Ladies' Academy, McLeod was awarded an honorary Doctor of Laws degree from her alma mater.

In 1935 Stanley Royle joined the faculty as Professor of Fine Arts and Head of the Department. He had previously taught at the Nova Scotia College of Art from 1931 to 1934. It was during Royle's term that the Bachelor of Fine Arts degree was introduced, as a condition for incorporating the fine arts school into the University. During the Depression years, the Ladies' College suffered from a serious decrease in enrollment and subsequent funding deficits. A new vision for the Ladies' College was evolving to a "School for Girls" and the role of the art school was in question.

Until 1937 the fine and applied arts continued to be taught under the direction of the Ladies' College where diplomas were granted. Degrees would require attendance at university. The Music Conservatory had already been taken over by the University and a Bachelor of Music instituted. It was now time for the fine arts program to have its own degree. There were precedents for a B.F.A. degree in the United States, notably at Yale, Princeton, and Cornell, but Mount Allison University was the first Canadian university to adopt it. In 1941 the first three Bachelor of Fine Arts degrees were presented.

Royle left Mount Allison in 1945 and Lawren Phillips Harris, the son of Lawren S. Harris of the Group of Seven, took over as Head. He was to stay in the position until his retirement in 1975. The Owens Gallery continued to be part of the Department and Harris served as its Director until 1967. At that time the Gallery's first full-time curator was appointed, Luke Rombout. The Art Department had a new building situated next door to the Owens Gallery. It was during Harris' tenure that the department grew into a professional program with a high calibre teaching staff that included Alex Colville.

After World War II and under Harris' leadership, the view of teaching art as a cultured skill was replaced with the concept of training professional artists. Fine Arts students regarded their teachers as role models and themselves as apprentice artists. With this attitude also came the decision to discontinue the applied arts program, a need which was subsequently taken up by the New Brunswick College of Craft and Design.

#### **FINE ARTS LIBRARY SERVICES AT MOUNT ALLISON UNIVERSITY**

Library services to support the Mount Allison University Fine Arts program had its beginnings in the Ladies' College Library. During its early days, the Owens Art Institution, still situated in Saint John, began to develop its own library. The Student League, established in 1891, began selling memberships in the Owens Art Institution as a means to raise money for "a Fund to be applied to the purchase of Art Literature and to objects incidental to the establishment of an Art Library." (Kelly and Frame, p. 12). By that time, the Owens Institution was already in dire financial circumstances and by early 1893, application had been made to the Provincial Legislature granting the Trustees of the Owens Art Gallery to divest itself within the Province of New Brunswick. That same year Mount Allison University had taken over the pictures in the gallery, the school effects, including any books belonging to the School.

In the years following, the Ladies' College experienced substantial growth, facilitated by a large rise in student enrollment and the provisions of a bequest from the philanthropist, Jarius Hart. In his 1908 annual report as Principal of the Ladies' College, Byron Crane Borden declared his vision for the future of the College. His view was that "[...] the art school should be enlarged by the beginning of a programme in 'arts and crafts', to be regarded both as artistic training and a branch of technical education. By these means, Borden believed, the ladies' college would be able to maintain indefinitely its position as the 'premier ladies' college of Canada'". (Reid, p. 247, vol 1). The Ladies' College library was to benefit from this expansion and increased in size from some 6,000 volumes in 1906 to 10,000 volumes in 1910.

Many 19th century art titles, which have since found their way into the University Libraries' Rare Book Collection, served as reference books for the students of the day. There is no separate art library at Mount Allison. However, a separate slide collection is maintained in the Fine Arts Building.

The fine arts library collection and its supporting services are housed in the R. P. Bell Library building, next door to the Fine Arts Building. Currently the Music Librarian is responsible for developing and supporting the fine arts collection. By virtue of being integrated into the larger university library collection, fine arts students and faculty benefit from the broad range of academic library services which underpin the specialist collection. Meanwhile the proximity of the Owens Art Gallery continues to provide students with the material evidence for their chosen profession.

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**Ilga Leja. *From Ladies' College to Department of Fine Arts: The History of Fine Arts Education at Mount Allison University, 2005.***

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# NO CLOSED BOOKS, NO CLOSED DOORS. AND NO CLOSED MINDS”:

## A History of the Nova Scotia College of Art and Design (NSCAD University) Library

Ilga Leja

*“What is art?  
If we knew, we’d tell you.  
Although we have firm ideas about  
what design should be,  
we still don’t know what art is ...  
or what it isn’t.  
Which we believe is the way it should be.  
  
Everyone here, students and faculty,  
can contribute.  
No closed books, no closed doors.  
And no closed minds.  
  
We’ve set our sights high.  
We intend to be the best college in  
Canada for both art and design.  
In North America for that matter.  
  
If you’d like more information  
write us a letter,  
ask what we’re doing.”*

This text appeared as part of an advertisement in the May 23rd, 1969 issue of TIME.<sup>1</sup> It outlines a philosophy and attitude which remains true today: an open approach to all forms of art-making, to the new and the old, and to all the possibilities within this expanding field. The articulation for this philosophy came from Garry Neill Kennedy, who was hired as the first “President” of the Nova Scotia College of Art in 1967. His mandate was to bring a strong, new profile to the College. And this he indeed did.

### HISTORY OF THE NOVA SCOTIA COLLEGE OF ART AND DESIGN (NSCAD UNIVERSITY)

The Victoria School of Art and Design was established in 1887, largely through the efforts of Anna Leonowens (known to many as the “Anna” of *Anna and the King of Siam*) and by George Harvey, an English artist living in Halifax. As part of the celebrations for Queen Victoria’s Golden Jubilee, an Art Loan Exhibit was organized for June 1887. At Province House, 815 items were on display, including paintings and engravings as well as exotic curiosities such as the cup from which Marie Antoinette drank her morning chocolate. Sufficient funds were raised and sufficiently convincing arguments made by Anna Leonowens that the City of Halifax agreed to establish a school for the fine and industrial arts. The City pledged \$17,000 for the project and the Victoria School of Art and Design opened its doors on 31 October 1887 with George Harvey as its first headmaster.

Since that time, the College has been preoccupied with finding a home. It has occupied a number of different spaces in Halifax. In 1909, the School relocated to the Old National School overlooking the Grand Parade Square on Argyle Street. On 6 December 1917, when a munitions ship and a relief ship collided in the Halifax Harbour, the city suffered the largest man-made explosion to date. The city was



Anna Leonowens (1834–1915)

devastated and the College building suffered some damage, although it remained standing. For many days following, the School, like many public buildings, was filled with coffins.

In 1925, the School was incorporated by Provincial Charter as the Nova Scotia College of Art. In 1957, the College moved to occupy a large, four-story church building on Coburg Road. A six-story addition to the original church was built in 1968. Then in 1969, in recognition of the design studies component, the name of the College was changed to the Nova Scotia College of Art and Design. It was at this time that the College was awarded degree-granting status. Plans were undertaken to expand the curriculum as well as to relocate to new premises in a block of renovated 19th century buildings in the Historic Properties Development in downtown Halifax. In 2002, under the direction of current President Paul Greenhalgh, the College finally secured a permanent home with the purchase of the Historic Properties buildings. With that also came another change of name, emphasizing the academic aspects of the institution. It is now known as NSCAD University.

A major break with tradition occurred in 1967 with the appointment of Garry Neill Kennedy as its first President. Prior to his appointment, the College had headmasters and principals, many of them trained in traditional approaches to landscape and portrait painting of the 19th century European masters. Kennedy brought with him connections to an international pool of young and innovative artists who were experimenting with a variety of new art forms. Many of them he recruited as teachers and as visiting artists to the College. This groundwork enabled him to launch a new, expanded curriculum based on progressive notions of art and critical thinking. His legacy has been carried forward by the presidents who have followed him: Ian Christie Clarke (1990–1995), Alice Mansell (1995–1997), Ron Hobbs (1998–2000), and the current President, Paul Greenhalgh.

## HISTORY OF THE COLLEGE LIBRARY

There appears to be a consensus that a library has existed since the founding of the College. There are few records which attest to the details of the Library and its condition. But at the very least, there has always been a room for books which had been made available for students' and faculty's use. The earliest collections derived from the personal collections of the principals and teachers. It was part of the Principal's Secretary's duties to maintain a "catalogue" of books in the Library. There are several of these handwritten catalogues still in existence, written by Norma Smith, Secretary to Elizabeth Nutt, the longest-serving Principal from 1919–1943.

Donald Cameron Mackay, Principal from 1945–1967, was a serious connoisseur of books and contributed many volumes to the Library. Many of these, including a bequest of his personal Principal's Collection, continue to form part of the library collection today.

Little is known about the people who actually maintained the Library during the early period, although photographs attest to the fact that the Library was held in some regard. A beautiful photograph from 1946 shows a room with wooden (perhaps mahogany), glass-fronted book cases, lined with large volumes, and an eager student perusing one of them.<sup>2</sup> Some degree of organization is in evidence.

However it is unlikely that there was a professional librarian in residence until Lawrence Eaton arrived in 1969. He was faced with the task of beginning to apply some library standards to the organization and use of library materials. More importantly, he also had the task of beginning to develop a library in keeping with the newly articulated philosophy of the College. He stayed only a short time, however, and returned to another position in the United States in 1972.

His replacement was John Murchie, a Collections Development librarian from Dalhousie University and a relatively recent graduate from the Dalhousie University School of Library Service. His major role was to convert the Library into a reliable resource for the visual arts, primarily for the College community, but eventually for the entire Atlantic Canada region. In 1972, Murchie discovered a library consisting of a single room with about 5,000 books, many of them no longer relevant to the new curriculum, and a collection of slides.

By the time he left in 1990, the Library had grown to a collection of 25,000 volumes and 100,000 slides with the full range of facilities and services one would expect to find in a university library. It had grown from a single room to occupy four floors in a former bank building in downtown Halifax, one of the suite of buildings in the Historic Properties site. He was responsible for developing the Library from a small localized collection to a regionally recognized resource for visual arts and design information. It was the result of his vision and efforts that the Library became established as the primary collection for arts information in Atlantic Canada.

The NSCAD University Library currently has a collection of more than 30,000 books and periodicals in the fine arts, crafts, communication design, film studies, digital media, and art education. The collection continues to grow and reshape itself as the curriculum of the University expands and redefines itself. The relationship between the collection and the curriculum is symbiotic and will continue to be so. A major

feature is the Visual Resources Collection, which has over 120,000 slides, as well as videotapes and audiocassettes.

The Visual Resources Collection, which for many years was known as the Non-Print Collection, forms an integral part of the Library and has always been located within the Library proper or adjacent to it. Unlike some other art faculties where the slide library is an exclusive adjunct of the art history department, the Visual Resources Collection at NSCAD espouses the same principle as the main Library: to serve the research and study needs of all students and faculty at the College.

Its origins are similar to those of the Library in that a small, informal collection of slides developed into a major, well-organized resource that included not only slides but other forms of audiovisual materials. Mary Snyder, hired in 1972 by John Murchie, deserves the credit for developing the Visual Resources Collection.

## CONCLUSION

As the only collection in Atlantic Canada which focuses exclusively on the visual arts, craft, design, and art education, it is and will continue to be in demand as a source of knowledge and inspiration for all sectors of the population. Increasingly the general community is turning to the NSCAD Library for information about the arts as they begin to explore individual needs for imagination and creativity. In a society starved for hope, intellectual stimulation, and spiritual refreshment, the works held in the NSCAD Library offer historical perspective as well as future potential for expressions of the self and of the community. As we answer questions for our users, we are continually made aware of this potential and of its importance.

Our role remains clear: to make information about the arts and related fields available and accessible to as many people as possible and to enhance the educational experience of students as they undertake their studies at NSCAD.

## NOTES

<sup>1</sup> Donald Soucy and Harold Pearse, *The First Hundred Years: A History of the Nova Scotia College of Art and Design* (Halifax, NS: Nova Scotia College of Art and Design, 1993), p. 155.

<sup>2</sup> *Ibid.*, p. 137.

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**Ilga Leja. "No Closed Books, No Closed Doors, and No Closed Minds": A History of the Nova Scotia College of Art and Design (NSCAD University) Library, 2005.**

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# WHO WAS WHO:

## Biographies of Canadian Art Librarians

Steven C. McNeil

### PETER ANTHONY

(1926–1992)

Peter Anthony was Head of the Architecture and Fine Art Library at the University of Manitoba from 1966 to 1989. A graduate of the University of British Columbia Library School (class of 1966), he is remembered by his colleague, Mary Williamson of York University, for his great sense of responsibility and his ability to “enjoy good fellowship” with his peers.

During his tenure at the University of Manitoba, Peter Anthony guided the reorganization and expansion of the Architecture and Fine Art library with the consistent ambition to recognize and meet the evolving needs of University’s art, architecture and landscape design communities. In keeping with this vision Peter Anthony went on an important study trip for the University of Manitoba in 1978 that included stops in Europe, Asia, Australia and the United States. The purpose of this trip was to enhance his subject knowledge of international art, architecture and design, and to investigate the availability of databases for use in architectural design.

A passionate advocate for amplified professional links amongst art librarians, both within North America and abroad, Peter Anthony was both an active member of the IFLA Round Table for Art Librarians and the only Canadian member present at the 1972 ARLIS/North America Charter Committee.

### DIANA COOPER

(1943–2004)

Diana Cooper was Fine Arts Librarian at the University of British Columbia Library from 1965 to 2004. Before joining the library staff she earned two degrees at U.B.C.: a Bachelor of Fine Arts degree in 1964 and a Bachelor of Library Science degree in 1965. Throughout her career at U.B.C., Diana Cooper not only guided the growth and development of the library’s fine art holdings, she provided invaluable reference services to the university’s academic community. Many alumni and faculty of U.B.C. fondly remember her enthusiastic efforts to aid researchers interested in the fine arts. A dedicated and much respected professional, Diana Cooper was among the founding members of the Pacific Northwest Chapter of ARLIS/NA. In addition to her skills as a librarian, Diana Cooper was an accomplished gardener. She regularly supplied the U.B.C. library with fresh flowers from her own garden and was an active member of the Van Dusen Botanical Garden Association. A memorial bench was placed in the U.B.C. Rose Garden in Diana Cooper’s honour.



Marketa Newman (1918–2000).

Courtesy of the University of Saskatchewan Archives  
Peter Anthony (1926–1992). Courtesy of Eleanor Reimer,  
University of Manitoba Libraries.

Jacqueline Hunter (1927–1999). Courtesy of the National  
Gallery of Canada Library and Archives.

## JACQUELINE HUNTER

(1927–1999)

Jacqueline Hunter came to the National Gallery of Canada as a librarian in January 1964, and was Chief Librarian there from 1980 to 1989. According to the National Gallery's current Chief Librarian, Murray Waddington, Jacqueline Hunter was an articulate and resourceful leader who "did everything — cataloguing, acquisitions, reference work."

The resources available for the study of Canadian art at the National Gallery were significantly improved by Jacqueline Hunter. As Murray Waddington further recalls, "in the 1960s and 1970s she traveled across the country, returning with reams of photocopies of early, out-of-print exhibition and auction catalogues, annual reports, and society publications from public libraries, provincial archives, and museum libraries, which we still depend upon to this day." In addition to these important efforts, Jacqueline Hunter also actively sought out and acquired books illustrated by Canadian artists for the collection and played an instrumental role in the creation of the major reference tool *Artists in Canada: A Union List of Artists' Files*.

Before joining the staff of the National Gallery Jacqueline Hunter worked as a librarian at the University of Waterloo (1960–1962), the Gillingham Public Library in Kent, England (1963), and at Lakehead University (1963). She held three university degrees: a B.A. in Sociology (1949) and a B.L.S. (1959), both from the University of Toronto, as well as an M.A. in Art History from the University of British Columbia (1973).

## EVELYN DE ROSTAING MCMANN

(1913–1998)

Born and raised in Montreal, Evelyn McMann worked at the Westmount Public Library from 1937 to 1947, and the Vancouver Public Library from 1947 to 1978. The author of four major published reference tools for the study of Canadian art, *Royal Canadian Academy of Arts: exhibitions and members 1880–1979* (University of Toronto Press, 1981), *Canadian Who's Who*

*1898–1984* (University of Toronto Press, 1984), *Montreal Museum of Fine Arts formerly the Art Association of Montreal Spring Exhibitions 1880–1979* (University of Toronto Press, 1991), and the *Biographical Index of Artists in Canada* (published posthumously by the University of Toronto Press, 2003), Evelyn McMann's name is well-known to anyone who has conducted research into the history of Canadian art in recent years. Before the publication of these much valued works, Evelyn McMann set an even earlier, enterprising precedent for Canadian art reference tools by assembling the Vancouver Public Library's index-card guide to published references to Canadian artists. Her impressive achievements earned her both a Citation of Merit from the Royal Canadian Academy in 1980, as well as the Melva J. Dwyer Award for the creation of exceptional research and reference tools relating to Canadian art and architecture from the Art Libraries Society of North America in 1996.

Canadian cultural institutions continue to benefit from Evelyn McMann's generosity to this day. The royalties from her publications were left to the Royal Canadian Academy, the Montreal Museum of Fine Arts and the Vancouver Public Library History Division. Furthermore, the Evelyn de Rostaing McMann Fund, which she established under the aegis of the Vancouver Public Library and the Westmount Public Library, has funded significant purchases for the National Gallery, including both rare Canadiana for the Library as well as works of historic Canadian art for the permanent collection.

For further reading on Evelyn McMann, readers are referred to Cheryl Siegel's excellent memorial article, "Evelyn de Rostaing McMann," *The Journal of Canadian Art History* XIX:2 (1998): 92–96.

## MARKETA NEWMAN

(1918–2000)

An important advocate for the visual arts at the University of Saskatchewan, Marketa Newman worked as a librarian on that campus from 1964 until her retirement in 1989. She not only guided the acquisition and development of art history resources at the



Evelyn de Rostaing McMann  
(1913–1998).  
Courtesy of ARLIS/Canada



University Library, she also made significant donations to the University art collection. During her retirement, Marketa Newman focused her energy towards research and publishing, producing two pioneering reference books indispensable to anyone interested in the history of art in Saskatchewan, *The Biographical Dictionary of Saskatchewan Artists: Women Artists* (Saskatoon: Fifth House, 1990) and *The Biographical Dictionary of Saskatchewan Artists: Men Artists* (Saskatoon: Fifth House, 1994). Furthermore, at the time of her death Marketa Newman was working on a book dedicated to Saskatchewan Folk artists that remains uncompleted. Her contributions towards the study of Canadian art history were recognized publicly in 1997 when she was awarded both an Honorary Doctorate degree from the University of Saskatchewan as well as the Melva J. Dwyer Award from the Art Libraries Society of North America.

A native of Prague, Marketa Newman, her surgeon husband, Dr. Arthur Newman and their son, Charles, survived more than three years at Terezin, a Nazi concentration camp, during the Second World War. In 1949 the Newman family emigrated to Canada and settled permanently in Saskatoon. Marketa Newman earned a B.A. in English and French Literature from the University of Saskatchewan in 1962, and a B.L.S. from the University of Toronto in 1964.

### **SYBILLE PANTAZZI**

(1914–1983)

A scholar and astute book collector with wide-ranging interests, Sybille Pantazzi became the Art Gallery of Ontario's sole librarian in 1948 and remained there until 1980, when she retired as Chief Librarian. Under her direction the library grew from a collection of several hundred books to one of over 25,000, including a superb collection of books illustrated by Canadian artists, which she assembled largely by scouring second hand bookshops.

Extremely energetic and devoted to her profession, Sybille Pantazzi believed that as Head of a specialized research library it was her responsibility to engage in scholarly research and to publish the results of this work. In keeping with this vision she carefully conducted research into the history of works of art in the Gallery's collection and left behind a fascinating body of published work, including, "Some Books Illustrated or Decorated by Members of the Group of Seven," *National Gallery of Canada Bulletin* 4:1 (1966):6–24, *Calligraphy and Illumination: An Exhibition In The Grange* (Toronto: Art Gallery of Ontario, 1978), *Imitations and Facsimiles: An Exhibition of Prints and Books from the Sixteenth to the Nineteenth Century* (Toronto: Art Gallery of Ontario, 1979), "Biographical Note on Count Algarotti." In Edward Croft-Murray, *An Album of*

*Eighteenth Century Venetian Operatic Caricatures Formerly In the Collection of Count Algarotti* (Toronto: Art Gallery of Ontario, 1980).

In addition to her work at the Art Gallery of Ontario, Sybille Pantazzi also assembled a noteworthy private collection of rare books and bookplates. The Toronto book dealer Hugh Anson-Cartwright produced a publication on her collecting, *Victorian and Edwardian Books and Decorative Bindings From The Collection of Sybille Pantazzi* (Toronto: Anson-Cartwright Books, 1985).

### **ALAN SUDDON**

(1924–2000)

After earning a Bachelor of Arts degree from the University of Saskatchewan and a Library Science degree from the University of Toronto, Alan Suddon was appointed Head of the Fine Arts Section of the Metro Central Library in Toronto in 1958. He remained in this post until his retirement. The vast and impressive fine art collection that was assembled at the Metro Library under Alan Suddon's direction is remembered fondly by many of his colleagues as a testament to the value of subject specialization. Pat Rogal, who worked under Alan Suddon's supervision as Head of the Picture Collection at the Metro Central Library remembers Suddon most for his generosity, keen sense of humor and his wide range of interests in the visual arts, that included, but was far from limited to, life-long enthusiasm for costume history and book illustrations. A founding member of the Costume Society of Ontario and member of the British and American Costume societies, Alan Suddon assembled one of the largest private collections of historical costumes in Canada. He organized several public exhibitions from this collection (the final one was installed at Casa Loma in 2000 and titled *Two Hundred Years of Toronto Fashion*) and wrote regular articles for the newsletter of the Costume Society of Ontario, under the pseudonym "YOE," or "Ye Olde Editor." A talented book illustrator and collage artist, Alan Suddon created illustrations for several books including, *Suddens* (Toronto: Aliquando Press, 1965), *Cinderella: retold in story and collage* (Toronto: Oberon, 1969), *Pussyquette: a book of manners for well-behaved cats* (Toronto: Aliquando Press, 1978), and *O amiable beast: Baudelaire's cats* (Toronto: Letters Bookshop, 1994).

In 1988 Alan Suddon was awarded the Alumni Jubilee Award from the Faculty of Information Studies Alumni Association at the University of Toronto for his significant professional contributions.

**Steven C. McNeil. *Who was Who: Biographies of Canadian Art Librarians*, 2006.**

# QUI ÉTAIT QUI :

## Biographies de bibliothécaires canadiens et canadiennes

Steven C. McNeil

Traduit par Denise Loiselle

### **PETER ANTHONY (1926–1992)**

Peter Anthony a exercé les fonctions de bibliothécaire en chef de l'Architecture and Fine Art Library de l'Université du Manitoba de 1966 à 1989. Il était diplômé de l'école de bibliothéconomie de l'Université de la Colombie-Britannique (promotion 1966). Une ancienne collègue, Mary Williamson, de l'Université York, garde de lui le souvenir de quelqu'un qui avait un sens aigu de la responsabilité, et qui entretenait d'excellents rapports de camaraderie avec ses pairs.

Au cours de sa carrière à l'Université du Manitoba, Peter Anthony a guidé la réorganisation et le développement de l'Architecture and Fine Art Library, cherchant sans relâche à répondre aux besoins toujours en évolution des diverses communautés universitaires œuvrant dans les domaines de l'art, de l'architecture et du design paysagiste. En 1978, fidèle à sa vision, il entreprit un important voyage d'études pour le compte de l'Université du Manitoba, se rendant en Europe, en Asie, en Australie et aux États-Unis. Ce voyage avait pour but de parfaire ses connaissances en matière d'art, d'architecture et de design au niveau international, et d'enquêter sur la disponibilité des bases de données pouvant servir au design architectural.

Défenseur passionné du développement des liens professionnels entre bibliothécaires d'art, aussi bien en Amérique du Nord qu'à l'étranger, Peter Anthony était membre actif de la Table ronde pour les bibliothécaires d'art de l'IFLA et il fut le seul membre canadien à faire partie du comité fondateur d'ARLIS/North America en 1972.

### **DIANA COOPER (1943–2004)**

Diana Cooper a été bibliothécaire des arts visuels à l'Université de la Colombie-Britannique de 1965 à 2004. Avant de se joindre au personnel de la bibliothèque, elle a obtenu deux diplômes de l'Université de la Colombie-Britannique: un baccalauréat en arts visuels, en 1964, et un baccalauréat en bibliothéconomie, en 1965. Pendant toute sa carrière à l'UCB, Diana Cooper a non seulement guidé la croissance et le développement des collections sur les arts visuels de la bibliothèque, mais elle a aussi fourni d'incalculables services de référence à la communauté universitaire. De nombreux anciens étudiants et professeurs de l'UCB se souviennent



Marketa Newman (1918–2000). Avec la gracieuse permission de l'University of Saskatchewan Archives.  
Peter Anthony (1926–1992). Avec la gracieuse permission de Eleanor Reimer, University of Manitoba Libraries.  
Jacqueline Hunter (1927–1999). Avec la gracieuse permission de la Bibliothèque et les Archives du Musée des beaux-arts du Canada.



avec affection de l'enthousiasme avec lequel elle offrait son aide aux chercheurs qui s'intéressaient aux arts visuels. Professionnelle dévouée et jouissant du respect de tous, Diane Cooper fut parmi les membres fondateurs de la section Pacific Northwest d'ARLIS/NA. Par ailleurs, en plus d'être une bibliothécaire accomplie, elle était experte en jardinage et apportait régulièrement des fleurs fraîches à la bibliothèque de l'UCB. Elle était aussi membre active de la Van Dusen Botanical Garden Association. Un banc commémoratif a été placé en son honneur dans le jardin de roses de l'UCB.

### JACQUELINE HUNTER (1927–1999)

Jacqueline Hunter est venue au Musée des beaux-arts du Canada en janvier 1964, à titre de bibliothécaire. De 1980 à 1989, elle a exercé les fonctions de bibliothécaire en chef. Selon Murray Waddington, le bibliothécaire en chef actuel, Jacqueline Hunter était une dirigeante pleine de ressources, qui savait s'exprimer et qui « s'occupait de tout : catalogage, acquisitions, travail de référence ».

Grâce à Jacqueline Hunter, les ressources pour l'étude de l'art canadien disponibles au Musée des beaux-arts ont été améliorées considérablement. Murray Waddington se souvient que « dans les années 1960 et 1970, elle a voyagé à travers tout le pays, revenant avec des brassées de photocopies d'ouvrages anciens épuisés : catalogues d'expositions et de ventes aux enchères, rapports annuels et publications de diverses sociétés qui se trouvaient dans des bibliothèques publiques, des archives provinciales et des bibliothèques de musées. Ces documents nous sont indispensables encore aujourd'hui. » Par ailleurs, Jacqueline Hunter s'efforçait de découvrir des livres illustrés par des artistes canadiens pour les acheter et les ajouter à la collection. De plus, elle a joué un rôle-clé dans la création d'un outil de référence majeur, *Artistes au Canada : une liste collective des dossiers d'artistes*.

Avant de se joindre au personnel du Musée des beaux-arts, Jacqueline Hunter a œuvré à titre de bibliothécaire à l'Université de Waterloo (1960–1962), à la Gillingham Public Library dans le Kent, en Angleterre (1963), et à la Lakehead University (1963). Elle détenait trois diplômes universitaires : un baccalauréat en sociologie (1949) et un baccalauréat en bibliothéconomie (1959) de l'Université de Toronto, de même qu'une maîtrise en histoire de l'art de l'Université de la Colombie-Britannique (1973).

### EVELYN DE ROSTAING MCMANN (1913–1998)

Evelyn McMann est née et a grandi à Montréal. Elle a travaillé à la Westmount Public Library de 1937 à 1947, et à la Vancouver Public Library de Vancouver de 1947 à 1978. Elle est l'auteur de quatre ouvrages de référence très importants pour l'étude de l'art canadien : *Royal Canadian Academy of Arts: exhibitions and members 1880–1979*, University of Toronto Press, 1981; *Canadian Who's Who 1898–1984*, University of Toronto Press, 1984; *Montreal Museum of Fine Arts formerly the Art Association of Montreal Spring Exhibitions 1880–1979*, University of Toronto Press, 1991; et *Biographical Index of Artists in Canada* (publié à titre posthume), University of Toronto Press, 2003. Grâce à ces ouvrages très appréciés, le nom d'Evelyn McMann est bien connu de tous ceux qui ont fait des recherches en histoire de l'art au cours des dernières années. Avant leur publication, elle avait déjà assemblé, pour la Vancouver Public Library, un fichier des notices déjà publiées et portant sur des artistes canadiens, ce qui représentait une initiative sans précédent en ce qui a trait aux outils de référence. Ses impressionnantes réalisations lui ont valu une citation de mérite de l'Académie royale canadienne, en 1980, de même que le prix Melva J. Dwyer décerné par l'Art Libraries Society of North America en 1996, pour la création d'exceptionnels outils de référence et de recherche dans les domaines de l'art et de l'architecture au Canada.

La générosité d'Evelyn McMann demeure, aujourd'hui encore, un grand bienfait pour les institutions culturelles canadiennes, puisqu'elle a légué les droits d'auteur de ses publications à l'Académie royale canadienne, au Musée des beaux-arts de Montréal et à la division d'histoire de la Vancouver Public Library. De plus, le fonds Evelyn de Rostaing McMann, qu'elle a établi sous l'égide de la Vancouver Public Library et de la Westmount Public Library, a permis au Musée des beaux-arts



Evelyn de Rostaing McMann  
(1913–1998). Avec la gracieuse  
permission de l'ARLIS/Canada.

du Canada de faire d'importantes acquisitions, incluant des Canadiana rares pour la Bibliothèque ainsi que des œuvres d'art canadien ancien pour la collection permanente.

Pour d'autres lectures à propos d'Evelyn McMann, les lecteurs peuvent consulter l'excellent article commémoratif de Cheryl Siegel, « Evelyn de Rostaing McMann », *The Journal of Canadian Art History* XIX:2, 1998, 92–96.

#### **MARKETA NEWMAN (1918–2000)**

Grande protectrice des arts visuels à l'Université de Saskatchewan, Marketa Newman a occupé les fonctions de bibliothécaire sur ce campus de 1964 jusqu'à sa retraite en 1989. Elle a non seulement dirigé les programmes d'acquisition et de développement des ressources en histoire de l'art à la bibliothèque de l'Université, mais elle a aussi fait des dons considérables à la collection d'art de l'Université. À sa retraite, Marketa Newman a concentré son énergie sur la recherche et la publication, produisant deux ouvrages de référence uniques et indispensables à quiconque s'intéresse à l'histoire de l'art en Saskatchewan: *The Biographical Dictionary of Saskatchewan Artists: Women Artists*, Saskatoon, Fifth House, 1990, et *The Biographical Dictionary of Saskatchewan Artists: Men Artists*, Saskatoon, Fifth House, 1994. Par ailleurs, au moment de sa mort, Marketa Newman travaillait sur un livre dédié aux artistes folkloriques de Saskatchewan. Cet ouvrage demeure inachevé. Ses contributions à l'étude de l'histoire de l'art canadien ont été reconnues publiquement par l'Université de Saskatchewan, qui lui a décerné un doctorat honorifique en 1997, et par l'Art Libraries Society of North America, dont elle a reçu le prix Melva J. Dwyer la même année.

Native de Prague, Marketa Newman, ainsi que son mari le Dr Arthur Newman, chirurgien, et leur fils Charles, ont survécu pendant plus de trois ans à Terezin, camp de concentration nazi, durant la Deuxième Guerre mondiale. En 1949, la famille Newman a émigré au Canada et s'est installée de façon permanente à Saskatoon. Marketa Newman a obtenu un diplôme en littératures anglaise et française de l'Université de Saskatchewan en 1962, et un baccalauréat en bibliothéconomie de l'Université de Toronto en 1964.

#### **SYBILLE PANTAZZI (1914–1983)**

Lettrée, habile collectionneuse de livres et ayant de multiples centres d'intérêt, Sybille Pantazzi était en 1948 la seule bibliothécaire de l'Art Gallery of Ontario et elle y demeura jusqu'à sa retraite en 1980. Elle était alors bibliothécaire en

chef. Sous sa direction, la collection de la bibliothèque a pris de l'ampleur, passant de quelques centaines de livres à plus de 25,000 volumes, incluant une superbe collection de livres illustrés par des artistes canadiens. C'est en fouillant dans des boutiques de livres usagés qu'elle avait réussi à trouver la plupart de ces ouvrages.

Débordante d'énergie et dévouée à sa profession, Sybille Pantazzi croyait qu'à titre de chef d'une bibliothèque de recherche spécialisée, elle avait la responsabilité d'effectuer des recherches savantes et d'en publier les résultats. Fidèle à sa vision, elle a fait des recherches minutieuses sur les œuvres d'art de la collection de l'Art Gallery of Ontario et nous a laissé une foule de textes et d'ouvrages fascinants, incluant : "Some Books Illustrated or Decorated by Members of the Group of Seven", *National Gallery of Canada Bulletin* 4:1, 1966, 6–24; *Calligraphy and Illumination : An Exhibition In The Grange* (catalogue d'exposition), Toronto, Art Gallery of Ontario, 1978; *Imitations and Facsimiles : An Exhibition of Prints and Books from the Sixteenth to the Nineteenth Century* (catalogue d'exposition), Toronto, Art Gallery of Ontario, 1979; « Biographical Note on Count Algarotti » dans: Edward Croft-Murray, *An Album of Eighteenth Century Venetian Operatic Caricatures Formerly In the Collection of Count Algarotti*, Toronto, Art Gallery of Ontario, 1980.

En plus de son travail à l'Art Gallery of Ontario, Sybille Pantazzi a aussi assemblé une remarquable collection privée de livres rares et d'ex-libris. Le libraire Hugh Anson-Cartwright, de Toronto, a publié un livre sur sa collection, *Victorian and Edwardian Books and Decorative Bindings From the Collection of Sybille Pantazzi*, Toronto, Anson-Cartwright Books, 1985.

#### **ALAN SUDDON (1924–2000)**

Après avoir obtenu un baccalauréat ès-arts de l'Université de Saskatchewan et un diplôme en bibliothéconomie de l'Université de Toronto, Alan Suddon a été nommé chef de la section des arts visuels à la Metro Central Library de Toronto, en 1958. Il a occupé ce poste jusqu'à sa retraite. Selon plusieurs de ses collègues, l'impressionnante et vaste collection assemblée à la Metro Library sous la direction d'Alan Sudden illustre bien l'importance de la spécialisation. Pat Rogal, qui a travaillé sous la supervision d'Alan Suddon à titre de chef de la collection d'images à la Metro Central Library, se souvient de lui surtout pour sa générosité, son sens de l'humour très vif, et l'ampleur de son intérêt pour les arts visuels. Par exemple, il manifesta de l'enthousiasme durant toute sa vie pour l'histoire des costumes et pour les illustrations de livres. Membre fondateur de la Costume Society

of Ontario et membre de la British Costume Society et de l'American Costume Society, Alan Suddon a assemblé l'une des plus grandes collections privées de costumes historiques au Canada. Il a organisé plusieurs expositions publiques de ses collections, dont la dernière fut présentée au Casa Loma en 2000 et intitulée *Two Hundred Years of Toronto Fashion*. Il écrivait régulièrement des articles pour le bulletin de la Costume Society of Ontario, sous le pseudonyme "YOE", ou "Ye Olde Editor". Artiste de talent dans les domaines de l'illustration de livres et de collage, Alan Suddon a illustré plusieurs livres, y compris *Suddens*, Toronto, Aliquando Press, 1965; *Cinderella retold in story and collage*, Toronto, Oberon, 1969; *Pussyquette: a book of manners for well-behaved cats*, Toronto, Aliquando Press, 1978; et *O amiable beast : Baudelaire's cats*, Toronto, Letters Bookshop, 1994.

En 1988, Alan Suddon a gagné le prix Alumni Jubilee de la Faculty of Information Studies Alumni Association de l'Université de Toronto, pour ses importantes contributions professionnelles.

**Steven C. McNeil. *Qui Était Qui : Biographies de bibliothécaires canadiens et canadiennes*, 2006.**

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# CHRONOLOGY:

## History of Art Libraries in Canada

Jo Nordley Beglo

- |      |  |         |  |
|------|--|---------|--|
| 1632 | Jesuit College is founded in Quebec; library includes works on architecture and military fortification                         | 1912    | Art Museum of Toronto begins sending biographical information request forms to Canadian artists; original forms are now in the Edward P. Taylor Research Library Special Collections archive, Art Gallery of Ontario |
| 1833 | Quebec City is the site of Canada's first art gallery, established by Joseph Légaré (1795–1855)                                | 1912    | Ontario College of Art (successor of Ontario School of Art and Toronto School of Art) is incorporated under a special Act of the Ontario Provincial Legislature  |
| 1854 | Ladies' College, affiliated with Mount Allison Wesleyan College, Sackville, New Brunswick, offers first course in art          | 1912    | Winnipeg Art Gallery is founded  |
| 1876 | Ontario School of Art (predecessor of Ontario College of Art & Design) is founded by the Ontario Society of Artists in Toronto | 1913    | Winnipeg Art School is founded (predecessor of the University of Manitoba School of Art)   |
| 1880 | National Gallery of Canada is founded in Ottawa  | 1917    | Ontario College of Art is granted affiliation with University of Toronto   |
| 1882 | Art Association of Montreal opens its reading room   | 1917–20 | Blackader Architectural Library (now called Blackader Lauterman Library of Architecture and Art) is established at McGill University, with an endowment from the family of Gordon Home Blackader, B.Arch 1906        |
| 1887 | Victoria School of Art and Design is founded in Halifax; an art library has existed since the founding of the School           | 1920    | National Gallery of Canada Library begins assembling documentation files of press clippings, biographical information and ephemera related to Canadian art and artists   |
| 1895 | Owens Museum of Fine Arts, Sackville, opens an art gallery and school in a building designed by Edmund Burke, Toronto          | 1922    | Ontario College of Art receives personal book collection of Robert Holmes, to establish its first library  |
| 1900 | Art Museum of Toronto is founded; begins collecting books  | 1923    | École des beaux-arts is founded in Montreal; establishes a library, which became part of the Bibliothèque des arts, Université du Québec à Montréal (UQAM) in 1969   |
| 1911 | National Gallery of Canada receives an appropriation of \$100 annually for the formation of an art library                     |         |  |
| 1912 | Montreal Museum of Fine Arts building on Sherbrooke Street opens, designed by Edward and William S. Maxwell                    |         |  |

1923–24	University of British Columbia (UBC) library building, Vancouver, is designed by Vancouver architects Sharp and Thompson; library building opens in 1925	1950	University of Manitoba School of Art is established
1925	Victoria School of Art and Design, Halifax, is incorporated as Nova Scotia College of Art (predecessor of NSCAD University)	1952	University of British Columbia establishes Canada's first School of Regional and Community Planning
1926	Art Gallery of Toronto Educational Committee requests a grant to secure reproductions of paintings, lantern slides, etc.	1953	New Design Gallery, Vancouver, is established to showcase contemporary art
1927	Art studies begin at Southern Alberta Institute of Technology (SAIT), Calgary	1954	Winnipeg Art Gallery's new library and reading room is opened to the public
1930	Vancouver Public Library opens Fine Arts and Music Division	1954	Glenbow Museum is founded in Calgary
1931	Vancouver Art Gallery is founded	1955	University of British Columbia (UBC) Department of Fine Arts is formed, headed by Bertram Charles Binning
1933	Banff School of Fine Arts opens	1956	National Gallery of Canada Library appoints its first professional librarian
1933	Art Gallery of Toronto receives 200 books on art from the Carnegie Foundation on condition that the Gallery establish a Library	1958	University of Manitoba Fine Arts/Architecture Library is designed by Smith Carter Searle Associates, Winnipeg; building is opened in 1959 to house the School of Architecture and its Library
1933	Ontario College of Art appoints first librarian and teacher of book binding	1964	Regina Public Library constructs a multi-purpose art gallery as part of the Library; named Dunlop Art Gallery in 1972
1934	<i>Vancouver Art Gallery Bulletin</i> invites members to use the Gallery Library	1965	Médiathèque of the Musée d'art contemporain de Montréal is founded
1935	University of Toronto Art & Archaeology Department (predecessor of the Department of Fine Arts) and departmental library are founded	1966	Art Gallery of Toronto is renamed Art Gallery of Ontario
1936	Art Gallery of Toronto Library opens	1967	Canadian Art Libraries Society (CARLIS) holds founding meeting at the National Gallery of Canada
1941	Mount Allison University, Sackville, presents first three Bachelor of Fine Arts degrees	1967	Bibliothèque nationale du Québec is founded; its first holdings were the collections of the Saint-Sulpice Library, founded in 1915 by the Sulpician Order and acquired by the Québec government in 1941
1946	University of British Columbia (UBC) School of Architecture opens	1968	Archives of the Canadian Rockies (now Whyte Museum of the Canadian Rockies) opens in Banff
1947	Blackader Lauterman Library of Architecture and Art, McGill University, receives an endowment from the family of Dinah Lauterman, a Montreal sculptress	1969	Bibliothèque des arts, Université du Québec à Montréal (UQAM) is established with the founding of the university; integrates the collection of the library of the École des beaux-arts de Montréal (1923–1969)
1948	University of British Columbia (UBC) library transfers books in fine, applied and performing arts to the Sedgewick Memorial Reading Room, known as the "Fine Arts Room"	1970	Art Gallery of Ontario Archives department is created
1948	University of Manitoba School of Architecture is founded	1971	First issue of the CARLIS <i>Newsletter</i> (1971–2000) appears
1949	Regina Public Library begins exhibiting art in the periodicals reading room		

1971	Winnipeg Art Gallery occupies a new building with a specially designed library, by Gustavo da Roza		simple Reading Room of the SAIT Library, to a fully functioning art library
1972	Peter Anthony (University of Manitoba, Winnipeg) is among a group of ten art librarians who found the Art Libraries Society of North America (ARLIS/NA)	1986	First Melva J. Dwyer award for exceptional reference or research tools relating art and architecture in Canada is presented to Melva Dwyer
1972	National Gallery of Canada Library is a founding member of the Art Libraries Society of North America (ARLIS/NA)	1987	ARLIS/MOQ, the Montreal-Ottawa-Quebec Chapter, is founded as the first Canadian chapter of ARLIS/NA
1973	Alberta College of Art Library is established as a branch library, housed in the College's new building on the Provincial Institute of Technology and Art campus (later SAIT)	1987	Ontario College of Art Library is named in honour of Dorothy H. Hoover
1973	University of Toronto awards Canada's first Ph.D. in the history of art to Robert Siebelhoff	1988	National Gallery of Canada Library moves into new National Gallery building, designed by Moshe Safdie
1974	Art Metropole opens in Toronto	1988	Art Gallery of Ontario amalgamates Library and Archives departments; name changes to the Edward P. Taylor Research Library and Archives
1978	Canadian Centre for Architecture Library is founded in Montreal	1989	Canadian Centre for Architecture building is inaugurated, designed by Peter Rose
1978	The Banff Centre for Continuing Education (formerly the Banff School of Fine Arts) is officially established within the Alberta Ministry of Advanced Education by the <i>Banff Centre Act</i>	1990	The Banff Centre establishes an Archives
1978	Winnipeg Art Gallery library is renamed in honour of Dr. Clara Lander, an active volunteer and first female president of the Board of Governors	1992	ARLIS/Ontario Chapter holds inaugural meeting at the Ontario College of Art, Toronto
1979	The Banff Centre for Continuing Education appoints its first professional librarian	1993	ARLIS/Northwest Chapter amends bylaws to include Canadian members
1979	ARLIS/NA holds its 7th annual conference in Toronto	1995	<i>Artists in Canada</i> is available on the World Wide Web
1979	Art Gallery of Ontario's Edward P. Taylor Audio-Visual Centre begins to circulate audio-visual materials across Canada	1995	ARLIS/NA holds its 23rd annual conference in Montreal, hosted by ARLIS/MOQ
1980	Artex Information Centre is created in Montreal	1995	The Alberta College of Art becomes the Alberta College of Art + Design, drawing attention to emphasis on design as well as fine art; ACAD becomes a degree granting institution
1982	First edition is published of <i>Artists in Canada: A Union List</i> , an inventory of documentation files on Canadian artists held by libraries and art galleries across the country	1995	Art Gallery of Ontario's Edward P. Taylor Audio-Visual Centre is closed
1982	IFLA meets in Montreal; Canadian art librarians participate in organizing the art library program	1995	ARLIS/NA Distinguished Service Award is presented to Mary Williamson (York University)
1985	The Alberta College of Art becomes autonomous from the Southern Alberta Institute of Technology (formally PITA, Provincial Institute of Technology and Art). As a result, its library moves from being a	1996	Ontario College of Art is renamed Ontario College of Art & Design
		1996	ARLIS/Canada is founded
		1997	The Banff Centre Library & Archives is named in honour of Paul D. Fleck
		1997	Winnipeg Art Gallery institutional archives is established



1999 ARLIS/Canada holds its first national conference at the National Gallery of Canada, with representation from across the country

1999 ARLIS/NA holds its 27th annual conference in Vancouver, hosted by ARLIS/Northwest

2002 ARLIS/Canada holds its second national conference at The Banff Centre

2002 Ontario College of Art & Design is recognized as a university, with authorization to confer the degrees of Bachelor of Fine Arts and Bachelor of Design

2006 ARLIS/NA holds its 34th annual conference in Banff, hosted by ARLIS/Northwest

2008 IFLA will hold its annual meeting in Québec City

**Jo Nordley Beglo. *Chronology: History of Art Libraries in Canada, 2006.***

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## CONTRIBUTORS:

Essays in the History of Art Librarianship in Canada

## COLLABORATEURS :

Essais sur l'histoire de la bibliothéconomie d'art au Canada

**Sylvie Alix**, agit comme bibliothécaire à Bibliothèque et Archives nationales du Québec, elle y assume le rôle de coordonnatrice des collections spéciales et aussi celui de responsable des collections des livres d'artistes, des ouvrages de bibliophilie et des estampes.

**Jo Nordley Beglo** is the Bibliographer at the National Gallery of Canada Library. She is national editor of the *History of Art Libraries in Canada (HAL)*, Canadian contributor to the *Bibliography of the History of Art (BHA)* and a member of the Art Libraries Committee of IFLA. She has contributed to *The History of the Book in Canada*, the National Gallery's *Library and Archives Occasional Papers and Exhibitions*, *Art Libraries Journal*, *Art Documentation*, and conferences of ARLIS/Canada and ARLIS/NA.

**Diana Cooper** (1943–2004) was Fine Arts Librarian at the University of British Columbia Library from 1965 to 2004. See: Steven C. McNeil, *Who Was Who: Biographies of Canadian Art Librarians*.

**Melva J. Dwyer** was appointed to the University of British Columbia Library in 1953 as a junior librarian in the Fine Arts Room. In 1955 she assumed responsibility for the fine arts and music collections. When her position was renamed in 1965, she became Head Librarian of Fine Arts for the Fine Arts Division. She retired in 1984, after thirty-one years of service. See: Diana Cooper and Peggy McBride, *Through the Looking Glass: The Story of the Fine Arts Library at the University of British Columbia*.

**Bob Foley** is the Director of Library Services at Malaspina University-College. He began his career as an art librarian at the University of Manitoba and was the founding librarian at The Banff Centre. He has held administrative appointments as the Director of Information Technology at The Banff

Centre, Chief Information Officer at Brandon University and University Librarian at the University of Regina. He is a big fan of the Whyte Museum of the Canadian Rockies.

**Jonathan Franklin** has been Head of Collections and Database Management at the National Gallery of Canada Library since June 1998. Previously he was Head of Archive, Library & Registry at the National Portrait Gallery in London, England. He received the 2005 Melva J. Dwyer Award for the *Index to Nineteenth Century Canadian Catalogues of Art*, and was Canadian Representative to the Executive Board of ARLIS/NA and Chair of ARLIS/Canada from 2004 to 2006.

**Rosemary Haddad** worked for many years at McGill University as Print Curator in the Rare Book Department and as a cataloguer of rare books and special materials. During twenty years at the Canadian Centre for Architecture, she served as Descriptive Bibliographer, Rare Books; Head, Rare Books and Preservation; Associate Librarian and Acting Head; and Curator of Special Materials. With a focus on popular culture, she co-authored several of the CCA's architectural toy exhibition catalogues, has written and spoken on special materials and their preservation, and has been active in both library and collectors' societies.

**Danielle Léger** est spécialiste des collections patrimoniales d'affiches et de programmes de spectacles à la Direction de la recherche et de l'édition, Bibliothèque et Archives nationales du Québec. Elle a œuvré comme bibliothécaire au Centre d'information Arttexte de 1987 à 1997. Présidente du conseil d'administration de cet organisme de 1999 à 2006, elle est actuellement membre du conseil d'administration et du comité de documentation d'Arttexte.

**Ilga Leja** has been Director of the NSCAD Library since 1990. In addition to her research on the history of the Nova

Scotia College of Art and Design, she has conducted research on the other schools for fine arts training in the Atlantic Provinces, undertaken during her sabbatical leave in 2001.

**Peggy McBride** was a reference librarian at the Fine Arts Library, University of British Columbia, from 1969 to 2003. She participated in the development of the Fine Arts Library over the years, provided research assistance to the university community and was a member of the Council of Planning Librarians. She is now retired and living in Vancouver.

**Steven C. McNeil** has been Curatorial Assistant in the Canadian Art Department at the National Gallery of Canada since 2003. His previous position was in the National Gallery of Canada Library, where he was responsible for interlibrary loans and organized the traveling exhibition, *Maritime Art: Canada's First Art Magazine, 1940–1943*.

**James Rout** has worked at The Banff Centre since 1999, and is presently serving as the Managing Librarian of the Paul D. Fleck Library and Archives. James is also active in the broader library community. He is the past Chair of the Canmore Library Board and is a frequent speaker at various library conferences and events.

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