



# INDIANA

Journal of the Indiana Library Federation & the Indiana State Library


# LIBRARIES

Volume 26, Number 2, 2007

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## INCORPORATING ART INTO INDIANA LIBRARIES

by Erica Bodnar

This edition of *Indiana Libraries* examines the ways in which art plays a role in libraries throughout Indiana. In doing so, it addresses questions regarding the role of the art librarian, the issues of bringing art into libraries, and the resources available in art librarianship, among others. Ultimately, this issue should encourage librarians to think of their space and collection in new and creative ways in order to bring art into all types of libraries.

The Frankfort Community Public Library (FCPL) exemplifies the successful integration of art into the library. With the 1988 expansion of the FCPL, Library Director Bill Caddell envisioned more than just an increase in square footage. He envisioned the FCPL as an art and cultural center for his community. Upon its completion, the expansion tripled the library's square footage and expanded the FCPL into a joint library/community center. The FCPL now encompasses a theatre, galleries, music room, studio space, coffee bar, and meeting rooms, in addition to the reading and research materials associated with the traditional public library.

The FCPL's Anna and Harlan Hubbard Gallery and the McKown Gallery both display artwork from the library's permanent collection and art from Indiana artists. Handmade furniture built by Konrad Juestel, an Austrian artist and woodworker who settled and worked in Indiana is featured throughout the building. The library also has a circulating art collection. Artwork in the circulating art collection is cataloged as traditional library materials and can be checked out. The Elizabeth O'Rear Skanta Theatre features a concert

series featuring local and international concerts and performances. The Clinton County Civic Theatre and the Children's Music Theatre also hold performances there.

In addition to providing display and performance space, the FCPL's Anna and Harlan Hubbard School of Living offers classes and workshops with the theme "We can make our life a work of art." The school strives to be responsive to community interests. It offers courses on basket making, painting, quilting, jewelry making, and cooking. By keeping programs small, the school is able to offer diverse courses that appeal to many interests.

The FCPL is also a good example of the expanding role of libraries within their community. According to Caddell, normally, a community of Frankfort's size would be unable to support separate theatres, museums, libraries, and studios. By combining these services into one cultural center, however, they can share staff and resources. The FCPL fulfills the traditional role of the public library well, but by expanding its programs and goals, the library better serves its small community.

I hope the Frankfort Community Public Library inspires librarians who wish to incorporate art into their libraries, and I urge you to read this edition of *Indiana Libraries* with an eye toward bringing art into your own library. Can a portion of your lobby be turned into gallery space where local artists can display their work? Can your auditorium host more community events or be opened to public use? How can your library work to feature local artists, writers, and musicians? What can you do to bring art into your community?

## ART AND INDIANA LIBRARIES

by Rhonda Spencer

The library has always been a place for me to discover art. Simple, bright, exquisite drawings adorned the stacks of books I carried home as a young child. Our public library had framed art prints available to check out. My bedroom walls were a rotating art gallery thanks to the public library. Exhibit cases introduced me to beauty from around the world. My world (of a county seat town of 25,000 people) was expanded because of the library, and because of the role of art in the library. My college library continued to support the role of art in my life. I was a Fine Arts major, and my senior class art exhibit was set up on

display in the college library. Reading, studying and enjoying art books continues in my life, and I am glad for art libraries, and art librarians.

Art in library collections, art in books, art in exhibits - all enrich our lives. The title of this issue is *Art and Indiana Libraries*. Our goal has been to gather together articles to explore issues surrounding art librarianship; issues of connecting the community to the library through art; issues of art in exhibits; issues of art in books, and more. We are grateful to our contributors. We hope this issue gives you fresh insights and perspectives for your libraries.

## CHANGES AND ISSUES IN AN ART MUSEUM LIBRARY

by Ursula Kolmstetter



**T**here are different kinds of libraries on the visual arts - art school libraries, divisions in college and university libraries, divisions within a public library, gallery libraries, museum libraries, and others. In this article, I will focus on the Stout Library of the Indianapolis Museum of Art and its development in the last decade. It is a good example of the development of museum libraries in general.

### INTRODUCTION

As an art museum facility, the library of the Indianapolis Museum of Art focuses on the encyclopedic art collection of the IMA while providing general information about art and art history, from ancient to contemporary. The library supports the research needs of the museum with regard to potential acquisitions, upcoming exhibitions, and the interpretation, conservation, and publication of works of art from the museum collection. In addition, the library serves students, appraisers, researchers, collectors, docents, and the general public who do research on the museum collection and in the visual arts in general.

The library collects, organizes, and preserves materials in traditional as well as electronic formats. The library holds over 100,000 items and is continually growing: books, exhibition catalogs and museum publications; magazines and periodicals (more than 485 titles); auction catalogs from around the world going back to the 1800s; bulletins and annual reports from art museums worldwide; artists' files; online databases and resources, and much more.

Actively engaged in collecting, the library adds more than 1,800 book titles each year through purchases, gifts, and exchanges. The library subscribes to more than 230 art magazines and periodicals from around the world including *Ars Orientalis*, *Connaissance des Arts*, *Print Quarterly*, *Textile History*, and *Weltkunst*. The library's subscriptions to the major auction catalogs of Sotheby's and Christie's are important sources of information on what is happening in the art market and on future sales. Many more catalogs from smaller auction houses and galleries are also

maintained. More than 1,300 catalogs are added each year. As the only regional library offering access to current auction house catalogs, the library is an ideal reference source for appraisers and collectors of fine and decorative arts.

Extensive information files are maintained and are available on individual artists. They contain pamphlets, information on gallery openings, and newspaper clippings on more than 29,000 visual artists worldwide, including more than 3,800 Indiana artists.

The library also subscribes to several online databases such as the Art Index, the Grove Dictionary of Art, several auction databases, and others. Visiting the "Art Reference Library" link on the IMA's website, users can find under "Internet Resources" numerous useful links on the visual arts from "Art Dictionaries" to "Careers in the Visual Arts" to "Timelines in Art History" which the library continually "collects" and updates.

### NEW SPACE PLANNING

The museum with its different entities including the library was built in 1970. By 1995 the library started to run out of space to house the continually growing collection. Some compact shelving units were added in the reading room. Five years later, as the museum started to plan a major addition, it became obvious that the library also needed a larger space. Because the Stout Library is often used by the community and researchers, we wanted to plan and design the library with the growing collection in mind as well as with enough space for reference and a quiet research area. Of course, the new space also had to be approved by the ADA.

We invited a library space consultant to help with an overall library plan. It is very important to have a clear understanding of the needs of a museum library and its users. For example, museum libraries often have a small staff. Therefore, every public space has to be as visible as possible for the protection of the collection.

Since the future space was reduced by one third of what we asked for, we decided to house the entire collection in space saving compact shelving units in

order not to limit the space to the many library users. The public area is now wrapped around the compact shelving area on three sides with offices adjacent to the public area. The entire north side is opened by large windows allowing a beautiful and serene view to the museum gardens. An art study room was added for students who wish to work in groups. Space for future exhibitions was added as well. Although the museum will be wireless in the future, the entire library still needed to have computer outlets as well as public computers. A glassed-in room for (color) copier and printer is located across from the reference desk. This makes the operation of copying quiet, yet the person staffing the reference desk is able to observe and assist users if necessary. The space was completed at the beginning of 2004, and the library was the first department of the museum to move into its new location.

## COMPUTERIZATION

To computerize the collection and make it available to a broad audience was another goal. The Stout Reference collection is a niche library with holdings not found elsewhere in the region with significant value to the local community. However, many residents were not even aware of the museum library's existence.

Computerizing a library collection is a large undertaking that, without outside funding, would be almost impossible. Because of collaboration with Marion County Public Library (MCPL), in 2000 the IMA Library received a very generous grant from the Indianapolis Foundation. MCPL and the IMA library created a consortium and integrated the collection of the IMA's library into the MCPL online catalogue, thus offering access to a large collection of visual arts material. With MCPL's distribution power, the holdings of the Stout collection are made available to a large audience, locally, nationally, and internationally. Since "we went public", the IMA library had many more visitors coming to the library for reference and research. Simultaneously, interlibrary loan requests also increased substantially. Because the library staff is small, we were forced to limit interlibrary loans to other museums and research libraries.

## OUTREACH

Whereas museum libraries in the past were more internally oriented, it has become necessary for museum libraries in general to become more community-oriented if development through funding is desired. The IMA Library was one of the first museum libraries to reach out and become widely accessible to the community by offering extensive opening hours and offering a variety of workshops to the public on collecting and researching art and artists. When, in May 2005, the museum reopened after extensive construction,

special opening events were held. Several open houses were held and regional librarians as well as college and university art instructors and their students were invited to view the new library. In this way they were made aware that after construction, the library and its extensive resources were available again.

It is also important for a museum library to be visible within the institution. Library staff offer sessions to museum staff and docents (trained volunteers who give tours on the collection) on how to search databases, and offer bibliographic instruction accompanied with hand-outs. Also, the library sometimes receives materials that are already in the collection through exchanges and donations. To raise money to augment the collection and for more visibility, these items are sold regularly in the library. On occasion, we offer sales (50% off), giving museum staff members the first pick. This program has become very popular.

Hosting interns in the library on a regular basis is another way to reach out to the community. IU Bloomington/Indianapolis offers a MLS (Master of Library Science) program across the state. The IMA library is particularly interesting for students with an additional Art History/Fine Arts background who would like to do an internship.

## EXHIBITIONS

The latest outreach program that we started is an exhibition of artists' books created by local students of the Herron art school. The exhibition was designed by another group of Herron students taking courses in museum exhibit design. Sending specially designed invitations to museum patrons who are particularly interested in prints and drawings made the opening reception a success. Students invited friends and relatives to see their work on display in a museum setting. It is of particular interest to the Indianapolis Museum of Art to create more connections with the Herron School since the Museum separated from the Art School in 1970 after a long association. More exhibitions are being planned.

## MISSION STATEMENT

Because mission statements are a good roadmap to follow, we created the following statement as a guide several years ago, and continue to follow it:

The mission of the Stout Library is to collect, organize, and preserve material pertinent to the museum's collections, and to provide services in response to the information needs of the museum staff as well as the public at the highest level attainable within the means of the Library.

<http://www.ima-art.org>

## AN INTERVIEW WITH B.J. IRVINE

by Erika Dowell

**Betty Jo Kish Irvine** is Director of the Fine Arts Library at Indiana University. During her almost 40 years as a librarian, she has been an active member of the Bloomington art community, on campus and off. Irvine has also served as mentor to scores of art librarians through her work in the IU School of Library and Information Science (SLIS). She also directs the art librarianship specialization and dual-degree masters' program in SLIS and the History of Art/School of Fine Arts.

**Erika Dowell** is Public Services Librarian at the Lilly Library on the IU Bloomington campus. She went to library school while working with BJ at the Fine Arts Library and continues to be a grateful beneficiary of Irvine's mentoring.

Dowell talked with Irvine about the role of the academic art library in the larger community, the history of the art librarianship program at IU, and future prospects for the profession.

**Dowell:** As a public institution, the libraries at IU are open to the public. Would you outline some of the ways the IU Fine Arts Library intersects with the larger Bloomington community, as well as the ways you are involved in the Bloomington art community, outside of the University?

**Irvine:** My major point of interaction with the community is the Friends of Art (FoA). I've been on the FoA Board for over ten years. [The FoA is a non-profit organization that promotes the visual arts at IU and funds scholarships for IU art students.] I've always seen that involvement as a way of connecting directly with people in the community. Of course the fact that the FoA office is down the hall from the Fine Arts Library helps as well.

One of the other ways I maintain connections with campus and community art venues and organizations, such as the Waldron Arts Center, Bloomington Area Arts Council, and other art galleries in town, is that I try to attend as many receptions and openings as possible. There is a level of visibility that I gain that way. People recognize me. They talk to me about the library, and they seem to appreciate that somebody from the

University is there, whether it's The Gallery [a commercial gallery] or the Bellevue [a cooperative artists' gallery]. There is a limit to how many organizations that you can be connected with. But I know people, they know me. I've offered to help them out, reassuring them that if they need access to the library, if they need reference assistance, we are here.

I always have felt that it was part of my job to be aware of what was going on in the local arts community. As part of that realization, years ago, I started building up our vertical files on the local arts. At one time, similar to other art libraries, we had a typical vertical file collection filled with numerous pictures ranging from barns to houses to cartoon characters. We had the typical collection of clippings and postcards that art libraries tended to save—if they are going to save that type of ephemeral material. Very early on I recognized the need for keeping information about the local arts community. For example, when the Bellevue Gallery celebrated its 10th anniversary my Fine Arts Library (FAL) files were actually more complete than their internal archives. So we complemented each other. We photocopied what we had and made sure their archive was complete; thus, we have a very extensive archive on the Bellevue Gallery, the oldest continuing art cooperative in Bloomington.

Early on, as a state institution, I realized that we have an agenda to serve the citizens in the State. So it is up to me to re-assure people that our art library is part of that arena of accessible resources. Over the years, I have stayed connected to the librarians at the Indianapolis Museum of Art Library. So that if someone walked into my library in Bloomington, whether it was a public citizen or a student or faculty member, and I knew that there was something at the IMA that they needed, I would immediately know enough about the IMA to direct them to the librarian there. And I do the same thing with the Eiteljorg Museum Library or the Herron School of Art Library, IUPUI, and so on.

We have always been very open to people who just visit, call or email the library. They can walk in the door, and we always try to be of assistance. We could probably do more, but I think we do a respectable job of staying



connected and accessible to our community. And in part I think we do a better job of that because I do make a point to stay connected to all these art and art-related institutions.

**Dowell:** You touched on my next question which asks, what does this kind of involvement bring back to your work at the Library? You talked about how you work to bring in actual physical resources with information about art in the community, but it also allows you to act as a resource for people regarding what is going on with other institutions and with the community.

**Irvine:** One of my early activities with the Bellevue Gallery was to do a retrospective exhibition in our Fine Arts Library exhibition cases about the Bellevue. I also did several artists' books shows at the Bellevue before I ever actually exhibited my own work. I involved students and our faculty in these exhibitions; consequently, there was this connection between the two places. When I talk to the professional methods class taught by Betsy Stirratt, Director, School of Fine Arts Gallery, I always bring in the Bellevue connection and she talks about it, too, i.e., how important it is for students to be connected to the community, and to show their art locally. You would think there would be a lot of opportunities to show, but there are not as many as you would imagine in Bloomington given the number of artists in the University and the community.

**Dowell:** How does being an artist yourself affect your work?

**Irvine:** I think my love of art is really what brought me to the library. My love and appreciation for art were present long before I ever thought of being a librarian. Becoming an art librarian was actually a happy accident. For years I did disconnect from my practice of art, but I reconnected about fifteen years ago, showing at the Bellevue Gallery and actually studying again. I think it helps when I talk to students, especially studio classes about using the library. It also makes me more sensitive to buying materials that relate to the practice of art rather than only to the history of art. It gives me more affinity with the studio artists, faculty and students in the School of Fine Arts. My background provides a vocabulary for communicating with artists. Perhaps it improves my credibility, but I'm not sure about that. Usually people are rather surprised, in fact, that I am actually a closet painter. I call myself a Sunday afternoon painter, because that's when I practice Chinese ink painting, once a month on a Sunday afternoon. People usually realize my commitment to art when I discuss their work and talk about artists' books. They see that I am involved from a number of perspectives. It is not just as from a historical perspective. I look at art with an "artist's eye" or sensibility. And who knows, maybe that is why I've become so committed to collecting artists' books for the FAL. Perhaps, if I had never

had that connection with art I might not have felt as strongly about this innovative art genre which crosses boundaries between books and art. Art historians, and even art students sometimes look at me and say "That's not art [artist's book], why do you think that's art?" Then I might respond, "Why do you think it's not art? What is art?" So I think being an artist helps me connect with my students and other library patrons.

**Dowell:** Certainly over the past ten years lots of art reference tools, particularly indexes, have changed, moving from print to digital. I know that people who are not affiliated with IU still have access to these online resources when they come into the library, but do you think it is more difficult for a non-affiliated user to come in and use the library for their own research?

**Irvine:** I think so. First of all, you see that computer sitting in the library and the first thing you see is the login screen. People don't realize they can login as a patron not affiliated with IU. I don't think there is any way under the sun that the typical person would walk into this library and realize that they can automatically access the library catalog online. I do think the computer system in libraries tends to be a bit formidable. It's not like walking into the Monroe County Public Library where you can immediately get into the system. Depending upon what generation people are part of, they may be more or less comfortable with computer-based resources; however, age certainly is not the sole determining factor of computer-comfort levels.

What I do notice is that people are very receptive to my saying, "Would you like me to show you how to do that?" And then you basically do the reference footwork for them. And many people want to do it that way because, if they are not used to navigating our databases and library network, it is very confusing for them to access our systems. Showing them volumes of *Art Index* on a shelf is very different from directing them to the Wilson Web interface where they have up to eighteen databases to select from before they can even search for art information.

These systems are not always intuitive—even for some of our younger or new IU students. In fact one of my recent students in A575 [Research Sources in Art History, taught annually by Irvine in the History of Art program], who came from a small liberal arts college, told me that they didn't have online access to most of the online databases that I expected her to use at IU. She also said they didn't have an online catalog. Every time I teach this course, at least one of my students comes to IU with a similar undergraduate library experience. Our community is very diverse in Bloomington. I still have faculty, sometimes mature faculty, especially those coming from smaller institutions, who are a little computer-shy. So I think it is often very challenging, for anyone to just walk in and use our library resources.

**Dowell:** I'm going to shift gears a little bit now. What are the current job prospects for someone who wants to become an art librarian?

**Irvine:** I think this is a very interesting question. What I notice now, and I'd say it started in the last two years, is that there are two to three visual resources (VR) job openings for every one traditional art librarian position. These are listings for visual resources librarians and metadata/ image librarians who may also be called slide librarians or VR curators. Expansion in the VR profession is one of the big changes.

I think other major changes have come from retrenchment and budget cuts during the 1980s and 1990s and which, unfortunately, are still occurring. Libraries started cutting back on second- or entry-level librarian positions. It wasn't a pattern I only saw at IU. It was a pattern my colleagues also were experiencing in the profession. To reduce personnel expenditures, many libraries have been shifting librarians more and more to management-level positions and have support and paraprofessional staff (full and/or part-time) do all the other work in the library. It has been one way to exploit the budget. When I am working with students preparing to enter the profession, these changes have an impact on their job prospects.

At this time, there seem to be more opportunities in VR. What is interesting, too, is the type of positions currently open. Are they only for staff in charge of the collections? No, they may even be for a second-level position so that the VR collection might have two full-time librarians or professional positions. Art libraries used to have that staffing pattern. I'm seeing that staffing pattern shift away from art libraries, unless they are very large, to digital image collections which recognize the need for that type of support. So it is natural that the students looking at job prospects need to be preparing more for VR positions as well.

I am encouraging everyone who goes through the dual-degree program right now to gain experience working with Eileen Fry, Slide and Digital Image Librarian, who directs our Slide/Digital Image Library. I've always tried to make sure students spent a substantial amount of time with Eileen during their SLIS internships, but now as soon as they come in, if they are at all interested in VR, I tell them to talk to Eileen as soon as possible. This fall semester, we have been awarded a SLIS merit assistantship for an image metadata specialist for the next two years, and we are so excited about this opportunity which allows our students to gain substantive VR experience prior to entering the job market.

What is interesting to me, and I've been complaining to my colleagues about it for at least five to ten years, is that this pattern—the pattern of decreasing entry-level positions— means that more than ever, we have an obligation to make sure that the students who come

out of our programs are getting the proper background to prepare for library and/or VR positions. The problem is that for traditional librarian positions, they now want you to have five to six years of experience. Well, how are my students going to have five to six years of experience? Yet I know some of them could probably do some of these jobs, and I tell them to apply for these positions anyway. Because where are libraries going to recruit from? If we are getting rid of our second- and entry-level positions, it will be people with support staff, paraprofessional, or even extensive part-time experience who will make up the job pool.

**Dowell:** It's the same situation with other fields of librarianship. There was recently a special collections librarian position advertised as an entry-level position. I heard they had more than two hundred applicants. Today it is almost shocking to see a position described as "entry-level" instead of requiring two to three years of experience. Students have to figure out how to make the case that they have enough experience to actually get an interview.

**Irvine:** This is why I now insist that everyone going through the program work, even if it is just five hours a week. I call this "getting the edge"—the edge in the job market. So that when you enter the job market, you have a resumé that may include work in the Fine Arts Library, work in the Slide Library and Digital Image collection, work at the Lilly Library or at the Wells Library Reference Department. You've got to have that edge today. No matter what the position is, they don't usually want to hire someone green who has no prior work experience.

On that issue, now we are encouraging our students to do the SEI, the Summer Educational Institute. It's the internationally recognized training program for the VR profession. By the way, thanks to Eileen Fry's pioneering leadership, IU will host SEI in 2007. It is very competitive to register because there are only forty-five openings for North America.

I also encourage students to get an edge by "getting out there". Not only do they have to do an internship, but if they can do it outside IU with somebody really good, that's even better. An important part of networking is fleshing out that resumé. Our internship program already includes opportunities to intern at the Indianapolis Museum of Art and Herron School of Art Libraries

My experience is that most of our students get some type of position, but it is harder now. They've got to be absolutely as flexible as possible. And that means they may go out and get a different type of job. One of my students is already talking about an online reference opportunity in Iowa because she wants live in that area. Usually, it means that you have to be looking for more widely accessible jobs but I also think the strength of

their visual arts background, library and/or digital image experience at IU, and all the things that I recommend they do during their SLIS degree will help them. For example, I tell them to take as many of the database and web design classes as they can. Today, you have to make sure you are as broad-based as possible. I think it may take a little longer to get a job today but if you are persistent and you get as much of an edge as possible, I think you can do it.

**Dowell:** You've already touched on some of the major changes facing the field today, the emphasis on digital imaging, for example. Are there other changes you want comment on?

**Irvine:** Digital changes also include databases and how they have evolved. You can be a lot more creative. For example, I had an instructor come into FAL who was getting ready to teach art history at the Herron School of Art at IUPUI. She wanted to know, "What is a good, small, inexpensive art history survey textbook that covers the entire history of art and architecture?" History of art and architecture books, small and cheap? OK. [Laughs.] There was one big book that Abrams published in 2001. She had looked at that book but it was too big, too expensive. And you know what I finally told her to do? I said something that wouldn't have occurred to me five years ago. I told her to use the *Grove Dictionary of Art* online. You just tell your students how to go online and the *Dictionary of Art* becomes your textbook. It is a very different way of thinking about teaching and introducing people to art. It wouldn't even have been a possibility ten years ago. That is certainly a different way of thinking about access to information. And I think all the students coming out of here need to be, as Eileen Fry would say, "thinking outside the box".

**Dowell:** You run one of the premier programs for education in art librarianship, the dual-degree program in which students earn a master's degree in Art History and M.L.S. Tell me about the development of this program. How did it get started?

**Irvine:** How did we get started? Well, IU has a history of having more dual masters' programs than any other library school in the country. As far as I know that is still the case. So what happened twenty years ago? I had been working with students planning to go into art librarianship beginning back in 1968. Here's what I used to do. They enrolled in an internship with me, and during the first four weeks I taught a mini-seminar introducing them to art librarianship. Then they had to work in the Fine Arts Library. But during the first three or four weeks, they sat in my office and I talked to them about the profession.

In the 1980s, one of the art historians who had heard about the dual degree programs asked me why we didn't we have a program combining the M.A. in art history and the M.L.S.? So I prepared the documentation and went before the appropriate campus committees, and it was approved. Once the degree program was established, that mini-seminar turned into the three-credit "Seminar in Art Librarianship", L630.

In the 1960s and '70s, there were just a few of us teaching something that could be called an art librarianship class, e.g., courses at Syracuse University, Pratt Institute, and Simmons College. We do not have a history of many formal programs. In fact, there are fewer specialization courses today than there were when I started our program in 1985/86. Of course in the 1980s many library schools started closing down including the Case Western Reserve University library school which closed the year before we started our program. Case had had the major art librarianship specialization in the Midwest, if not in the U.S..

It is interesting, I think in part because of my longevity at IU that I've been able to create a foundation and then build on that foundation. One of my priorities this summer will be talking to administrators about my retirement next year. My retirement will affect three academic departments: the University Libraries, the School of Fine Arts, and of course, the School of Library and Information Science. At some point people from these three areas will have to get together because there are budgetary and academic implications when I retire. And there are certainly implications for how this position is going to be posted. Is directing the dual degree and the art librarianship specialization programs going to be part of the job description? Is teaching A575 going to be part of the description? These duties weren't part of my job when I started. It's going to be interesting to see how this plays out. I hope that we are coming from a strong enough tradition that people will want to continue these programs because they certainly benefit our students.

Librarians have always had to adapt as environments change. From my perspective, the biggest evolution of change came with OCLC—the beginning of the online environment, and it has just exploded since the 1970s. Before that time libraries were basically all the same until we moved into the electronic era. I think that SLIS has adapted effectively and the IU librarians and staff have done an incredible job of adapting and so have our educational programs. I'd like to think that the students coming out of IU in art librarianship are part of that legacy of change and innovation.

## FORT WAYNE AREA ARTISTS

<http://artists.acpl.info/>

by Nancy Saff



After years of dreaming and a year and a half of planning, *Fort Wayne Area Artists* went live to the public on January 31, 2005.

The web site showcases 130 area artists with over 500 images and is continuing to grow. The Allen County Public Library (ACPL) created the web site after recognizing a need for better access to this local information. *Fort Wayne Area Artists* is a community hub for area artists and art lovers, offering links to area

galleries and artist web sites. You can search by name, browse by media, or view all the artists in the database. We currently offer portfolios of sample works to view, an artist's statement, and contact information when provided by the artist. In the future, we hope to expand to provide biographical information as well.

We've recently made the addition of a blog (<http://fortartists.blogspot.com/>). The blog offers artists the chance to share information about current and upcoming exhibits, post recent news and work, receive

The screenshot shows a web browser window displaying the website for Fort Wayne Area Artists. The browser's address bar shows the URL <http://artists.acpl.info/>. The website header includes the Allen County Public Library logo and navigation links for 'about', 'join', 'blog', 'contact', and 'home'. The main heading is 'FORT WAYNE AREA ARTISTS'. On the left side, there is a search box with the text 'SEARCH by Name, Location or Media or View All' and a 'Search' button. Below the search box is a section titled 'AREA ART LINKS' with a list of links to various art organizations and galleries. The main content area features a 'Featured Artists' section with three artist profiles: Kristin Carlile, Doug Sundling, and Willie Jordan. Each profile includes a small image of their work and a 'View Portfolio' link. Below the featured artists, there is a welcome message and a link to the website's blog. The footer contains copyright information for 2004 Allen County Public Library and a disclaimer.

feedback and discuss the visual arts in the Fort Wayne area with the general public.

What took a year and a half? Much of the planning stage was spent in contacting and reaching out to the visual arts community, getting them involved and collecting their information and artwork. Along with our web developer, we spent a great deal of time working out what the site should include and how the database search should function. We used MySQL for the database and a ColdFusion server. A content management site was designed separately so updates could be made by staff. We continue to receive updated artwork for the site and new artist submissions.

In our efforts to connect with the arts community, we are also becoming better informed and better able to share this information with others. For example, in the process of promoting *Fort Wayne Area Artists*, our attention was turned to IndianaArts.org ([www.indianaarts.org](http://www.indianaarts.org)). Their web site offers information about contributing visual artists, performing artists,

and arts organizations throughout the state. Many of the artists in our area learned of this opportunity through ACPL. IndianaArts.org and *Fort Wayne Area Artists* share some common goals, but also complement each other very well. However, in both instances, the web sites are only as good as the level of participation by the arts community. We are excited that Fort Wayne Area Artists has been so well-received and well-used by the whole community.

***Fort Wayne Area Artists* is keeping ACPL connected to the art and artists of the area so we can connect and inform others.**

**Contact:**  
nsaff@acpl.info

**Links mentioned in article:**  
[www.acpl.info](http://www.acpl.info)  
<http://artists.acpl.info>  
<http://fortartists.blogspot.com/>  
[www.indianaarts.org](http://www.indianaarts.org)

# TRENDS FOR ACADEMIC ART LIBRARIES: THE HERRON ART LIBRARY -- DRIVING DIGITAL CONTENT

by Sonja Staum



## A 'BIRDS-EYE VIEW'

Traditionally, as librarians in academic art libraries our roles have been to collect, organize, and provide access to art-related information in print and non-print formats such as books, journals, picture files, 35 mm slides, and video. Our content development efforts were focused towards developing and managing collections of content that met the research and instruction needs of our library's primary clientele, the faculty and students. Today's rapid changes imposed upon our profession by technology and higher education are pushing art librarians and libraries into new and varied roles that expand our everyday jobs and embrace new responsibilities related to scholarly communication, preservation and stewardship of digital collections.

Recent literature discusses the swift move to the virtual library. A quick glance at our library web sites reflects this trend. Within one stop at our IUPUI University Library web site (<http://www.ulib.iupui.edu>) patrons can search for items in the system-wide catalog IUCAT (across all collections state wide); submit requests over the web for select items in the catalog to be delivered to a more convenient library location; submit ILL requests for books and photocopies of articles (photocopies that can be delivered to the patrons email account); search across multiple pre-selected databases; access content in multiple versions of electronic books, full text articles, and digital images all either licensed or created in-house and much of the material viewable remotely upon demand. In addition to these new and far ranging dynamic web based resources and services, IUPUI Faculty can contribute their scholarly documents electronically into University Library's *Institutional Repository*, IDEa, (<https://idea.iupui.edu/>) so that their research is available for further study and review by others.

The Herron Art Library, (<http://www.ulib.iupui.edu/herron>), a branch of the IUPUI University Library, is no exception to this dynamic and evolving environment of library services, resources, and use patterns. The Herron Art Library, located on the IUPUI campus within the new Herron School of Art and Design building on New York Street serves the art related research and

instruction needs of the IUPUI campus through the traditional roles of collecting, preserving, and disseminating recorded knowledge in print, multi media, and digital formats.

The Herron Library's holdings include print and non-print materials, electronic formats, as well as Internet access. The Library houses approximately 25,000 books, 150 journal subscriptions, over 160,000 slides, 1,200 videos, and provides access to electronic resources including digital image collections.

The art library was established formally with the hiring of the first full-time librarian, Anna Turrell, in 1909. The rate of change to the services, collections, and use of the Herron Art Library over the past 10 years is unprecedented in the almost century long history of the art library.

In my professional experience throughout the past 10 years as director of the Herron Art Library I have seen a swift integration of traditional library functions and formats with the virtual environment described above. An increasing availability of new web-based resources and services accessible via the main IUPUI University library web site must be integrated with the dynamic and varied educational needs, both established and 'new', of the faculty and students.

The area most notably affected and promising great impact upon both the visual resources profession and teaching and learning in the study of art and art history concerns the availability of digital images for instructional activities. As the literature reflects, changes in technology and higher education are re-defining our libraries. *"Numerous creative and useful services have evolved within the academic libraries in the digital age: providing quality learning environments, creating metadata, offering virtual reference services, teaching information literacy; choosing resources and managing resource licenses; collecting and digitizing archival materials; and maintaining digital repositories".<sup>1</sup>*

New models of web-based teaching are pushing our libraries and thus, our job-related responsibilities into areas that redefine our traditional designs of both library as place as well as the long-established skill-sets

required by librarians to provide the most relevant and current collections and services needed by our faculty and students. Following the professional listservs, conference programs and proceedings related to art librarianship and visual resource management makes obvious a very strong concern for those development opportunities which offer broad-ranging technology and training that enable professionals to provide access to digital image collections, develop and preserve digital image collections in-house. These art librarians and visual resource managers are also encouraged to take a leadership role within academic art departments and libraries in training and teaching in web based environments in order to best utilize those digital resources either licensed or developed in-house.

Like many academic art library and visual resource collections, historically a significant activity of the IUPUI Herron Library has been to develop and provide faculty 35mm slides of the images of artworks needed to support their instructional activities. A review of the Herron library annual report and statistics over the past two years strongly demonstrates a move away from the traditional 35mm slide as the preferred image format for classroom instruction. The Herron library statistics for the 2004/2005 academic year reflected a dramatic decline in in-house production of 35mm slide requests from faculty. During the 2004/2005 academic year the Herron Art Library processed only 198 35mm slide requests from faculty. Since 1995 when my appointment began with the Herron library, library staff historically processed a minimum of 2,000 35mm slides per year to meet faculty slide requests of images needed for their lectures. Select previous years indicate an even higher slide production depending on emerging academic programs for that respective year. For example, when the IUPUI Museum studies program was revitalized the Herron Library processed requests for over 4,000 35 mm slides to support the related curriculum. This was in addition to our typical 35mm slide production for that year.

Simultaneous to these changes in our library organizations, digital technologies are also revolutionizing the film industry as we have known it. Kodak ceased production of slide peripheral equipment such as slide carousels and slide projectors June 2004. It has been suggested that slide film will soon be available in limited supply. As of Fall 2005 our local 35mm slide film developer no longer processed 35 mm slide film but moved to working only with digital formats. It was necessary to find a new developer locally. These are strong indicators that the digital format is here to stay, and that we are undergoing a transformation from the traditional formats for instruction and learning to new digital content not unlike the major format migration from lantern slides to 35mm slides for classroom presentation throughout the 1960's.

## ART MUSEUM IMAGE CONSORTIUM UNIVERSITY TESTBED AT THE HERRON LIBRARY

The Herron Library's first introduction to working within the digital collections environment began in 1998 when the Herron Library was selected as one of 16 universities in North America to be granted AMICO University Testbed status by the then 'cutting-edge' digital image repository initiative, Art Museum Image Consortium (AMICO) (<http://www.amico.org>). The AMICO University Testbed provided access to a digital collection of approximately 30,000 digital art-related images from 25 contributing art museums and arts organizations. The goal of the consortium was to enable educational use of their digital art related multi-media resources.

## THE IUPUI UNIVERSITY LIBRARY/INDIANAPOLIS MUSEUM OF ART COMMUNITY PROJECT

The AMICO University Testbed project at IUPUI led to a larger and broader outreach project to integrate digital images of artwork across the curriculum of kindergarten through twelfth grade and public library lifelong learning programs for those counties surrounding and including Marion County. This project, the IUPUI/Indianapolis Museum of Art Community Project (<http://www.ulib.iupui.edu/impls>), 1998-2001, was funded by a \$290,000.00 matching National Leadership Grant from the Federal Agency, the Institute of Museum and Library Services.

One of the most significant 'lessons-learned' throughout both projects concerned the availability of relevant digital image content. For example, while these vast digital image repositories held promise for improved convenience due to their *access-on-demand* nature, the content in these resources did not always match the instructional needs of the respective target audience and often was not applicable to the instructional task at hand. Throughout the initial phases of the population of the AMICO resource, content in the repository was not driven by the specific curricular needs of the target audience but rather selected by persons from the contributing arts organization or art museum, and/or by what was available due to copyright clearance of the image. Unlike the AMICO University Testbed project, the IUPUI/IMA Community Project gave the end-users (educators and librarians) the opportunity to select image content based on curricular needs and significantly added to the use and success of the project on the IUPUI campus.

## HERRON ART LIBRARY ONLINE (HALO)

This direct need for very specific relative content motivates many institutions to develop online image libraries based on their local curricular requirements. The *Herron Art Library Online (HALO)* developed in

response to the local instructional needs at the Herron School of Art and Design. HALO provides IUPUI faculty and students convenient desktop access to select digital images of art works that support their classroom instruction. What began as a project to provide access to art-related images is now a program of the Herron Library. The *Herron Image Library* can be found under the drop down box at <http://indiamond6.ulib.iupui.edu/>. Due to copyright restrictions however, persons wanting to launch the HALO images must be valid IUPUI users and enter through an authentication process.

## UMBRELLA

Our newest digital initiative at the Herron Art Library involves the scanning and uploading of the journal, *Umbrella* published by Umbrella Associates and edited by Judith Hoffberg, 1978-2005. This journal covers artist's interviews, artworks, book arts, and mail art. It is a significant resource for information on artists' books. Once completed, *Umbrella* will be available for viewing at our IUPUI University Library institutional repository, *IDEA*, (<https://idea.iupui.edu/>). This collaboration between the IUPUI University Digital Library Team and the Herron Art Library Team will serve as University Library's first project of this type to digitize a journal run covering 28 years of issues.

As briefly discussed above, the job related responsibilities of art librarians and visual resources professionals are changing rapidly. We find ourselves needing to quickly adapt to and integrate the new technologies and services related to the provision of digital content while simultaneously continuing to manage traditional materials. In our new roles as digital content providers, art librarians and visual resources professionals need to understand at least at a very basic level, the technology, software, and application that lie behind the creation, delivery, access, and preservation of digital formats as well as those resources to consult for further guidance and training.

It is critical to have a good understanding of the big picture or impact of copyright and the terms to license the needed digital content i.e., will the terms of the license be granted on an annual or perpetual basis? Perhaps most important, it's critical to understand your target audience's use patterns in order to negotiate license terms that best reflect its needs. For example, the need for long-term access to digital images by faculty drives the need to license digital image content in perpetuity. Understanding both the impact and limitations of the license upon the library's target audience's use of that resource is critical to the success of art libraries and visual resources collections wanting and/or needing to move to digital image formats.

The visibility of our jobs has increased across campus with the move to the digital environment. There is an increased demand on our time and skills that has a positive impact on the contributions we make

to scholarship. The emerging cross-disciplinary nature of teaching and learning along with the need for training and troubleshooting on e-resources often requires visual resources professionals to take a leadership and/or collaborative role across campus to market or promote these new services and e-formats. Many times art librarians and visual resources professionals are positioned as the first point-of-contact for these types of activities. For example, in order to successfully implement the newly available digital image database ARTstor (<http://www.artstor.org>), across the IUPUI campus it was critical to lead and collaborate as needed with the campus wide technology center staff and our local library client support staff to ensure the software was pushed out to all computers on campus.

In closing, the rapid changes in higher education and technology that move our libraries into digital formats require new skill-sets and responsibilities for our profession. As visual arts professionals we may participate in numerous activities that lead to access to e-resources for our patrons. We may find ourselves responsible for negotiating and/or managing licenses to e-content for our users, serving as a technology liaison to client support and/or academic units on our campus, or leading and/or collaborating with other campus units or local community organizations on activities that create e-content. We may be called upon to lead or participate in the selection, recommendation, and access to the project's resources, and direct the creation of digital content including scanning and metadata creation, as well as the training, promotion, and marketing of the e-resources. We often serve as the catalyst to integrate these resources across all disciplines on campus. We must be able to work collaboratively with technology people to lead this integration. We often play a significant role in educating users as to their responsibilities related to copyright or other issues regarding digital content. We find ourselves in unexplored territory since there is no single course of study available to the varied and unique roles we now play in field of the visual arts librarianship.

Within the IUPUI University Library unit we are evaluated on the impact, innovation, and initiative we offer towards the scholarship at the campus. I believe we have exceeded expectations for innovation and initiative when working in the digital environment. It is time to evaluate the impact digital images have on teaching and learning. Our next step is to research and assess the use of digital image content in the classroom.

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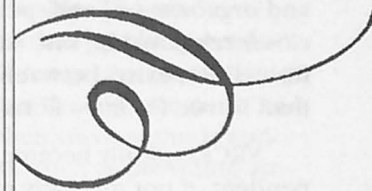
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## FROM LANTERN SLIDES TO IMAGE PRESENTATION SYSTEMS: A DISCIPLINE IN TRANSITION

*by Eileen Fry*



**F**ew corporate announcements have had the effect on entire academic disciplines that Eastman Kodak's 2003 decision to stop manufacturing slide projectors had on Art History. The known world of side-by-side slide projection, large luminous images, well-organized institutional collections, last-minute lecture preparation, excellent commercial suppliers, and easy in-house production to support even the most specialized of topics seemed on the verge of sinking like Atlantis into a sea of unknown digital waters.

Some art and art history practitioners, perhaps already thinking about "going digital", saw Kodak's announcement as a positive incentive to tentatively or whole-heartedly embrace the potential offered by digital presentation technology. For many others, however, the inevitable demise of the simple, ubiquitous, slide projector seemed more like a death knell, ending an era of Art History as they had experienced it: as students themselves, as young faculty developing their repertoire of courses, and as researchers presenting their findings to their peers at home and abroad. Surely digital projection, with its single image format and pronounced pixilated boxes, could not do justice to a discipline so dependent on excellent visual content.

Visual content is crucial for many disciplines: Classics, Archeology and Anthropology, Comparative Literature, Interior Design, Theater and Costume Design, Education, and a wide variety of Cultural Studies. Almost all Studio art instruction also includes substantial image content as exempla or inspiration. For the discipline of Art History, however, images ARE the content. Without access to the right images, of good quality and in sufficient numbers, and to a reliable means of presenting them in a classroom or lecture situation, Art History simply cannot be taught.

Image Projection systems have, in large part, defined how Art History was taught. The "Comparative Method" of analyzing art by means of juxtaposing two images goes back to one of the pioneer's of Art History, Heinrich Wölfflin.<sup>1</sup> Since 1915, when his side-by-side comparisons of artwork were used to differentiate Renaissance from Baroque art, virtually all art historians

were taught, and continued to teach, by means of dual image projection. "Two by Two" has become such a fundamental paradigm that it shapes the way material is organized and arguments are laid out. It has also resulted in standards for classrooms and lecture halls which universally require large projection surfaces, dual or triple high-quality projectors and specialized lenses, lighting controls, and trained projectionists or multi-function remote controls.

The predication of a discipline on the availability of appropriate comparative images also resulted in the creation of specialized collections to guarantee that availability. Many of the earliest, and largest, slide collections were founded by museums for the use of their own curators, and for the edification of the public.<sup>2</sup> Despite its proximity to the Metropolitan Museum, the Institute of Fine Arts has maintained an extensive surrogate image collection since the 1940s. The growth of departments and programs in Art History throughout the United States is directly linked to the wider availability of images, which allowed the world's cultural heritage, in its entirety, to be brought into the classroom and lecture hall. First with lantern slides, but much more so with the advent of 35mm film, image surrogates could be purchased or created for architectural landmarks, public sculpture, and didactic materials, in addition to all objects in all museums and private collections. Any image which had been published or made commercially available could, theoretically, become part of a classroom lecture. The possibilities were limitless, and subjects could be taught in their conceptual completeness, not just on the basis of locally available examples. Efforts and costs to individual lecturers could be pooled, specialists could be hired to manage collections of thousands, even hundreds of thousands of images, and the modern slide collection came into being.

From their beginning, slide collections, now commonly called Visual Resources Centers, or VRCs, have differed from libraries in a number of crucial respects: their organizational systems have always favored the needs of local specialists over a hypothetical general public; cataloging is done at the item level, and

describes the object depicted, not the object in hand; services place as much emphasis on the availability and effective delivery of the images as on their acquisition and organization; and, perhaps most importantly, a closer relationship, one based on daily pedagogical necessities, exists between VRC staff and their patrons than is true for most librarian/patron situations.

VRCs typically became the nexus of several independent, if not mutually exclusive, spheres of activity: subject resources, projection technologies, and building maintenance. While all of these might have their own departmental identity in any institution, the time (and lectures) saved by having a central mediator and problem solver able to respond immediately to any disruption in image provision was crucial. When images themselves are the content, a blown projector bulb or a stuck label is as great a hindrance to effective patron use as are cataloging backlog, filing errors, or budget shortfalls. Image librarians consequently developed a wide variety of technical competencies in tandem with their subject specialization.

The digital transition has only heightened the dependence of image users on the broad technological competency, proximity and responsiveness of the VRC. While technology in general, and classroom technology in particular, is supported at the institutional level by multiple layers of IT departments, programmers, engineers, consultants, and trainers, the needs of the specialized image user are often poorly accommodated by these generic services. The VRC typically serves as a coordinating and/or mediating agent, selecting, supervising, or advising on all aspects of technology that impact successful image use: data projectors, color calibration, scanning equipment, imaging software, presentation software, courseware, digital cameras, flash drives, digital asset management systems, relational databases, MAC/PC issues, licensed resources, Google image searches, Picassa2, and a host of other patron concerns.

While VRCs and image librarians have done much to help assuage the technological difficulties and anxieties faced by faculty at the onset of the "Digital Transition", the challenges of shifting from the traditional comparative slide paradigm to untried and untested digital presentation methods was daunting. Neither the Art Historians, nor the visual resources professionals, knew what was possible, what was available, what might be in development. A few, brave pioneering faculty, like Dr. Kathleen Cohen (San Jose State University) and Dr. Kevin Glowacki (Indiana University) not only began to teach with digital images, but more importantly, began to attend conferences and give presentations that offered proof of the viability and didactic potential of digitization for Art History and related visual disciplines.

Microsoft's Powerpoint, with its suite of generic graphic tools, quickly became the default system for all text-oriented digital presentations, but attempts to create image presentation utilities tailored to the needs of visual disciplines focused on replicating the old comparative slide paradigm in the new technological environment. Whether produced by commercial companies (Luna's Insight), academic institutions (James Madison University's MDID and Princeton University's Almagest), or non-profit organizations (The Mellon Foundation's ARTstor), these systems all strove, first and foremost, to deliver two, side-by-side, high quality images into the classroom. In addition, they also tried to provide the types of visual review and testing materials that had always presented problems to students who lacked access to the slide images they had seen in class. Indeed, the creation and web-based delivery of such image study pages formed the first phase of many institutional digitization projects, and continues to be a primary activity of many VRCs.

While faculty at institutions adopting one of these visual presentation systems had to cope with new technological challenges, they did not necessarily have to think in new ways about how they structured the content of their lectures. In contrast, image librarians and faculty at institutions which did not buy into such systems, or those who chafed at the centralized controls imposed by such systems, looked out of necessity to Powerpoint. Exploration, trial and error, collegial sharing, and creativity led to the development of a growing body of knowledge on how to effectively use Powerpoint for image-oriented presentations. VRCs began to create handouts for their patrons, and those handouts were in turn shared. Initial, very negative reactions to the suitability of Powerpoint for visual lectures have been, to a great extent, ameliorated by the development of what can be called "Image Powerpoint."

If one learns to ignore the pre-designed layout styles and templates, the mind-numbing effects of which were noted in a 2003 WIRED article by Edward Tufte,<sup>3</sup> Powerpoint offers the visual lecturer a virtual 'tabula rasa', an empty space into which any combination of images, text, colors, fonts, graphics, media clips, animations, and other materials may be placed. It can, in fact, become a creative medium, as noted by artist David Byrne in the same WIRED issue.<sup>4</sup>

One outcome of faculty adoption of this generic "blank slate" presentation method for Art History is that, for the first time since Wöfflin, there is no preordained juxtaposition of images, and no necessity to confine textual content to an auxiliary presentation method such as a handout, a blackboard, or an overhead projector. Faculty are free to make their didactic points any way they chose, with intriguing results.

Image-oriented faculty have a number of choices for any given blank Powerpoint screen: image(s) only, text only, or image(s) and text. Images can be presented singly, in pairs, or in multiples, at equal or differing sizes and in asymmetric arrangements. Existing images, particularly didactic ones such as maps, charts, diagrams, and reconstructions, can be easily augmented, clarified, or illuminated by means of the Powerpoint graphic suite of arrows, lines, colors, textures, and transparency. Other visual formats, such as movie clips, can also be incorporated, as can hot links to web addresses. Scale, repetition, and reuse of previously created material are all easily achieved.

What do Art History faculty do when they are not restricted to side-by-side image projection? In 2005, I conducted a study of seven Art History faculty (both novice and experienced), eleven classes, and a total of 3,986 individual Powerpoint screens. A methodology was developed for analyzing the use of images on each individual screen, with the following results:<sup>5</sup>

- 85% of the screens combined images with text.
- 40% of the screens used single images, with multiple image use (27%) almost equaling comparative use (29%)
- 17% of all images shown were “didactic” material, i.e. plans, charts, graphs, maps, etc. not art objects or built works, the type of material common to slide collections, but rarely found licensed image resources.
- Up to 13% of the screens utilized custom graphic (arrows, lines, color, transparency, etc.) This is the only category that seemed clearly related to longer experience using Powerpoint.

These results are significant, in that when they were compiled (Spring, 2005), many other image presentation systems, while offering high resolution images, zooming and panning, and other desirable features, had little or no capability of allowing the user to:

- Combine images with text
- Present more than two (or four) images on a single screen
- Place images freely within the working space, rather than in predetermined frames
- Create text-only screens
- Create user-generated text, rather than displaying the system-provided metadata
- Create user-generated graphics
- Combine images with video and audio formats
- Use didactic material or other images from outside the system.

Faculty who went straight from slide mode to visual presentation mode via one of the specially-designed

systems seem to have accepted without question the continuation of the traditional, image-only approach, and seem to have given developers little indication that these capabilities would be desirable. Those who learned to adapt Powerpoint to their teaching needs, however, quickly went from “What goes next on the left and right” to “What best conveys the didactic point I want to make.” They created their own methods and solutions to inherent problems, such as providing an effective comparison of two horizontal images in a single digital space. They developed their own styles of showing relation, progression, and derivation. They invented schemas using color, border, and pattern to indicate significance and required content. Most interestingly, they took pride in these discoveries and freely shared ideas, techniques, and tips with other colleagues. Some took their empowerment even further, acquiring their own scanners, learning Adobe Photoshop, mastering Google image searching and unlocking the wealth of visual material now readily available on the Web.

While the delivery of large, high-quality images, real-time lecture modification, and zooming are all desirable features lacking in the current Powerpoint format, the 85% image-text usage figure suggests that easy integration of images and text is the single most important factor in faculty transition from slides to digital teaching. In the year since the study was conducted, important, and surprising, changes have been implemented in the world of visual presentation systems. On one end, the opinions of the Visual Resources community on what features would be most desirable in an improved version of Powerpoint, were solicited and communicated to Microsoft representatives by Christine Sundt (Univ. of Oregon). On the other, the toolkits offered to users of ARTstor, MDID, and Luna’s Insight have improved greatly and now offer some, though not all, of the functionality of Powerpoint.

The latest version of ARTstor’s Offline Viewer (OIV), which will soon become publicly available freeware, now provides textboxes, multiple and freely-placed images, graphics, and easy inclusion of user-created materials, in addition to its standard and zooming templates. In addition, more image management software products (Picasa2, iView, iPhoto, NikonView, AdobeLightbox, etc), include “slideshow modules”. Another year may see a variety of systems fully capable of sophisticated, user-dictated, multi-faceted image presentation.

Debate still continues, however, both in the Art Historical and Visual Resources communities as to whether a true transition from slide to digital teaching in Art History requires dual data projection, or whether the new paradigm is better served by maximizing the screen size and image quality of a single projector. As

the latter may require a specialized lens that is at least, if not more, expensive than the data projector itself, these are not easy decisions. Many times the choice is dependent on the existing physical facilities: schools which maximized the quality of their dual slide projection by installing large, but separate screens may find it difficult to switch to a single, central image. Art History and Studio departments may find that partnering with Classroom Technology and Instructional Services units may save them the cost of installing technology themselves, but limit the possibilities of such specialized installations as dual data projection.

Whatever the presentation system, practitioners of Art and Art History are still dependent on access to vast numbers of images, whether licensed, created, or harvested. Therein lies another digital dilemma. When images ARE the content, they can't be just any images, they have to be the ones that best make the didactic point. Unlike other users from other disciplines, who may need "an image" of Napoleon, an Art Historian teaching 19th century Romanticism will need access to all the paintings, plus drawings, sketches, and historic documentation, in the oeuvre of Gerome, Delacroix, David, and many others. The generic user of an image of Napoleon is well-served by Google searching; the specific art historical need is not.

Image collections serving such specialized needs must not only be large, they must be metadata-intensive, as will be apparent to the wider library community when the long-awaited Cataloging of Cultural Objects is published by ALA later this year, coinciding with the release of the Visual Resources Association's Core Categories for Works of Art, Version 4.0. Many large image resources can now be licensed for secured institutional use. Some, like ARTstor, AP Archive, CORBIS for Education, RLG Cultural Materials, and the various continuations of the now-defunct AMICO image base (CAMIO, Wilson, ARTstor and AMICA) are self-contained, monoprotocol searching utilities offering thousands, if not millions of images on an annual subscription basis. Others, like Scholar's Resource, license digital images in perpetuity for inclusion into an institution's own DAMS. Neither type can guarantee inclusion of the specific image needed by the specific instructor to make the specific didactic point, necessitating that each institution also provide some means of securing the additional material needed by faculty to teach their individual subject areas. The digital equivalent of the institutional slide collection is still required, even with multiple licensed resources; something many university administrators seem to have difficulty comprehending.

Immense image repositories, whether licensed, collaboratively shared, or locally created are vital, if expensive resources. They do not, however, either

suffice on their own or work well together, leaving the user to inevitably begin creating private folders of images to meet specific instructional needs. The modern young art historian, equipped with scanners, digital cameras, and a wide range of portable storage devices, is now likely to have a large, well-organized, highly personalized image collection gleaned from all available resources by the time they leave graduate school. With inexpensive equipment, and free software, many art historians are trying to "go it alone", making the digital transition without institutional resources or support.

A lengthy exchange on the Consortium of Art and Architectural Historians listserv (CAAH) in February, 2006 served to illustrate just how frustrating going it alone can be for faculty, and how time-consuming. Acquiring and organizing large numbers of digital images is labor intensive, but nothing compared to what is required to acquire and organize the image metadata. We do not yet have the seamless resources and systems that would allow users to easily acquire both excellent images and scholarly words, from multiple sources, correct and enhance them, organize them in privately meaningful ways, socially code them, efficiently use them, safely archive them for later reuse. Nor have most of the world's museums switched their collective thinking from "ownership" to "stewardship" in a way that would promote the accessibility of all works of cultural heritage now in public domain as a part of their mandate. Not until the images, the words, and the presentation method become as ubiquitous, as visually effective, and as dependable a system as the 35mm slide, the well-organized and cataloged image collection, and the Kodak slide projector can we truly say that the digital transition in Art History has been accomplished.

## ABOUT THE AUTHOR

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## ENDNOTES

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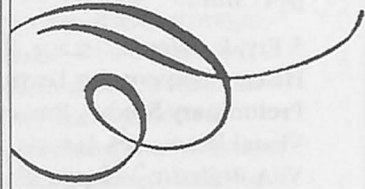
3 Tufte, Edward. "Power Corrupts. PowerPoint Corrupts Absolutely". *WIRED*, Issue 11.09 | September 2003. Available: < <http://www.wired.com/wired/archive/11.09/ppt2.html>>. 3/29/05.

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## CHANGES AND TRANSITIONS IN A CULTURAL MUSEUM LIBRARY: MOVING FROM SUPPORTING MUSEUM STAFF TO PROVIDING SERVICES TO THE GENERAL PUBLIC

by Catharine Jansen



On June 10th 2005 the Stephen & Sharon Zimmerman Resource Center and the Watanabe Family Library opened their doors to the public, as part of the new Nina Mason Pulliam Education Center at the Eiteljorg Museum of American Indians and Western Art. For the library, this event meant the end of a rather protracted journey and the beginning of a new adventure.

The Eiteljorg first opened its doors in June 1989, after the Native American and Western American art collections of Harrison Eiteljorg had merged with the Native American collection of the Museum of Indian Heritage, in December of 1988. That it took so long to create a fully functioning library was largely due to a continuing lack of funds, and subsequent lack of resources, set aside for this purpose.

As soon as the museum opened (and even before) several staff members, helped by supporters of the museum, had created vertical files and collections of books and audiovisual materials to be used for public programs or by staff and guides. The book collection from the Museum of Indian Heritage, approximately 2000 volumes, had found a home in the Board Room.

In March of 1990 two donations of \$50 were made to a library fund for library supplies such as a set of Library of Congress Subject Headings. In June of 1991 two volunteer librarians started cataloging the books in the Board Room and the makeshift "Guide Library", which at the time consisted of 182 books and nine videos. Several other volunteers and interns started creating a Paradox database of the videos and books of the Public Programs and Education Departments. By the time that the author of this article was asked by the Vice President and Chief Curatorial Officer, Arnold Jolles, to organize and maintain the growing book and video collections of the museum in September 1995, a card catalog had been created for the Guide Library, and approximately 10% of the collection in the Board Room had been cataloged. The Curator of Western Art, previously the Director of Education, had created an alphabetical list on title for the book collection in her office, alias the "Research Collection", which was

primarily used by the curators. She also circulated the ten periodicals that the museum had subscriptions to. When she left in the summer of 1995, materials were checked out on an honor system, by either writing names and check-out dates on library cards (for materials in the Guide Library) or on check-out lists (for materials in the Board Room and the Research Collection.)

The author, consulted with several librarians before tackling the task of organizing the resources in the museum and making them accessible. A new Library Committee consisting of the Vice President and Chief Curatorial Officer, a curator, the Director of Education, the Manager of Technology, two volunteer librarians, a volunteer computer programmer, and the author was also formed. One of the librarians had a background in library automation and recommended online cataloging through OCLC and to start working towards an automated library with an OPAC and an electronic circulation system. The committee met with the OCLC services representative from INCOLSA in November. A computer was received from a donor, and online cataloging began in the fall of 1996. A volunteer librarian committed to cataloging the materials in the Board Room and in the Research Collection. The Guide Library was maintained by different volunteers at the time. The volunteer computer programmer designed a program to convert the MARC records from OCLC into a Paradox database and to search that database of cataloged items. The author processed the books.

In January of 1998 Arnold Jolles, assisted by the Manager of Technology, the volunteer cataloger, and the author, started developing a vision for an "information center" or "teacher resource center" with "a book and audiovisual media library and teacher resources". He envisioned staffing this facility entirely with volunteers. Constituencies he hoped to serve by 2001 were staff and guides, and by appointment only or maybe during evenings and weekends: teachers, primarily elementary and secondary students, "peers, and motivated members of the public."

In December of 1999, the Manager of Technology became aware that the version of Paradox that the

museum was running was not Y2K compliant. At that time 1885 volumes of the collection located in the Board Room had been cataloged. The volunteer librarian then converted the existing database to an Access database. She set up a simple user interface, so users could still locate items in the museum collections. It was also decided that we needed to start searching for an affordable library software program with the possibilities of making the catalog accessible via the Internet to staff and guides, and adding an electronic circulation module. Cataloging was put on hold. In the meantime, the museum had started a capital campaign to raise funds for, among other things, a much needed expansion of the museum building. A library and a resource center, which would also be accessible to the general public, were included in the plans for the new museum wing.

In the spring of 2000, around the time that the decision was being made at the Eiteljorg on which library software was going to be purchased, the author began to hear about an initiative led by the Indianapolis-Marion County Public Library (I-MCPL) and the Indianapolis Foundation. In an effort to expand and enhance the library services for the residents of Marion County, the library collections of a number of private high schools were being incorporated into the automated library system of the Public Library, while the Indianapolis Foundation provided funds for the automation of the libraries, and the retrospective conversions of the library collections. The library of the Indianapolis Museum of Art was also one of the partners in this Shared Sources project.

The Indianapolis-Marion County Public Library was contacted, and the first meeting of representatives of the two institutions took place in April. Since a library and a resource center were now part of the plans for a new museum wing expected to open in September of 2003, and since the museum anticipated that making its library resources accessible in the OPAC of the Public Library would bring more patrons into the museum, the Eiteljorg decided to join the Shared Sources project. Another consideration was that the circulation of the library collections would get streamlined by becoming a part of the Public Library's electronic circulation system, while with the various check-out procedures currently in place materials were disappearing. In addition no time, and for the first three years also no money, needed to be spent on the maintenance of an OPAC.

The rest of the year was spent on working out the technical aspects of the museum's joining of the Public Library's Horizon system and on deciding when the retrospective conversion should actually get started, since the grant money would be available for three years once the project started, and the museum wanted to be able to buy the computers in the new library and resource center plus electronic circulation equipment with part of that grant money.

The online cataloging through OCLC was resumed, and it was decided that, since all the printed and audiovisual resources at the museum were going to be brought together in the new library, the video collection of the Education and the Public Programs Department also needed to be cataloged in addition to the materials in the Board Room and the Research Collection. That collection was thought to consist of 390 items, many of them made in-house. The Guide collection of approximately 1100 volumes would need to be re-cataloged using the Dewey Decimal system, as it was cataloged using a local system similar to one used in church libraries. The retrospective conversion began in April of 2002, when the I-MCPL obtained access to the electronic file of our MARC records from OCLC. The official kick-off of the electronic circulation system took place the beginning of September. It was now also possible for museum staff and guides to search the OPAC of the I-MCPL for our library resources.

That the retrospective conversion did not start until the spring of 2002 turned out not to be such a bad thing, since the ground breaking for the new museum wing eventually had to be postponed because fundraising for the construction slowed down after 9/11. In the transitional period between the start of the retrospective conversion and the opening of the new library and resource center, the author gradually took over the cataloging from the volunteer librarian since she was working towards an MLS degree herself, and since the I-MCPL had taken over the processing of the materials and the creation of the item records for the OPAC. During this time the orders of new materials was also increasingly taken over by the author, to prevent that duplicate materials would be bought by staff, and shortly before she was hired as the part-time librarian in March of 2004 she also took over the circulation of the periodicals. In anticipation of a Community Scholar Partnership between IUPUI and the museum, some museum staff, including the librarian, acquired the privilege of having access to most of the databases on the web site of the IUPUI Main Library from their desktops around this time, too.

As soon as there was a part-time, soon to be full-time, librarian regularly available sited right next to the Research Collection, staff started asking assistance with finding information and materials. Unfortunately, though, many people kept helping themselves to the materials, which were still dispersed over the building. A month before the opening of the new museum wing, a volunteer started working on the creation of vertical artists' files, which after the moving of the library collections into their new space were placed in drawers in the adjacent Resource Center, together with the Native American and American Western subject files that had been developed over the years by the Director of Education, who is in charge of the training of the



guides. The work on the artists' files still continues, and a new volunteer librarian has started cataloging the subject files.

The beginning of June 2005 a Resource Center Coordinator was hired who started developing "Inquiry Boxes" and drop-in art activities. The Inquiry Boxes are designed for home-schoolers and other families or groups with children for use in the Resource Center, and contain children's books geared towards different age levels, hands-on activities, written instructions, and other informative materials. They cover subjects such as the buffalo, weaving, art styles, and landscape painting. The drop-in art activities, which are set up in the adjacent hallway, are self-guided. They support the museum's mission, are offered daily, and subjects run for a whole month. The Inquiry Boxes also have the potential for being tied into the Second Saturday Studio Programs, developed by the Education Center Manager: Every month, a more focused, guided hands-on family activity is offered several times during the day in the studio adjacent to the Resource Center. These programs often have a gallery component.

The Resource Center and the Library, which are also physically closely tied together, are working in tandem to serve the old and new constituencies. Children's books and games are on display and can be used in the Resource Center. These materials, and also some materials for adult audiences, are exchanged regularly, tying in with the changing and permanent exhibits in the galleries, and with museum programs such as Black History Month and Day of the Dead. The reference collection and the most recent issues of the periodicals that the library subscribes to are also located here, and so are three computer workstations, where the I-MCPL OPAC can be searched, the library's digital resources used, and other research performed. A study table and a color photocopier/ printer/ scanner are also available here.

The often unique, in-house produced, audio-visual resources that are kept in the Library can be viewed in the Resource Center also, by guides in the adjacent guide study where some additional materials, especially useful for guides, are kept. Interested staff gets notified

by e-mail when new periodical issues arrive. Because of its limited size, the library space essentially serves as closed stacks and as the librarian's office, while the desk of the Resource Center Coordinator serves as reference and circulation desk.

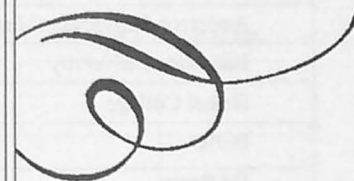
Since the Resource Center and Library opened, use of the library resources by staff and guides seem to have increased dramatically. The number of items that were checked out during the first month following the opening was seven-and-a-half times the number that were checked out during the month directly following the official kick-off of the electronic circulation system. The number of library cards held by staff and guides almost doubled, a strong incentive being that once the library collections moved to their new location, it became impossible to help one self to the materials. Use by the general public has also been considerable. Possibly interest is generated by signage and the location at the bottom of the staircase, built around the totem pole, but definitely because staff at the museum's admissions desk and security personnel is pro-active in informing visitors about everything the Education Center has to offer.

Since the opening, up to February 28 2006, 4566 people, including families with children, visited the Resource Center and Library. Twelve hundred and thirteen of them made use of the reference services. Staff made use of those services -provided in person, by phone, or by e-mail- 327 times, guides 237 times. Members of the general public made sixty-five reference calls. Of the almost 46,000 people who visited the museum during this period, 2093 signed or were signed in on the sheets provided at the art activities tables in the hallway outside the Resource Center. After this first phase of starting to provide basic services to the general public, the staff's next priority will be improving the services to educators, by first making the audiovisual collection and then also the Inquiry Boxes available for checkout.

Looking back at this point in time the journey has been an exciting one, and the outcome very rewarding. More exciting developments lay in the future.

## ART REFERENCE: A STUDY

by Mary Graham



**A**mong the overwhelming amount of resources available in the arts, it is difficult to identify the most relevant and valuable information. It is the intent of this paper to highlight quality resources for both artists' books and miniature books from the viewpoint of professional librarians in Indiana. This paper reports on the perceived value of reference sources. Based on the findings of this study a better understanding of the value of the tools reference librarians use will be gained.

One way to evaluate the perceived value of reference sources is to ask experts (art librarians in this study). Experts' perceived value in this study is assessed within the context of the users' needs. Therefore, to begin this study, two users' needs scenarios were developed. These scenarios, which illustrate potential needs within the rare books field, represent the viewpoint of two students with differing objectives to (Appendix 1). The first scenario involves an undergraduate student interested in combining their writing hobby with their sculptural background, and would like to research artists' books as an appropriate medium. An artist's book is "a book designed, produced, or illustrated by an artist. Also an idiosyncratic one-of-a-kind book or a very limited edition" (Greenfield, 1998, p.5) The patron would like to find non-conventional book forms along with information about the manipulation of text within the book form itself. The second scenario is from the perspective of a graduate student looking to research a paper topic. The student is to find the history of miniature books and the influence of their small format. A miniature book is "a book under 3 inches in height" (Greenfield, 1998, p.45). It should be said that miniature books are not necessarily art books; however, it is common for them to be artful in content or format.

After defining users' needs in each scenario, a list of resources pertaining to each scenario was identified (Appendix 1). These resources were first located by subject searches in Indiana University libraries' online catalog, IUCAT, for "artists' books," "artists' books – specimens," "miniature books" and "miniature books –

specimens." Then the list of resources was expanded by searching Art Index Retrospective, WorldCat, Art Full Text, LISA, and EBSCO host. These searches produced two sizeable lists of relevant resources and resulted in a list of twenty-eight sources for the first scenario and twelve for the second.

Since data collection involved art librarians, it was necessary to gain approval from the Human Subjects Committee. Submission of all procedures and instruments used along with the proof of passing a test was necessary before any research could begin. Once approval was confirmed, a list of librarians to contact was developed through two online sources. Libcat: A Guide to Reference Sources on the Internet, a website containing library information that is searchable geographically, was used to identify academic libraries in Indiana. Each library's homepage was examined and a contact person was identified for each library. Another list of academic libraries in Indiana was identified and used, the Manchester College Library website. To be sure that all possible library contacts were identified, the American Libraries Directory was used (American Library Association, 2004). This search resulted in a total of twenty-eight relevant libraries and thirty-two librarians (Table 1).

During January and February 2006 recruitment emails were sent to all thirty-two librarians, from the assembled list of library contacts, inviting the librarians to participate in the research project. This initial email was met with an impressively speedy response from eight librarians who replied within an hour of the initial email. For the librarians that did not respond within a week, a second email was sent, followed by a third email if still no response was received after an additional week. Of the thirty-two librarians contacted, eight said they were unable to contribute, twelve gave no response to the emails, three said "maybe," and nine agreed to participate. For those librarians that responded, a study information sheet was sent along with the scenarios and the resource lists requiring their responses within the word document attachments (Appendix 1). Data was received from only five librarians, at a response rate of fifteen percent. For each

**TABLE 1: LIBRARY CONTACTS**

Library	Website
Ancilla College	<a href="http://www.ancilla.edu/library">www.ancilla.edu/library</a>
Anderson University (Nicholson Library)	<a href="http://www.andersonart.org">www.andersonart.org</a>
Ball State University	<a href="http://www.library.bus.edu">www.library.bus.edu</a>
Bethel College	<a href="http://www.bethel-in.edu">www.bethel-in.edu</a>
Butler	<a href="http://www.butler.edu/libr">www.butler.edu/libr</a>
De Pauw	<a href="http://www.depauw.edu/library">www.depauw.edu/library</a>
Earlham College	<a href="http://www.earlham.edu/~libr">www.earlham.edu/~libr</a>
Hanover College	<a href="http://www.hanover.edu/library">www.hanover.edu/library</a>
Indiana Wesleyan University	<a href="http://www.indews.edu/library">www.indews.edu/library</a>
Manchester College	<a href="http://www.manchester.edu/oaa/library">www.manchester.edu/oaa/library</a>
Taylor University	<a href="http://www.tayloru.edu/upland">www.tayloru.edu/upland</a>
Huntington	<a href="http://www.huntington.edu/library">www.huntington.edu/library</a>
Indiana State University	<a href="http://www.odin.indstate.edu/home.html">www.odin.indstate.edu/home.html</a>
Indiana University-Bloomington (IU Bloomington-Lilly Library)	<a href="http://www.libraries.iub.edu/index.php?pageld=80">www.libraries.iub.edu/index.php?pageld=80</a> <a href="http://www.indiana.edu/~liblilly/index.html">www.indiana.edu/~liblilly/index.html</a>
IUP Columbus	<a href="http://www.columbus.iupui.edu/library/">www.columbus.iupui.edu/library/</a>
IPFW Helmke Library	<a href="http://www.lib.ipfw.edu/">www.lib.ipfw.edu/</a>
IU East	<a href="http://www.iue.edu/library/LibInfo.html">www.iue.edu/library/LibInfo.html</a>
IU Kokomo	<a href="http://www.iuk.edu/~kolibry/">www.iuk.edu/~kolibry/</a>
IU Northwest	<a href="http://www.iun.edu/~lib">www.iun.edu/~lib</a>
IU South Bend	<a href="http://www.iusb.edu/~libg">www.iusb.edu/~libg</a>
IU South East	<a href="http://www.ius.edu/library/">www.ius.edu/library/</a>
IUPUI Herron School of Art Library	<a href="http://www-lib.iupui.edu/libinfo/hlt.html">www-lib.iupui.edu/libinfo/hlt.html</a>
IUPUI University Library	<a href="http://www-lib.iupui.edu/libinfo/personnel.html">www-lib.iupui.edu/libinfo/personnel.html</a>
Saint Mary's College	<a href="http://www.saintmarys.edu/TeachingResearch/Library">www.saintmarys.edu/TeachingResearch/Library</a>
University of Indianapolis	<a href="http://kml.uindy.edu/aboutus/personnel.php">http://kml.uindy.edu/aboutus/personnel.php</a>
University of Notre Dame	<a href="http://www.library.nd.edu/directory">www.library.nd.edu/directory</a>
University of Southern Indiana	<a href="http://www.usi.edu/library/personnel.html">www.usi.edu/library/personnel.html</a>
Wabash	<a href="http://www.wabash.edu/library">www.wabash.edu/library</a>

scenario, all participants were asked to rank the top five most helpful resources from the list, and if they knew of additional resources that were not included on the list, to add and rank them.

All responses were recorded throughout the process for later interpretation. Librarian's responses are reported in Table 2, which includes the rankings for the resources they found valuable, and the average of each resource's rankings. The resources are ranked by rating averages first, then alphabetically. Both the averages and the individual values for each resource are included because incorporating only the averages would have hidden the instances when a book received both high and low values. For example, the *Journal of Artists' Books* was ranked one by "Librarian 1" and

ranked five by "Librarian 2" yielding an average value of three. Similarly, an average of three was found for Joan Lyons' *Artists' Books: Critical Anthology and Sourcebook*, but it was ranked three by both "Librarian 2" and "Librarian 3." Additionally, the fifth librarian involved in the study gave a general response to the scenarios, which is included at the bottom of the table.

As seen in Table 2, thirteen books were assigned with a value for scenario one and eleven in scenario two. Librarians 1 through 4 were able to rank their top five most valuable resources for scenario one, however, as noted by "Librarian 3," limiting the number of important items to five was not realistic. Scenario two seemed to present a greater challenge to "Librarian 3" who said, "This is not my area of expertise. I would send the student to the [Anonymous] Library."

**TABLE 2: RATINGS**

SCENARIO 1: ARTISTS' BOOKS	Rankings				
Resources	Librarian 1	Librarian 2	Librarian 3	Librarian 4	Average
Drucker, Johanna. <u>The Century of Artists' Books</u> . NY: Granary Books, 1995.		1	2	1	1.3
Hubert, Renne Riese, and Judd, David Hubert. <u>The Cutting Edge of Reading: Artists' Books</u> . NY: Granary Books, 1999.		2			2
Johnson, Pauline. <u>Creative Bookbinding</u> . Seattle: University of Washington Press, 1963.	2				2
Smith, Keith. <u>Structure of the Visual Book</u> . NY: Keith Smith Books, 2003.				2	2
Webberly, Marilyn, and Forsyth, Joan. <u>Books, Boxes, and Wraps</u> . WA: Bifocal Publications, 1995.			1	3	2
<u>Journal of Artists' Books</u> . [JAB] New Haven: Nexus Press, 1994.	1	5			3
Lyons, Joan. <u>Artists' Books: Critical Anthology and Sourcebook</u> . NY: Visual Studies Workshop Press, 1985.		3	3		3
Golden, Alisa. <u>Creating Handmade Books</u> . NY: Sterling Publishing, 2000.			4		4
Laferla, Jane. <u>The Penland Book of Handmade Books: Master Classes in Bookmaking Techniques</u> . Lark, 2004.	3			5	4
McCarthy, Mary and Manna, Philip. <u>Making Books by Hand: A Step-by-Step Guide</u> . Quarry Books, 2000.	4				4
Otis College of Art and Design, Artists Book Collection <a href="http://content.library.otis.edu/collections/artistsbooks.htm">http://content.library.otis.edu/collections/artistsbooks.htm</a>				4	* 4
Klima, Stefan. <u>Artists' Books: a Critical Survey of the Literature</u> . NY: Granary Books, 1998.		4	5		4.5
Smith, Keith and Jordan, Fred. <u>Bookbinding for Book Artists</u> . NY: Keith Smith Books, 1998.	5				5
<p><b>Comments:</b></p> <p>Librarian 3: "There are many useful resources on this bibliography. Limiting me to only 1-5 is not realistic."</p> <p>Librarian 4: "I would rank this higher if you could browse by format or materials rather than just by artist."</p>					

## SCENARIO 2: MINIATURE BOOKS

TABLE 5: RATINGS

SCENARIO 2: MINIATURE BOOKS	Rankings				
Resources	Librarian 1	Librarian 2	Librarian 3	Librarian 4	Average
Bondy, Louis W. <u>Miniature Books: Their History from the Beginnings to the Present Day</u> . London: Sheppard Press, 1981.	1	1	1	2	1.25
Bondy, Louis W. <u>Small is Beautiful</u> . Miniature Book Society, 1987.			2		2
Welsh, Doris V. <u>The History of Miniature Books</u> . Albany, NY: Fort Orange Press, 1987.		3		1	2
Bradbury, Robert C. <u>Antique United States Miniature Books, 1690-1900</u> . North Clarendon: Microbibliophile, 2001.		2		3	2.5
Hanson, Robert F. <u>Discovering Miniature Books</u> . NY: Opuscula Press, 1978.	2	4			3
Thomas, Peter. <u>More Making Books by Hand: Exploring Miniature Books, Alternative Structures, and Found Objects</u> . Gloucester, MA: Quarry Books, 2004.			3		3
Bradbury, Robert C. <u>Twentieth Century United States Miniature Books</u> . North Clarendon: Microbibliophile, 2000.				4	4
Sheringham, H.T. <u>A Library in Miniature</u> . London: The Java head Bookshop, 1948.	4				4
Weber, Francis J. <u>Minibibliophilia</u> . CA: Dawson's Book Shop, 1979.	3	5			4
Koopman, Harry Lyman. <u>Miniature Books</u> . Los Angeles: Dawson's Book Shop, 1968.	5				5
<u>The Microbibliophile</u> . Mattituck, N.Y.: Robert F. Hanson, 1977-.				5	5
<b>Comments:</b> Librarian 3: "This is not my area of expertise. I would send the student to the Lilly Library. I know Peter Thomas and have collected his works. Miniature Books are not necessarily artist books."					
<b>Overall Comments:</b> Librarian 5: "If I received those questions, I would search our library's catalog/indexes jointly with the student, would give him/her printouts of titles/citations that might be relevant, and would send him/her to the stacks/ejournals to browse and select the books/articles that seemed most interesting. I would not recommend one book over another, and don't believe I would obtain enough information in the course of a standard reference interview to truly know which one would be most helpful to the student. I most certainly have NOT read all of these books on your lists (probably haven't read any of them!). It would only be if I had read them myself, and could ask a lot of specific questions of the student, that I would feel confident recommending specific titles. So, I really can't "choose 5 resources and rank them according to their usefulness;" and I wouldn't actually do that anyway. I believe my role is to put the student in contact with the resources, then let him/her make decisions about their value within that particular context. If asked about the quality or authority of a particular title, I might search for published reviews; but that is too time-consuming to do in most instances when a student is looking for books on a topic."					

The rating values for each item varied. The first resource in scenario one of Table 1, Johanna Drucker's *The Century of Artists' Books*, was ranked by almost all librarians; "Librarians 2 and 4" gave it a one and "Librarian 3" gave it a two. The first item in scenario two of Table 1, *Miniature Books: Their History from the Beginnings to the Present Day* by Louis W. Bondy, was ranked high by the most librarians. It received a ranking of one from "Librarians 1, 2, and 3," and a two from "Librarian 4." It was more common though for items to have been ranked by only one or two of the four librarians. Items that receive rankings from a higher

number of librarians indicate a higher value than items ranked by fewer or only one librarian. For example, *Miniature Books: Their History from the Beginnings to the Present Day*, was rated by all four librarians, for the second scenario, and *The Century of Artists' Books*, was ranked among the five sources by three out of the four librarians. These two top sources were not only ranked high but also ranked by high number of librarians. Thus, almost all of the participant art librarians at Indiana agree on the perceived value of at least one item for each scenario.

This sample group is not large enough to be representative of all art librarians. Also, the use of only two scenarios limits the evaluation to a small number of sources. The values assigned to each item offer an introductory insight of the value of the resources. Further research could be done for closer examination by expanding the number of resources to be ranked and the number of librarians surveyed.

## ACKNOWLEDGEMENT

I would like to thank each person who made this study possible because without his or her help it would

have been unfeasible. There was a great degree of patience with each participant who had to endure numerous emails with reminders of deadlines, and everyone was very helpful even if they could not participate in this specific research endeavor. Many librarians were unable to help due to their lack of familiarity with the resources or the topic itself for not every library collected the subject matter I was researching. In this instance, he or she tried to either provide me with contact information of another librarian they thought could help, or forwarded the information on for me. Their help made this study a positive and insightful experience.

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## APPENDIX 1

### SCENARIO 1: *ARTIST BOOKS*

An undergraduate college student is interested in combining their hobby of writing with their sculptural background and would like to research artist books as an appropriate medium. In order to do this, the student would like to research the possible non-conventional book forms along with the manipulation of text among the book form itself.

### Resources

[Please choose 5 resources, and rank them according to their usefulness in the spaces provided: 1 = most useful, 5 = least useful]

Journal of Artists' Books. [JAB] New Haven: Nexus Press, 1994.

The Bonefolder. Dewitt, NY.

Blake, Kathy. Handmade Books: a Step-by-Step Guide to Crafting Your Own Books. MA: Bullfinch Press, 1997.

Brenni, Vito Joseph. Bookbinding, a Guide to the Literature. Westport: Greenwood Press, 1982.

Cockerell, Douglas, and London, Pitman. Bookbinding, and the Care of Books: a Text-book for Bookbinders and Librarians, 5th ed. London: Pitman, 1953.

Drucker, Johanna. The Century of Artists' Books. NY: Granary Books, 1995. Fox, Gabrielle.

Glaster, Geoffrey. An Encyclopedia of the Book: Terms Used in Paper-making, Printing, Bookbinding and Publishing. Cleveland: World Pub. Co., 1960.

Golden, Alisa. Creating Handmade Books. NY: Sterling Publishing, 2000.

Hubert, Renne Riese, and Judd David Hubert. The Cutting Edge of Reading: Artists' Books. NY: Granary Books, 1999.

Johnson, Pauline. Creative Bookbinding. Seattle: University of Washington Press, 1963.

Kaar, Joanne B. Papermaking and Bookbinding: Coastal Inspirations. Guild of Master Craftsmen Publications, 2003.

Klima, Stefan. Artists' Books: a Critical Survey of the Literature. NY: Granary Books, 1998.

Laferla, Jane and Gunter, Alice. The Penland Book of Handmade Books: Master Classes in Bookmaking Techniques. Lark, 2004.

La Plantz, Shereen. Cover to Cover. Asheville: Lark Books, 1995.

Lyons, Joan. Artists' Books: Critical Anthology and Sourcebook. NY: Visual Studies Workshop Press, 1985.

McCarthy, Mary and Manna, Philip. Making Books by Hand: A Step-by-Step Guide. Quarry Books, 2000.

Reimer-Epp, Heidi, and Reimer, Mary. The Encyclopedia of Papermaking and Bookbinding: the Definitive Guide to Making, Embellishing, and Repairing Paper, Books, and Scrapbooks. Philadelphia: Running Press Book Publishers, 2002.



Hanson, Robert F. Discovering Miniature Books. NY: Opuscula Press, 1978.

Koopman, Harry Lyman. Miniature Books. Los Angeles: Dawson's Book Shop, 1968.

Sheringham, H.T. A Library in Miniature. London: The Java head Bookshop, 1948.

Thomas, Peter. More Making Books by Hand: Exploring Miniature Books, Alternative Structures, and Found Objects. Gloucester, MA: Quarry Books, 2004.

Weber, Francis J. Minibibliophilia. CA: Dawson's Book Shop, 1979.

Welsh, Doris V. The History of Miniature Books. Albany, NY: Fort Orange Press, 1987.

**ADDITIONAL RESOURCES**

[If there are any additional resources you would like to add, please do so below. If the resources are among your top five most helpful resources, please rank them. Please add any additional information you think would be relevant]

(Author, Title)


**REFERENCES**

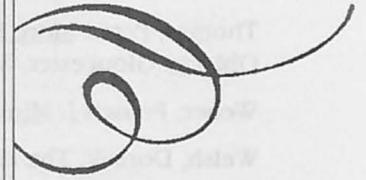
American Library Association. American Library Directory: a Classified List of Libraries in the United States and Canada, with Personnel and Statistical Data. New York, NY: R.R. Bowker Company, 2004.

Greenfield, Jane. ABC for Bookbinding. New York, NY: Oak Knoll Press, 1998.



**“IMAG-ING OUR FOREMOTHERS”:  
ART AS A MEANS OF PROMOTING  
INFORMATION LITERACY**

*by Kristi Palmer*



## INTRODUCTION

In February 2005, a group of twenty IUPUI history students gathered in the lounge of University Library to paint a semester's worth of research. The 4' x 6' mural that graces the walls of the 2nd floor corridor of the IUPUI Business/SPEA building is the final product of a multi-faceted research project rooted in librarian-taught information literacy skills. During a year long workshop for librarians interested in becoming more dynamically involved with learners' acquisition, application, and retention of information literacy skills, an art related experience entitled *Imag-ing Our Foremothers: Art as a Means of Connecting with Women's History* was conceived. The project had four major goals and two distinct components.

### *The Goals:*

1. To introduce students to art as a viable and interesting research resource,
2. To increase student awareness of art resources accessible through the library,
3. To embed the concept that the skills learned and the library resources consulted during this project are easily applied to any other academic, professional, or personal future research, and finally,
4. To demonstrate to educators and other librarians that librarians, as information literacy experts, can and should be involved in curriculum development.

### *The Components:*

1. A lesson plan for an art related research experience to be completed by university history students, and
2. A replication kit with templates and instructions for other educators/librarians to conduct a similar project at their institution.

As the scope of this *Indiana Libraries* issue is art in libraries, the following discussion will focus on the art related goals (goals 1 and 2) and the classroom art project component (component 1). Any educator but

specifically any librarian interested in promoting art as an information resource or using art as an innovative means to teach more general information literacy skills will find this article of interest.

## THEORETICAL FRAMEWORK AND PROJECT IMPETUS

The Leading Edge Librarians Academy, a year long workshop led by education consultants Excelleration Inc. and sponsored by the Indianapolis Foundation, was the starting point for *Imag-ing Our Foremothers*. During the course of the workshop attendees became familiar with an educational model referred to as the Knowledge Management (KM) Wave<sup>SM</sup>. The KM Wave<sup>SM</sup>, similar to the Big Six, is made unique by its final two stages which require the completion of an Applied Knowledge Product. This is a tangible, lasting, reusable (in the sense that others are able to learn from the object) product that is created through the application of knowledge which is directly gained through the use of information literacy skills. The 4' x 6' mural became this project's Applied Knowledge Product.

The KM Wave<sup>SM</sup> operates under the theory that information literacy skills do not become part of a person's skill set until those skills are utilized to create a real world product. For example, consider the difference in the application of knowledge acquired by an intern who completes a window display on the women's suffrage movement at the Museum of Women's History versus the type of knowledge gained when a student writes a ten-page term paper on the same movement. The intern must conduct research similar to that needed for a term paper, but additionally must apply this information. They must handle original documents and artifacts to create a display that will educate and inspire museum visitors. It is that additional step, the extra analysis and personal interaction with the information sources that leads to a more heightened sense of understanding.

Certainly a mural is only one example of any number of final products that could have helped a class of university students acquire information literacy skills. I chose an art related project for several reasons. First, I remembered when my own undergraduate history

courses required analysis of art in an historical context and how much my interaction with the visual history made me feel more connected to, and more interested in, the history as a whole. Second, IUPUI is fortunate to have subscriptions to image databases such as ARTstor and AccuNet/AP Multimedia Archive, as well as IUPUI University Library and Herron Art Library produced digital image collections, see <http://www.ulib.iupui.edu/digitalcollections/home.html>, but these sources are often under utilized. There is research to support the notion that the critical thinking skills used in analyzing art can be employed in other learning arenas. In *Aesthetic Thought, Critical Thinking and Transfer*, Abigail C. Housen wrote, "The results of our five-year study supported our hypothesis that our curriculum (an art-viewing program originally designed to develop the range of thoughts and feeling that occur when looking at art). . . causes the growth of critical thinking and enables its transfer to other contexts and content" (p. 99-100).

Finally, as the library liaison to IUPUI's Department of History, I am often approached by students and faculty interested in accessing primary resources, or "sources of direct evidence that describe or document an historical event from the perspective of someone who was there" (UCLA Institute on Primary Resources, 2005, webpage). While the inclusion of primary resources is often required in college level history papers, many times students are unaware of the types of sources that can be considered primary (art for example) and unacquainted with the library tools that will help them gain access to these various primary sources. Images and art are a rich source of primary documentation and studies indicate that the inclusion of primary resource material in the curriculum not only engages students on a deeper level but also encourages the development of critical thinking skills. One such study by Bill Tally and Lauren B. Goldenberg, which assessed student behavior and reaction to research involving digitized primary resources, states: "Students' comments about their resource-rich history classrooms echo what we have long known about 'hands-on' learning in other parts of the curriculum, notably science and mathematics: When students have structured opportunities to construct meaning from primary materials, and critically examine those meanings, they feel more invested in the results" (p. 16).

## CLASSROOM ACTIVITIES

In the summer of 2004, I approached Robin Henry, an Indiana University history doctoral teaching fellow, about allowing her class to participate in *Imag-ing Our Foremothers*. Henry was thrilled to incorporate an innovative project into her *Women and Gender in the U. S.* history course and we sat down to adjust the project framework to fit her particular course. The

students' portion of the project consisted of four graded assignments, the Mural Review assignment, the Mural Review In-Class Presentations, the painting of the mural, and the final term paper. Each assignment built upon the previous and reinforced the connection between understanding how to research a topic and the knowledge gained from conducting the research. Each assignment had its own grading rubric to ensure that students knew the evaluation criteria.

## FIRST DAY OF CLASS

On the first day of class the students were introduced to the project as a whole. They were presented with clearly defined objectives and expectations as well as the specifics of each of the four related assignments. There were many skeptics in the group, with comments such as, "This is not an art class... How can we be evaluated on an art project?..." The students were assured that evaluation was by no means contingent on their abilities as painters, rather it would be the manner in which they were able to describe what their art work meant to them and how it related to their research. From one student, "I have to admit when I heard we were going to have to draw and paint for the mural project I was a little nervous. However, when we started working with the canvas and putting our ideas to life it was really exciting."

My participation, as the librarian, in the first day of class was key in establishing myself and the library as an essential component to success in this course and having the project included on the syllabus reinforced that the project itself would receive equal weight in the students' eyes. Despite initial concerns about artistic abilities, most students seemed intrigued by the uniqueness of the learning opportunity.

## LIBRARY DAY

A few weeks into the semester, the class met at University Library. I discussed the mural project in greater depth, distributed a bibliography of art and image resources, and demonstrated many of the resources/databases on the bibliography. Each student used a laptop for the duration of the library class and enjoyed the opportunity for their first hands-on experience with the tools. Although I demonstrated only art and image databases, I continually reinforced the concept that the manner in which the art databases were being searched, the skills and thought processes they were using to find appropriate images, were similar if not identical to those used to search for books, articles, DVDs and CDs. Therefore, not only did the students learn how to think about keywords and searching strategies for locating images, they also acquired skills that would help them locate the scholarly articles and books that were required for the final paper.

In addition to the database demonstration, I presented copyright and fair use standards as they relate to images and educational usage, how to properly cite images, and how to evaluate images when searching an unrestricted site such as Google. Many students had assumed Google would be the easiest place to find their images until they became more familiar with the more stringent copyright policies on digital art as well as the lack of authoritative quality that may accompany images found on the open web. The in-library demonstration and hands-on activity prepared students for their first assignment, the Mural Review.

## MURAL REVIEW ASSIGNMENT

Each student was asked to select three significant events or people (or any combination of the two) in U.S. women's history that interested her. For each of these people or events the students were asked to:

- Write a one-page essay including important details about the topic and why the topic was significant in the context of U. S. women's history
- Cite a written scholarly resource that had been consulted
- Locate an image or piece of art that represented the person or event reviewed
- Cite the image or art selected
- Include a copy of the image's usage rights information
- Write a one-paragraph summary of her search strategy
- Write a one to three-paragraph summary of why she chose the image she did

For one of these three people or events, students were asked to:

- Draw a sketch that portrayed an aspect of or symbolized the person or event

## PRESENTATION DAY

About mid-semester the students' mural reviews were complete and each student presented the person or event she had researched. Tosca Webb, a local mural artist and art teacher chosen to assist with the mural painting, and I attended presentation day. This again reinforced the validity of the library and the art in this research project. It was quickly apparent as the students described their drawings that searching for art and creating their own art had sparked a type or level of analysis not often experienced in their previous university courses. Students described the symbolism they found in the researched art and how that symbolism influenced their own sketches. As each student

spoke, Webb provided feedback on the artistic symbolism and technical painting aspects that each student should consider when painting her piece on the mural and I offered feedback to those who struggled with their research strategies.

Participating in the discussion allowed Webb to gain a greater sense of the mural as a whole as she had agreed to prepare the canvas and create the background of the mural before the students began working with it. Indeed a great deal of behind the scenes work was being accomplished by me and Webb to ensure that the logistics for the students' painting of the mural were in order.

## LOGISTICS OF PAINTING A MURAL

Art supplies are not inexpensive. The completion of this project was dependent upon the nearly \$3,000 grant from the Indianapolis Foundation. The grant provided a stipend for Webb and the ability to purchase a large canvas, paint, and brushes. Yet, this project can be conducted on a smaller scale with little to no external funding. The replication kit cited at the end of this article for those interested in conducting a project of this nature, details how *Imag-ing Our Foremothers* can be altered to fit a variety of teaching and budget situations.

Funding the supplies was not the only barrier to project completion. Finding the types of supplies needed, especially the oversized canvas was no easy task. The decision was made to paint the mural on a canvas rather than directly on a wall as it would be more portable and protected from destruction on a campus that is continually upgrading its physical appearance. Fortunately, Webb was also skilled in assembling canvas frames. All the needed supplies were acquired in just enough time to allow Webb to assemble the canvas and complete the background, a geometric grid of blank diamonds into which each of the students would paint her own art work, and a centerpiece depicting three women marching for suffrage.

I also ran into various space issues. I needed to find a secure area on campus where the canvas could be assembled and painted, materials could be left unattended overnight for the course of six to seven weeks as well as large enough to accommodate our canvas and eighteen budding artists. A portion of the student lounge in the lower level of University Library was sectioned off for the painting of the mural. While Webb constructed and prepared the mural background, I tackled the red tape involved in installing an art work on a public university campus.

IUPUI has a Public Art Committee through which all public art permanently installed on IUPUI's campus must filter. A proposal describing the overall intent of

the project but specifically detailing the mural piece was submitted and approved. Yet, approval did not necessarily mean that an actual home for the mural had been found. The next step was to locate and contact the appropriate person or group to gain permission to hang the painting in the pre-selected space. I wanted a space that was uncluttered of other visual objects, very public, and connected to or in the library. The perfect location, the 2nd floor corridor of the IUPUI Business/SPEA building, directly outside the walkway that connects this building to University Library was secured. I detail these various bumps in the road as a means to encourage anyone considering a project of this nature to be prepared for unforeseeable circumstances, be they circumstances particular to an institution or to painting a mural.

## PAINTING THE MURAL

The students were given three in-class days to transfer and paint their original sketch onto the canvas. The first day all eighteen students were in attendance to hear the basic painting guidelines provided by Webb. After attempting to have all eighteen students work on the mural at once it was decided that the students should stagger their time with the mural, allowing each artist more working space. With the assistance of Webb the students used pencil rubbings to literally transfer their graphite sketches onto the canvas. Colors were selected with each student keeping in mind she wanted her piece to stand out and not blend into the work of those around her. Finally, with painting technique assistance from Webb, the students began to paint. Many commented on how surprised they were by their drawing and painting abilities. They enjoyed the tactile experience of mixing the paints and choosing colors that symbolized the feelings they wanted to represent. One student, who had never picked up an art paint brush in her life, was so enthused with her new found talent that she was considering pursuing additional painting activities.

Within several weeks the mural was complete. Though no one would suggest the mural is a perfect rendering of a technically sophisticated muralist, the goal of the mural was beautifully accomplished. Not only did the students who painted the mural gain insight into women's U. S. history, methods of research, analytical skills, and how to create art, but the people that pass by and pause in front of the mural have the opportunity to consider, "Who are the people in this mural?, Who created this mural?, and How did they create it?" Passersby may recognize symbols they have seen before or they may find themselves wanting to find out more (i.e. research). This is the ultimate premise of the educational model (the KM Wave<sup>SM</sup>) upon which *Imag-ing Our Foremothers* was founded, to develop an active learning experience that inspires

learners to apply information literacy skills to create a real world product that encourages others to pursue knowledge and use their own information literacy skills. From another student, "The mural project brought the class together to complete a project that was totally unique to my education. Not only did I learn more about the subjects chosen by my classmates, I was also able to share a subject that has always fascinated me."

## CONCLUSION

The mural is not only proof of the students' successful research, it is also representative of how and why librarians should be an intrinsic piece of the education process. The mural project would not have held as much pertinent, applicable experience for the students had it not been firmly rooted in teaching information literacy skills. From one student, "As for the research paper and the mural, that was my favorite part of the class. I loved researching, designing, and creating my own little diamond on our mural as much as I enjoyed researching and learning more about my [topic]."

It is the library that purchases databases such as ARTstor and AccuNet/AP Multimedia Archive which offer students access to pre-selected and evaluated images as well as the means to easily establish the images' educational usage rights. It is the librarians who articulate and demonstrate that the search strategies employed in the art databases can be simply applied to research tools that house more traditional sources such as articles and books. *Imag-ing Our Foremothers* pushed the envelope for librarian involvement in curriculum development and painted a bright picture of how art can be a viable, effective, and inspiring tool in the non-art classroom. From another student, "I felt that this project not only gave me, but my fellow classmates the chance to explore different aspects of our researched women's success throughout our mural. I hope that other people, other women will look at this mural and see the beauty in each and every person depicted. It is something that we created from our hearts and we are lucky enough to have the chance to share these women and their lives with other people."

## ADDITIONAL RESOURCES

A replication kit for this project, including step-by-step daily teaching guides, materials to be distributed in class, and evaluative rubrics can be found in IUPUI's Digital Archive (IDeA), at: <https://idea.iupui.edu/handle/1805/267>.

## REFERENCES

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Tally, B. and L. Goldenberg. (2005) Fostering historical thinking with digitized primary sources. *Journal of Research on Technology in Education*, 1-21.

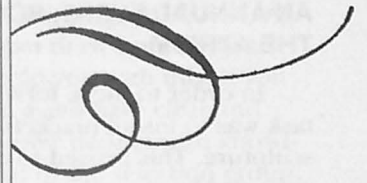
UCLA Institute on Primary Resources: What are Primary Resources? Webpage. 26 February 2006  
< <http://ipr.ues.gseis.ucla.edu/info/definition.html> > .



The completed mural.

## ART IN THE IUPUI UNIVERSITY LIBRARY

by *David W. Lewis*  
&  
*Stephen J. Schmidt*



The IUPUI University Library opened in the summer of 1992; the people visiting it were impressed with its limestone, dolomite and glass construction and with the towering three story atrium that soared above the central lobby. But after living with the building for a number of years, we felt that several things were lacking. First, we needed some artwork to match the scale of the building, and second the facility needed a few more places to sit in the lobby.

The following article describes how the library worked with the Herron School of Art and Design to develop a program to commission and display student work. We tell our story because we believe our experience might be helpful to others attempting similar programs.

### Two Benches: The First Competition.

The library had received a steady string of requests from people asking for a place to sit in the lobby. Our review of the commercially available options left us unexcited, so we decided to try a different approach. With a world-class studio art school on campus, we decided to see if we could get something interesting for a reasonable price.

During the fall semester of 2001 we ran a design competition for junior and senior students in the Furniture Design and Sculpture Departments. The students were given the opportunity to design and build two benches, or as they called them — seating elements. One bench design would be selected from the Sculpture Department and one design would be selected from the Furniture Design Department. Each winner would receive a \$1,000 commission towards the completion and installation of the selected benches. The selection of materials was left to each student's discretion, but issues of permanence, utilization, low maintenance and safety had to be addressed in each design. The approximate size for the benches was specified in the competition guidelines, ensuring that the benches would seat 3-4 people comfortably. Students were also asked to address installation issues as well as protection from theft and vandalism. Herron

faculty worked closely with the students in the design phase in regard to material choice, planning, and budget. Each student was asked to submit drawings of their proposed designs, indicating dimensions and materials. Students were also required to produce a scale model of their designs.

The two winners were a Shaker-style bench with library catalog created by Tyler M. MacDonald and a graceful cast concrete and wood bench designed by Diane Tucker. The IUPUI University Library presented each artist with \$1,000 for the design, construction and installation of the benches; they were installed on the second level of University Library before the end of April 2002.

The benches were scarcely unveiled before they were accepted and started getting used. The public and staff reactions to these artistic creations was so positive that we started looking for a way to do something like

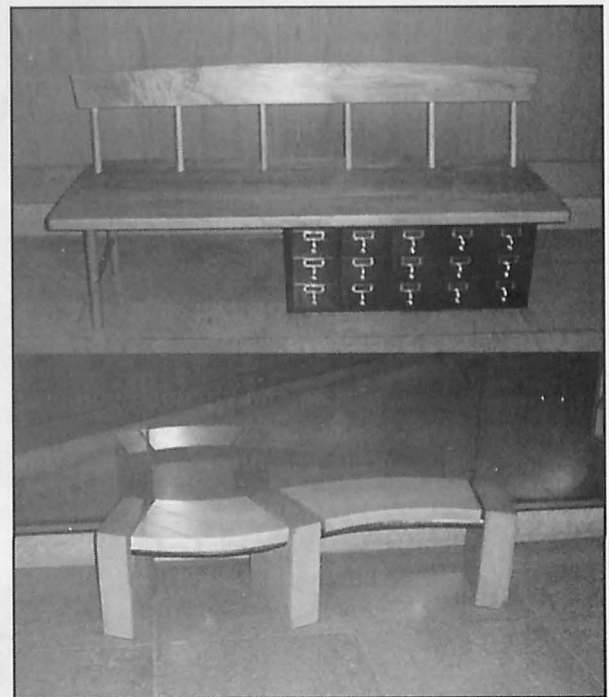


Figure 1: The winners of the first Design competition were a Shaker-style bench with library catalog created by Tyler M. MacDonald and a graceful cast concrete and wood bench designed by Diane Tucker.

this on an annual basis, but even a building of this size could only use so many benches. We quickly settled on the idea of a suspended sculpture for the atrium.

### AN ANNUAL EVENT: SCULPTURE HANGING IN THE ATRIUM

In order to move forward with this plan, the first task was to install brackets for suspending the pieces of sculpture. This proved to be more complex than expected because the "as build" drawings for the building were not quite right (this is apparently not unusual). We really regretted that these brackets had not been installed as part of the construction of the building when it would have been a much simpler process.

For the sculpture competition, junior and senior students from the sculpture program were given the opportunity to generate proposals for a work of art to be suspended in the atrium. One proposal would be selected and installed for a period of one year. This is a great opportunity for the students to add a significant

piece of public art to their portfolios. In return, the library has a chance to get exciting new works at a reasonable price.

The selection of materials was left to each student's discretion, but they were required to address issues of durability, application appropriateness, low maintenance and safety of the design. The sculpture faculty worked closely with each student throughout the design, fabrication, and installation process to ensure the work's safety and stability.

There were some specific criteria for this artwork: The artwork was to hang between the third and fourth floors of the library. The total weight of the work could not exceed 400 pounds, and it could not generate sound. Electricity was not available (though we have added power for later installations). Students were asked to create a model of their proposed artwork, along with drawings of the final work, details of the connection systems to be used, and a working budget. The first selection took place during the first week of December of 2002.

The first winning piece was "Isthmus," by James Darr. According to the artist's concept statement, the creation of steel, wood, and rope "spans, but is not connected to, the second level of the University Library ... and represents the connection between worlds of knowledge." It was dedicated in July 2003, and was on exhibit until summer of 2004.

In the two succeeding years we have had two other sculptures in the atrium and we have selected another for installation in the summer of 2006. Each has been very different and each artist has used the space in very different ways.

The piece selected as the 2005 winner was the complex "The Dream, the Dreamer and the Usher" by

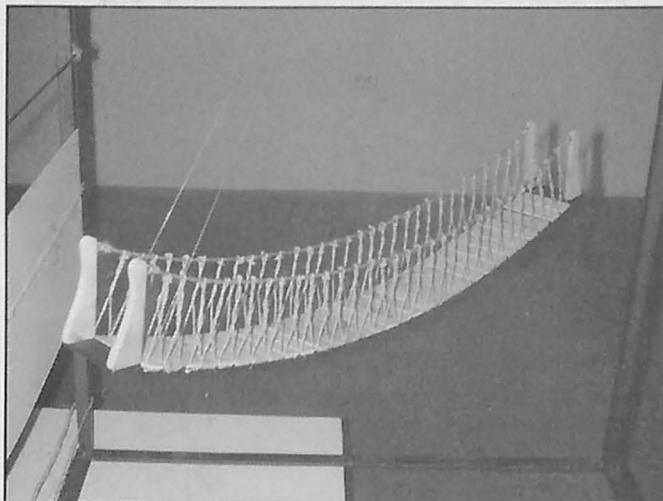


Figure 2: James Darr's concept model for "Isthmus," and the finished version at the dedication in July 2003, just in time for the start of University Library's tenth anniversary.



Figure 3: "The Dream, the Dreamer and the Usher" by Patrick Gillespie featured two suspended pieces plus the "Usher" who looked down upon them from the fourth level.

Patrick Gillespie. This piece required the installation of a complex grid which supported the two suspended pieces plus the "Usher" who looked down upon them from the fourth level.

In the summer of 2006, Sculptor William Lopeman installed his multimedia sculpture entitled "Between Us and Them" featuring a continuous video loop of Starlings gathering on a wire as seen from inside a gigantic birdcage.

The sculpture to be installed in the summer of 2007 is again very different. The artist, Carrie Rebecca Armellino, will use thick yarn to create a web of connections that will span and fill the atrium space.

## LESSONS LEARNED

Our experience has taught us a few things about how to manage large art installations.

1. As David Russick, the director of the Herron Gallery, likes to say, "Don't buy art, display it on a temporary basis, then when your boss says she hates it on the first day the piece goes on exhibit, you can tell her that the good news is that it will be gone in a year." We have found this to be very good advice, especially with student work. Having a different piece of sculpture in our atrium each year has led to an ever changing experience and has provided the space a different feel for each work. We think this change is good, even though sometimes we have been sad to see a piece leave. We are glad though that we bought the benches.
2. Work with experts. Greg Hull and Eric Nordgulen, of the Herron sculpture faculty, have been invaluable in assisting us. They have been able to judge a student's ability to actually deliver the pieces we have selected. They have managed the installations, which for pieces that fill a large atrium and hang from brackets three stories up, is no small feat. David Russick from the Herron Gallery has helped us with his artistic judgment and Jerry Stuff from the IUPUI Architects Office has given us sound advice about the construction of pieces.
3. If you are building or remodeling a building think about how art might be displayed in the space. Doing things like installing brackets at the top of an atrium is much easier and cheaper during construction than after the fact. Hanging systems and lighting for displaying two-dimensional art can give you lots of flexibility, but installing them in existing spaces is often difficult.

4. Have a contract or memo of understanding. Make sure everyone is on the same page about when the artwork gets installed and de-installed, who has liability for what, when will payments be made and what if anything are they contingent on? There are standard agreements you can draw upon. Any art gallery should be able to help you with this. If you are running a competition, again have clear and explicit guidelines, and involve people with knowledge and experience as part of the selection group.
5. Don't be afraid to take chances. Especially if you follow the advice in #1, the risks are not great and the rewards can be significant.

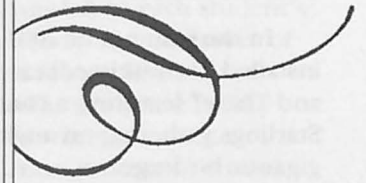


Figure 4: Sculptor William Lopeman installed his multimedia sculpture entitled "Between Us and Them".



**“A” IS FOR ART, NOT AGE:  
THE HAMMOND PUBLIC LIBRARY’S  
ANNUAL SENIOR ART EXHIBIT**

*by Susan Herrick Swisher*



The Hammond Public Library, like many libraries, showcases the works of local artists throughout the year. For the past sixteen years, however, the work of a special group of artists has been featured each fall during the library’s annual Senior Art Exhibit.

Scott Kingery, the library’s display artist, is curator of the Senior Art Exhibit. He recalls that the idea fomented during a 1989 conversation with Arthur Meyers, then the library’s director. “Arthur Meyers suggested having senior artists show their work,” says Kingery. “I don’t know if he envisioned a juried show.”

The present library director, Margaret Evans, was Head of Technical Services at that time. “Paintings were hung on the second floor, and we’d have a punch and cookie reception out on the balcony,” Evans recalls of the early shows. “The range of media and the number of entries has really grown.”

The event runs during September and October. In 2000 and 2001, the Hammond Public Library partnered with the Northern Indiana Art Association to exhibit works at both the Main Library and NIAA’s Hammond location, Substation No. 9. There was no exhibit in 2002 due to funding cuts experienced by NIAA, and because of the Main Library’s two-year renovation. The exhibit resumed in 2003.

In 2005, the exhibit was renamed the Annual Senior Art Exhibit, dropping the word “citizen.” The last three years have seen the Friends of the Hammond Public Library providing funds for prizes and an awards reception. Kingery says this period has also seen the most growth in terms of new participants.

“Over the years, a mailing list that began with perhaps thirty to forty names has grown to nearly one hundred. Eight new names were added to the mailing list last year,” he said, noting that a wider variety of subject matter, and range of media, reflects this new vitality. Artist, Betty Delinck, of Whiting, Ind., agrees, “There are a lot of good older artists out there. It’s competitive, and it’s been growing.” Ann Noldin of Schererville, Ind., says, “The quality has increased. There’s a lot of competition.” Her husband, Ray, is also

an artist. “We’ve entered almost since the beginning. It’s my favorite contest,” she adds.

Artists live in Lake or Porter counties in Indiana, or just over the state line in Illinois. Some seniors became artists early on, while others didn’t take up art until they retired. Some are talented hobbyists, while for others, art is their trade.

Herbert Goodwin of Gary was a commercial artist in Chicago for 40 years, and began painting in oils following his retirement. He praises the renovated library as a venue, and lauds Scott Kingery as curator. “I like Scott,” Goodwin says. “He handles the show very well. It’s a pleasant show to enter.”

Kingery sends notices of the exhibit to previous entrants, as well as to local art organizations and to the press. The notice announces the rules, deadlines for submitting work, and dates of the opening reception and exhibit. As artists deliver their works, they complete an entry slip listing their name, title of the work, and medium. Kingery tapes the slip to the back or bottom of each piece submitted.

In the meantime, he’s asked a professional artist to volunteer his or her time to judge the entries, decide which pieces will make the show, and select the winners. Before the judge arrives, Kingery arranges the accumulated pieces against the walls outside his office in a colorful, eclectic ribbon. He mentally judges the works, just to see how closely his choices will compare to those of the judge. The judge arrives, examines the pieces, makes selections for the show, and decides on the winners. Kingery separates pieces selected for the show, and returns those not selected to a storage area. All artists receive a letter noting only whether their work has been selected for the exhibit. Those whose pieces are not selected are given a time frame in which to retrieve their work.

To help ensure impartiality, judges come from various art backgrounds and work in various media. A different judge is chosen each year, and participants aren’t told who it will be. Although the entry slips are taped to the reverse of the piece, sometimes judges will recognize a fellow artist’s style or subject matter.

Kingery does not release the winners' names until the opening reception, at which time the exhibit opens for viewing. Ribbons and monetary awards are presented for first through third place, in addition to three honorable mentions. "I enjoy the reception," says Betty Delinck. "It's a chance to get together with old friends and meet fellow artists." Delinck, Noldin and Goodwin all echo another reason they enjoy the Senior Art Exhibit: there is no charge for artists to enter. "It can get pricey for seniors," Noldin says of entering shows where a fee is charged for each work entered.

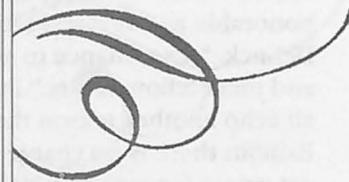
The exhibit's growth in both quality and quantity may be due, in part, to rule changes through the years. These changes are either suggested by the judges, or

implemented by Kingery as the need arises. Presently, the rules state that artists must be age 55 and above, and may submit up to two pieces of work in any medium. Three-dimensional work must be framed and wired for hanging, and sawtooth hangers are not accepted. Two-dimensional work must not measure more than 16 inches in any direction. Artists must have completed the work within the past three years.

Whether the works are two- or three-dimensional; whether watercolor, oil, charcoal or mixed media; whether still life, portrait, or carving, the works always draw attention from artists, library staff, and visitors. At the Hammond Public Library, "A" stands for ART, not for AGE.

**ART IN THE INDIANA  
STATE UNIVERSITY LIBRARY  
WHY HAVE ORIGINAL ARTWORKS  
IN AN ACADEMIC LIBRARY?**

*by Carol Jinbo & Christopher Mehrens*



**W**hy have original artworks in an academic library? One could very well pose the question; doesn't original art work belong in a museum rather than in a library? In answer to this question, we would respond that one of the primary goals of the Indiana State University Library is to provide a welcoming atmosphere and that "fine art" contributes to this environment. More importantly, we want to have an environment that is conducive to creativity and intellectual endeavor.

The above question is certainly not new. In 1914 an article appeared in the *Metropolitan Museum of Art Bulletin* titled "Pictures in Public Libraries."<sup>1</sup> In this article the anonymous author draws attention to a survey of over 100 libraries conducted by the Metropolitan Museum of Art. The following is a summary from this report:

Of 132 libraries replying to inquiries from The Metropolitan Museum of Art, sent out in June of the Present Year [1914], it was found that fifty-seven have separate exhibition rooms for the display of pictures, and that forty display such collections, not in a special room, but in corridors, or other rooms pressed into this service. Thirty-nine libraries reported that they do not make exhibitions—five because of their proximity to museums of art, three because of lack of material, two for lack of room, and one because of a clause in the will of donor forbidding it.<sup>2</sup>

As the author observes, the responses offered by the libraries demonstrated the "growing demand" on the part of the communities of that day for works of art and further, that "the work of the artist and artisan holds something of value, even when expressed only by reproductions of the original."<sup>3</sup> In the case of libraries serving a community with a major art museum, the author cites the following passage from the *Providence Magazine* for March 1914, "it is to be remembered that it is not well for a public library in a city which contains a valuable art museum...to compete with the museum, in the field of works of art."<sup>4</sup> This, however, is not the case with Terre Haute and with the University Library.

Indiana State University's student body comes predominantly from an area of approximately 150 miles around the city of Terre Haute, which is chiefly comprised of rural Indiana and Illinois. Exposure to fine art is limited for most students since the closest major art collection is 60 miles away in Indianapolis. Students are afforded the chance to see and experience fine art in Chicago and St. Louis art museums and art galleries but these are over four hours away.

As an institution of higher education we feel that we owe our students and patrons exposure to other means of communication other than the traditional. We want them to be creative. We want them to think outside of the box. As visual people well realize, the scientific method is not the only means of acquiring knowledge and that viewing an art work is an intuitive means of acquiring information.<sup>5</sup> According to Edward Goldsmith, "our conscious intelligence enables us to understand superficial issues - but deep and really important ones can only be apprehended subconsciously by our intuition, and by our closely related emotions."<sup>6</sup> He further writes, "[o]ur sense of aesthetics is closely related to our intuition and, like intuition, is an important means by which we apprehend and understand our relationships in the world around us."<sup>7</sup>

You might ask; isn't comfortable furniture with ornamental objects just as effective in decorating the library and making the atmosphere welcoming? After all, it's much more cost-effective than acquiring and displaying original art work. One could also ask; why have any art displayed at all? In response, experiencing original paintings, sculpture, and other art is quite different from seeing mass produced poor art reproductions. As observed by David Swanger, in his article, "Dumbing Down Art in America," it is the aim of art education to nurture originality in students.<sup>8</sup> It could be said that by displaying "pseudo" or easily accessible art in the library environment we run the risk of contributing to the intellectual and creative demise of our students. As Swanger writes, such art is "so conventional and predictable...it is an insult to the intellect and imagination."<sup>9</sup>

Creative individuals often cite the influence of art on their lives. For example, Henry Winkler, universally

known for his creation of the persona of "The Fonz" on the television series "Happy Days," noted the profound influence that art had upon his life. The well-known actor, author, producer, director, and Yale graduate, in an address made at the American Library Association's 2005 Annual Conference, remarked that "art is the pillar that gives children a point of view" and that it was the "river of arts" which brought him to be where he is today.<sup>10</sup>

Beyond creativity, art may also serve an ethical and aesthetic function as well. Edward Goldsmith relates an observation made by Ananda Coomaraswamy, who wrote that in traditional societies, "aesthetic means beauty and moral goodness. It expresses truth in terms of what is proper in thought (philosophy), action (ethics) and design (art). What is considered proper and right... the sanction of beauty or of aesthetics derives from the principle of order deemed inherent in the nature of gods or of the universe as well as some expression of that order in rules or canons of form and design, prescribed by tradition and authority."<sup>11</sup>

Gregory Cajete has noted that even in primitive cultures and previous societies "art was an integral expression of life, not something separate" from being a human.<sup>12</sup> "The goal of life was not just egoistic self-indulgence but rather to contribute to what was everywhere the ultimate continuity and integrity of the cosmos itself, on which human welfare and indeed human survival ultimately depends."<sup>13</sup>

The question remains, are we transformed and affected by our physical environment? If there is nothing on the walls surrounding us, one thinks of the atmosphere as being very stark and sterile; an environment devoid of humanity, much like a prison cell. When artwork is added to the environment it implies that another human being is trying to communicate with the viewer. In this case, the artist imparts their ideas to the viewer without using the written or spoken word. The method of communication is quite different, utilizing color, line, form, texture and balance to elicit a visceral reaction.<sup>14</sup> This reaction, in turn, enhances the intellectual experience.

Art serves a multiplicity of goals, for as Keith McPherson relates "whether "reading" page-bound printed text or visual text (e.g., film, photographs, paintings, drawings, charts, graphic arts, maps, graphs), people make sense of various text by creating their own unique set of mental images. Often these images expand the reader's understandings as they coalesce with, build upon, and recreate images from previously read text."<sup>15</sup> Every viewer of an artwork will have their own interpretation and mental images of what they are viewing from another viewer. It is in this manner that we decide whether we like the work of art or not, in other words if that particular work of art "speaks to us."

In the Indiana State University Library, the art displayed is in a constant state of flux. It should be noted that the majority of art displayed on campus belongs to the university's Permanent Art Collection and comes under the auspices of the university's curator of art. Periodically the curator transfers works to and from the building to other buildings on campus. Such actions, therefore, have a profound effect on the university community, for it is constantly being exposed to fine art in a variety of contexts. Art works for the collection are by artists from the university community (both faculty and student),<sup>16</sup> the region, the nation, and the world. They are acquired from a variety of sources including art galleries, private collections and auctions. Many of the artists represented are found in major museums.

While the scope of the permanent art collection is quite broad, emphasis has been placed on the art of the twentieth and twenty-first centuries.<sup>17</sup> Media runs the gamut and includes paintings, drawings, prints, photographs, and three dimensional works. Artists represented include Richard Anuszkiewicz, Leonard Baskin, Claes Oldenburg, Salvador Dali, Willem De Kooning, Max Ernst, Jacob Lawrence, Fernand Leger, Rene Magritte, Joan Miro, Phillip Pearlstein, Pablo Picasso, Robert Rauschenberg, Bridget Riley, Diego Rivera, Joseph Stella, and Andy Warhol, among others.<sup>18</sup>

Some of the more notable pieces of the collection are: Joseph Stella's "Smoke Stacks" (1914)<sup>19</sup>, which was loaned in 1994 to the Whitney Museum of Art in New York for a retrospective of the artist's work; Jacob Lawrence's "Celebration of Heritage,"<sup>20</sup> which was recently accessed in 2005; and "Pop Artist" Claes Oldenburg's "London Knees: Positions of the Knees,"<sup>21</sup> which was accessed in 1971. The library has been fortunate to have had on display, at one time or another, Andy Warhol's "Flowers"<sup>22</sup> (1965); Philip Pearlstein's "Girl On Empire Sofa"<sup>23</sup> (1972); and Leonard Baskin's "Hydrogen Man"<sup>24</sup> (1934). The library was visited by both Pearlstein and Baskin, who were both very pleased to find out that their works were being displayed in the library.

In conclusion, we feel that the art displayed in the Indiana State University Library serves both an edifying and aesthetic function in our environment. While it creates a welcoming atmosphere for our patrons, we also feel that it passively stimulates creativity. Because of the University's geographic location, the library takes on an added role of displaying original art to a public that would otherwise have to travel a distance to visit a museum. So we return to the original question; "why have original artworks in an academic library?" At our library the display of art serves an important purpose: which is to promote "the educational and research missions" of the university "by providing the collections, services and environments that lead to intellectual discovery, creativity, and the exchange of ideas."<sup>25</sup>

## ENDNOTES

<sup>1</sup> Anonymous, "Pictures in Public Libraries," *The Metropolitan Museum of Art Bulletin* 9/9 (September 1914), 194-196.

<sup>2</sup> *Ibid.*, 196.

<sup>3</sup> *Ibid.*

<sup>4</sup> *Ibid.*, 194-95.

<sup>5</sup> Edward Goldsmith. "Art and Ethics." *The Structurist* 41/42 (2001/2002), 37.

<sup>6</sup> *Ibid.*, 36.

<sup>7</sup> *Ibid.*, 37.

<sup>8</sup> David Swanger, "Dumbing Down Art in America," *Art Education* 46/3, Critical Reflecting (May 1993), 52.

<sup>9</sup> *Ibid.* In this passage, Swanger draws upon reflections in his book, *Essays in Aesthetic Education* (San Francisco: Mellen Research University Press, 1990).

<sup>10</sup> Alberta Comer, "'The Fonz' Thrills at Closing Session." *ALA Cognotes Annual Conference Highlights*, Chicago (July, 2005), 1.

<sup>11</sup> Ananda .K. Coomaraswamy, *The Transformation of Nature in Art* (Cambridge: Harvard University Press, 1935), 16-7. Cited in, Goldsmith, "Art and Ethics," 38.

<sup>12</sup> Gregory Cajete, *Look to the Mountains: An Ecology of Indigenous Education* (Skyland, NC: Kivaki Press, 1979), 149. Cited in Goldsmith, "Art and Ethics," 38.

<sup>13</sup> Goldsmith, "Art and Ethics," 38.

<sup>14</sup> For an in depth discussion of this concept see, D. K. Dooling, *A Way of Working* (New York: Parabola Books 1986, 1979).

<sup>15</sup> Ellin O. Keene and Susan Zimmerman, "A Mosaic in the Mind: Using Sensory Images to Enhance Comprehension. In *Mosaic of Thought: Teaching Comprehension in a Reader's Workshop* (Portsmouth, NH: Heinemann, 1997), 123-43. Cited in Keith McPherson, "Visual Literacy and School Libraries," *Teacher Librarian* 32/2, Research Library (December 2002), 58.

<sup>16</sup> See: <http://gallery.indstate.edu/facultyworkslideshow.htm>; and <http://gallery.indstate.edu/studentworkslideshow.htm>.

<sup>17</sup> One of the earliest of the artists found in the collection is Francesco José Goya y Lucientes ["Goya"] (1746-1828), well-known for his painting, "Third of May, 1808" (1814). He is represented by the etching "Los Proverbios" (accessed in 1971) and by the etching "Las Camas de la Muerte" (accessed 2005). See: <http://gallery.indstate.edu/franciscodegoya.htm>.

<sup>18</sup> For a good overview of the collection, please see the ISU Permanent Art Collection website: <http://gallery.indstate.edu/index.htm>.

<sup>19</sup> See: <http://gallery.indstate.edu/josephstella.htm>.

<sup>20</sup> See: <http://gallery.indstate.edu/recentacquisitions.htm>.

<sup>21</sup> See: <http://gallery.indstate.edu/claesoldenburg.htm>.

<sup>22</sup> See: <http://gallery.indstate.edu/andywarholslideshow.htm>

<sup>23</sup> See: <http://gallery.indstate.edu/philippearlstein.htm>

<sup>24</sup> See: <http://gallery.indstate.edu/leonardbaskinlideshow.htm>

<sup>25</sup> <http://library.indstate.edu/level1.dir/library.dir/mission.html>

## THE ARCHITECTURE LIBRARY AT BALL STATE UNIVERSITY

by Amy E. Trendler



**B**all State University's Architecture Library is a branch library that supports the students and faculty of the College of Architecture and Planning (CAP) as well as the larger university community. The Architecture Library is located on the ground floor of the Architecture Building, which also houses the college's studios, faculty offices, and facilities. The importance of this location for a student population that spends a great deal of its time "in studio" cannot be overstated.

CAP is Indiana's only school of architecture supported by public funds (Notre Dame University has a School of Architecture and an architecture library). The college's 700 current students pursue bachelor's or master's degrees in architecture, landscape architecture, and urban planning, or a master's in historic preservation. More than 50 faculty members teach in the college, which offers a range of facilities including computer labs, a digital fabrication lab, a digital simulation lab, and a drawings and documents archive.

The Architecture Library collection consists of 100 current periodical subscriptions, more than 27,000 volumes of books, CD-ROMs, bound periodicals, and a Visual Resources Center of 119,000 35mm slides and an ever-expanding collection of 20,000 digital images. Like any branch library, the Architecture Library must replicate many of the services of the main library while offering additional or enhanced services that support subject-specific research. Three full time staff members (a professional librarian, a library coordinator, and a slide curator) and a number of student employees assist students and faculty with their research and learning needs. The staff performs the tasks necessary to operate a branch library including circulation services, collection development, managing electronic and paper class reserves, shelf maintenance, and many other duties. Reference and instruction services are offered by the librarian and the full time staff.

Students at Ball State attend library skills classes as part of required courses in English. In these classes they are introduced to the library catalog and basic search techniques for using the university's wide range of

databases. Students in CAP's First Year program participate in brief sessions designed to introduce them to subject-specific resources and research in the Architecture Library. In their second year, students in the college's required history classes complete library tutorials that help them refine their research skills and efficiently find resources in the Architecture Library.

Individual classes may meet with the librarian to cover special topics in resources and research methods. For example, students in a landscape architecture class preparing for a study trip attended training sessions designed to help them learn how to find resources on buildings and sites in New York City. Faculty members may also arrange for the librarian to talk to a class about topics such as finding resources for a term paper or searching the Internet for architecture information.

The library's collection covers a wide range of topics in architecture, landscape architecture, urban planning, and historic preservation. In addition to reference works covering codes and standards, technical manuals and reports, the collection includes a wealth of material on architects and designers, history and theory, building types and famous sites, and topical subjects such as sustainability or digital fabrication. Publications in the fields collected range from richly illustrated coffee table books on famous architects or well known sites to detailed analyses of technical components and treatises on theory. Works published on architecture and designers in Indiana are an important part of the collection, and the library is fortunate to have the CAP Drawings and Documents Archive near at hand.

Ground-breaking designs and in-depth features, scholarly research and essays may be found in the pages of the library's current periodicals. The essential index for the design disciplines is the Avery Index to Architectural Periodicals, the only such resource devoted to architecture and the related fields of landscape architecture, urban planning, historic preservation, and interior design. Other useful databases are business databases like Business Source Premier that cover planning literature, art databases such as the Art Index, America: History and Life, and the public affairs database PAIS International.

Newspapers are also a good source of information

on the built environment and the issues that affect it. Architectural critics and reporters review buildings and projects, report on historic preservation efforts, or profile big name designers. Sprawl, sustainability, affordable housing, and many other topics of interest to the architect, planner, or designer are featured in newspaper articles. As a branch library supported by the resources and collections of a university library, the Architecture Library is able to provide access to a wide range of resources that supplement those targeted specifically to the design disciplines. From newspaper resources such as Lexis Nexis to the literature of fields such as art or science, the main library vastly extends the reach of the branch library in these directions.

Like many visual resources collections, the Architecture Library's Visual Resources Center is in the process of transitioning from a collection of 35mm slides to a collection of high quality digital images. The slide lecture has long been a staple of the architectural history class and the images used in these classes have been the first priority of the center's digitization project. Due to the nature of the classes, which cover their topics from ancient to modern times, these images also form a good, core image collection. Slides depicting buildings and sites in Indiana have also been priority candidates for digitization.

Digital images not only replace the slides that were once used, they offer additional functionality. Faculty members can quickly search and view many different, disparate digital images without the physical impediments imposed by the layout of the slide collection. Gone are the days when the only copy of a needed image had been checked out by another library user; digital images allow for multiple uses by multiple users. Another advantage is that images and text may be combined in presentation software such as PowerPoint, saving instructors from flipping back and forth between related images or interrupting a lecture to spell names and repeat dates. An instructor might also search for a digital image on the fly to show to a class, either as part of an image lecture or on a laptop in studio.

With these advantages come new challenges and a changing role for the center's full-time curator. Instructors must learn to use presentation software to prepare lecture images and confidently display them in the classroom; the Visual Resources Center must be able to provide instructional support and assistance with presentations and presentation software. The center and the main library must also work together to digitize

slides or catalog purchased digital images and quickly make them available to users.

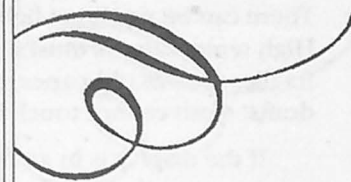
Digital images offer new opportunities too. Whereas a donation of slides from faculty or students required donors to pay for film and printing, the donation of digital images is a much simpler, less costly affair. In a college where study trips at home and abroad are considered essential components of a student's education, there are a great many opportunities for students and their instructors to take pictures of buildings and sites the world over. Students from CAP's World Tour/Polyark 2003/2004 trip were among the first to donate digital images to the collection. Their images of buildings and sites in the 18 countries they visited may be viewed, along with the Architecture Images collection, at <http://libx.bsu.edu>.

Beyond the image lecture, the Visual Resources Center's digital image collection offers faculty and students a searchable collection of high quality images that may be used in presentations and projects. Images found on the Internet are a useful resource, but oftentimes the image quality, especially for large scale projection in a classroom or auditorium, may be less than ideal. Furthermore, while general Internet image searches for a specific building or site may be successful, it is more difficult to search broadly for building types, styles, or periods. A student searching for images of urban parks or Art Nouveau architecture is much more likely to meet with success in a collection, such as the Architecture Images collection, which has been cataloged with attention to subject, type, period, geographic area, style, and other potential access points.

Strategically placed to serve the needs of the students and faculty in the College of Architecture and Planning, the Architecture Library continues to grow and change. Digital image collections, emerging topics in architectural publishing, and evolving instruction efforts insure that the library is a dynamic place. Although digital image resources have already made a significant impact on the library, the book and periodical remain, for the moment, the standard method of delivery for information resources in these disciplines. And yet there are presently several architecture periodical titles and some codes and standards resources available online. Clearly the future of this library will be focused on the continuing challenges and opportunities of digitization, but just as clearly reference, instruction, and research assistance will remain among the library's most important services.

## NEVER TRUST AN APPLE AND OTHER COLLECTION DISPLAY KNOWLEDGE

*by Kristin Roabrig*



W

here, in a small town, can you find clowns, original art sculpture, penguins, Christmas in July, and the American Civil War? In the display collections at the Danville Public Library, Danville, Indiana, one can find all these varied collections featured. Whether you are browsing around the Children's or Adult Services area, or even the Indiana History Room, there is a new collection to be seen each month.

Finding a display to keep interest can be a difficult challenge. Displays are not commonly thought of as art. Patrons might usually think of a display as more of a collection display in which, perhaps, stamps might be featured or decorations for the holidays might be displayed. Displays, collections or otherwise, are not always what they seem. A display must be arranged in such a way as to catch a patron's eye, much like art work. Small items can also spice up a display, making it more appealing to patrons.

For example, one display at DPL featured the collection of a button collector who competes with the collection in shows and competitions. The buttons were not only arranged to show the collection to its best advantage, but in artistic designs to please the eye as well.

"Grab them and stop them" is the general rule of the display. A dry display with commonly seen subject matter will quickly blend in with its surroundings. A good display catches the immediate interest of the casual passerby. Community, along with unusual human interest, can accomplish this goal. An example of a successful display at DPL was one that featured items concerning Mt. St. Helen, displayed on the anniversary of the eruption of the volcano. The display included personal photos, ash from the eruption, and books relating to the subject. Other displays that have caught the attention of patrons at DPL include displays featuring woodcarvings, a coffee collection with a variety of coffee beans from around the world, and a display of art pottery.

Plants and fruits seem to attract the public's attention. One attention getting display was, of all things, a

display of weeds. Yes, those little plants that people continually pull out of the ground brought a lot of interest as a display. The showcase, Invasive Weeds, was a surprisingly popular one. However, staff had to be always on the lookout to be sure the plants were not rotting. (Rotting weeds tend not to make an attractive display.) Patrons also enjoyed an apple display that was featured at DPL. They loved seeing the variety of apples. Free apples provided for the patrons also added to the popularity of the display. But, like the weeds, one had to be wary for apples that were getting past their prime. The display had to be checked constantly to be sure the apples were still fresh. A sour smell was a sure indication of trouble.

A display in the Children's Department had a similar situation. An apple was among the featured items in a fairy tale display. When taken out of the display case, insects were found to be munching happily all over the apple. So, despite the popularity of plants and fruits in displays, best leave them to the green house.

The Children's Department at DPL sometimes has a more difficult time with displays. Since the shelf height of the display case there is set firmly in an unchanging place, it can be difficult to find a display that will fit. Shelves that can be shifted greatly enhance the usefulness of a display case. For example, miniature houses cannot be adjusted to different heights to fit a case. Other items, however, such as Spanish dolls or Beanie Babies, may fit in perfectly, so the size of a display is always a consideration for the Children's Department. At times, specific themes are sought for a particular display case, such as a fairy tale museum display that was exhibited. This display featured a fairy tale theme that advertised the theme of the DPL children's summer reading program.

In all departments, staff members determine what will be in their displays. Those who bring items in to the library for a display are provided any materials they may need to make the display more attractive, such as colored paper or sparkles.

In the Indiana and Genealogy room, the displaying of musty artifacts requires another set of rules. In a



world that revolves around history, certain things have to be checked that are not necessarily considered in other displays. Such factors as lights, temperature, and whether or not to use cloth, have to be considered. There can be no direct light on older archival items. High temperatures must also be avoided. If an item is fragile, such as old paper, birth certificates, and military drafts, cloth cannot touch it.

If the display is in an out of the way location, posting signs that announce the display may get more people interested in seeing it. A sure way to catch people's attention is to feature the collection of a local person. This brings friends and relatives in to see the collection. People are also attracted to a display when the theme of the display ties into a current event, such as the Mt. St. Helen eruption anniversary display that was mentioned earlier. Another example, done by the

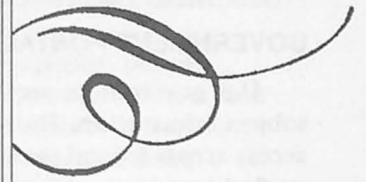
Indiana Room, was a James Dean display. This display coincided with the yearly James Dean festival held in Fairmont, Indiana.

The newest addition to the library, that has been a big hit, is the mini display case. This case features any smaller collections or odds and ends not usually placed on display. Located right by the checkout services, patrons can view the mini display while waiting to check out materials. Small side items, such as authentic civil war canon balls, have also caught the interest of patrons as they waited to check out their items.

Each display needs to answer to it's important purpose-each creates public interest and increased circulation. The displays also satisfy the public's innate curiosities along with the need to show and share their wide variety of interests and hobbies.

## RESOURCES FOR ART IN ONLINE GOVERNMENT INFORMATION

by Andrea Morrison



Government information in paper and digital formats is a rich resource for fine art, graphic art and images for library users. Over the history of our country, U.S. federal and state governments published artwork, illustrations, graphics, maps, photographs, posters, portraits and illustrations, and now much of this artwork can be accessed through digital collections. There is usually no charge to access this information and very few copyright restrictions. Indiana state government information provides a wealth of artwork relating to our state, both current and historical. This article will discuss the type of art available in online government information and describes selected exemplary resources issued by the U.S. federal and Indiana state governments. Only some of the vast wealth of resources will be highlighted. Art resources inspiring to children will be included. Hopefully, this introduction to artwork in online government information will inspire librarians from all kinds of libraries to refer to this information regularly.

According to the New Oxford American Dictionary the noun art may be defined as "... the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power" and also as "works produced by such skill and imagination."<sup>1</sup> Art has been commissioned and/or published by government agencies and officials in many ways: for use in texts and traditional publication; for maps, posters, photographs and other graphical and digital images; for murals or other decorative artwork for buildings; for permanent art galleries such as portrait collections; in design and architecture; and in retaining and preserving our cultural heritage in museum and other collections. In some cases, the artists are government employees creating art for a publication or website. This article will provide a selection of significant resources for art published in government information, both current and historical examples. International intergovernmental organizations can be an excellent resource for art, world culture and society, and photographs, but they are not included in this article. Consult the chapter on

social/cultural issues in *International Government Information and Country Information*, 2004<sup>2</sup>, especially for cultural and heritage art, and consult all chapters for digital images and photographs.

### GOVERNMENT AGENCIES AND ART

Many government agencies have commissioned and published art, however, this category focuses on those responsible for promoting art.

The U.S. National Endowment of the Arts (NEA) ([www.arts.gov](http://www.arts.gov)) is a public agency dedicated to supporting excellence in the arts, both new and established. Its mission is to bring the arts to all Americans and provide leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Arts Endowment is the largest national funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.<sup>3</sup> The NEA website has numerous publications of interest including *NEA ARTS*, a bimonthly newsletter including current information on the NEA's national initiatives, programs, awards, grants, and events.

Of special note for those serving children, the NEA has published *Imagine! Introducing Your Child to the Arts*, 2004 (<http://www.arts.gov/pub/imagine.pdf>), a guide to introducing children to the arts. Made for parents, the publication includes activities and suggestions in literature, dance, music, theater, visual arts, folk arts, and media arts aimed specifically at children ages 3-8 years old. It also includes a pull-out guide of arts activities. A hard copy may be ordered at no fee from the agency from the NEA > Publications web site.

The Indiana Arts Commission (<http://www.in.gov/arts/>) is a state agency that serves the citizens of Indiana by funding, encouraging, promoting and expanding the arts. It awards grants to artists and for art programs. E-newsletters published by the Commission include, *Arts Inform*, a quarterly that covers state and federal arts news as well as advocacy issues; *Arts92*, a monthly gazette that highlights opportunities from Indiana and beyond, and the *Arts Eye*, a bi-monthly with information and inspiration for people in the Arts. The commission has just completed the final version of their

strategic plan, *Leading the Arts in Indiana*<sup>4</sup> (Jan. 2006). Other web resources available from the Indiana Arts Commission include links to art education and cultural projects and a calendar of art events.

## GOVERNMENT PORTALS

U.S. government portals are Internet guides to subject information. They are intended to allow public access across federal agencies by topic, permitting unified searching, and are usually created by a partnership of agencies. Portals are featured on the broader topics list found at the main U.S. federal government information portal, FirstGov.gov. For example, a topic web page on History, Art and Culture (<http://www.firstgov.gov/Citizen/Topics/History.shtml>) links to official information and services from the U.S. government in this field. Links to federal agencies, libraries and museums are included. The other topics and portal pages are also very useful in finding art and graphic images published by the U.S. government. The Science and Technology topics page links to Science.gov, a portal site for unified scientific searching. Most federal agencies thus linked to have sections or categories with images or photographs that can be downloaded freely and used. Sometimes on the portal site, the category for images will not be obvious, but there is always a search option for the site: search on the term "photographs" or "Digital collection" or "images." Other art is often featured on educational or learning pages of the agency. These may include comic books or coloring books, usually with an educational theme, teaching some aspect of the topic or the history of the topic to children. Most agencies also feature a kid's page with interactive art.

## HISTORICAL

*The United States Congressional Serial Set* (<http://memory.loc.gov/ammem/amlaw/lwss.html>) is a collection of U.S. Senate and House documents, reports and other miscellaneous congressional materials. It is one of the most valuable resources for U.S. history, international relations, law, politics, culture, and society. Many beautiful, historical images and artwork are included in this publication, portions of which are published on the Library of Congress web site and throughout the American Memory digital library. The reports are usually from Congressional committees dealing with proposed legislation and issues under investigation. Commonly referred to as the *Serial Set*, this title began publication with the 15th Congress, 1st Session (1817). Documents before 1817 may be found in the American State Papers (<http://memory.loc.gov/ammem/amlaw/lwsp.html>). The Library of Congress provides these fully machine-searchable text and digital facsimile images for these titles. Research and Law libraries in Indiana may also hold the print copies of

the *Serial Set* and/or commercial databases from the companies Readex and LexisNexis. Artwork of special note are the illustrated reports from explorers, discoverers, scientists and naturalists, such as Audubon illustrations, the official reports from the Lewis and Clark expeditions and Commodore Matthew Perry's three-volume report on his 1852-54 exhibition to Japan.

The *Serial Set* contains a wealth of both color and black and white maps. Those published prior to 1850 are considered exceptionally valuable. Some of these maps and illustrations have been reproduced through the Library of Congress' American Memory library collections and are also available through purchase of digital collections from the companies Readex and LexisNexis. Three libraries with excellent collections of these congressional materials in print are the Indiana State Library federal documents collection<sup>5</sup> and the Indiana University Libraries in Bloomington, Government Information, Microforms and Statistical Services (GIMSS)<sup>6</sup> and the Indiana University Fort Wayne Helmke Library<sup>7</sup>. More information about the illustrations in the *Serial Set* and historical illustrations in other government publications may also be found in Charles Seavey's article, "Government graphics: the development of illustration in U.S. Federal publications, 1817-1861."<sup>8</sup>

## KID'S ART

The portal specifically for kids, Kids.gov, has a section on kids' art education as well as activities for watching and doing ([http://www.kids.gov/k\\_arts.htm](http://www.kids.gov/k_arts.htm)). Children's books published by the U.S. government have featured plants, animals, cartoons and characters like Smokey the Bear to relay the message. Digital versions of these publications may be found by searching the Catalog of U.S. Government Publications, by the U.S. Government Printing Office, (<http://catalog.gpo.gov/>). Examples of a comic book, coloring book and kid's cartoon website include:

- *Sprocket Man*. Washington: U.S. Consumer Product Safety Division, 1978?, a bicycle safety guide for children in comic book format, (<http://www.cpsc.gov/cpsc/pub/pubs/341.pdf>)
- *My ABC's of NASA*. Cleveland, OH: Lewis Research Center, 1991. (ERIC no. ED355479) ([http://eric.ed.gov/ERICDocs/data/ericdocs2/content\\_storage\\_01/0000000b/80/25/7e/7e.pdf](http://eric.ed.gov/ERICDocs/data/ericdocs2/content_storage_01/0000000b/80/25/7e/7e.pdf)). This booklet is an alphabet coloring book for the elementary student. Words and pictures for each letter of the alphabet are relate and illustrate some aspect of the U.S. National Aeronautics and Space Administration, such as "astronaut" for A, "rocket" for R and "S" for sun. Each alphabet letter is on a separate page.

- *Bam!* Website, by the Centers for Disease Control and Prevention (CDC), ([www.bam.gov](http://www.bam.gov)). This site features cartoon characters with some animation to teach about health issues and recommend ways to make their bodies and minds healthier, stronger, and safer. *BAM!* also serves teachers and parents with health and science curriculum and teaching activities.

Other links to art for children is available through the award-winning web site *Ben's Guide*, by the U.S. Government Printing Office via its GPO Access web site. The Parent/Teacher section links to a directory of online Arts & Recreation government information for kids. (<http://bensguide.gpo.gov/subject.html>)

## MUSEUMS AND FINE ARTS

Here is just a selection of national museums that curate both public and private art, including fine arts and sculpture. Many digital collections are available.

- [National Gallery of Art](http://www.nga.gov) ([www.nga.gov](http://www.nga.gov)) [[close preview](#)] The National Gallery of Arts collection illustrates major achievements in painting, sculpture, and graphic arts from the Middle Ages to the present. It features exhibitions, online tours, educational programs and many other resources. The NGA also has a kid's page, National Gallery of Art | NGAkids home page ([www.nga.gov/kids](http://www.nga.gov/kids)) [[close preview](#)] which offers interactive discussions of paintings and sculpture in the National Gallery of Art, educational activities, and an animated musical story.
- Smithsonian Museums ([www.si.edu/museums](http://www.si.edu/museums)) This online directory to the Smithsonian museum describes and links to the museums, most of which have online exhibitions and include both private and public art. Library users interested in architecture and government buildings will also find the history of the buildings here.
- [Archives of American Art](http://artarchives.si.edu) (AAA) ([artarchives.si.edu](http://artarchives.si.edu)) contains over 14 million items and is one of the largest sources in the world of primary source documentation on the visual arts in America. Users may access information through AAA's online catalog, finding aids and guides. The kid's page has many educational activities.
- The Indiana State Museum Fine Arts collection consists of over 8,000 pieces (<http://www.in.gov/ism/MuseumExhibits/museumArt.asp#art>). A division of the Indiana Dept. of Natural Resources, the museum's exhibits and collections feature a permanent Indiana history gallery, Indiana artists in the art gallery, building exhibits and exhibits on cultural and natural history with art and artifacts. The museum links to state historic sites.

## MAPS

- USGS National Atlas (<http://www.nationalatlas.gov/>) offers geographic and statistical maps in an online, interactive atlas of the United States. Data topics include information on geography, people, economy, transportation, communications, and government. Sections link users to printable maps, wall maps, making maps and make sections. Making maps allows users to customize an online map for printing or viewing. It is considered one of the best comprehensive Federal sources for national maps and geographic information on the Internet.
- USGS National Map, by the United States Geological Survey (<http://nationalmap.gov/>) is an online interactive map that provides free access to high-quality, geospatial data, imagery, and information. Users customize the map view depending on their selections of political and geographic features. It is produced by a consortium of Federal, State, and local partners who provide geospatial data to enhance the public's ability to access, integrate, and apply geospatial data at global, national, and local scales.
- Geography and Map Reading Room, of the Geography and Map Division, Library of Congress (<http://www.loc.gov/rr/geogmap/>) links to online maps collections and other online resources outside the Library of Congress and government agencies. Online exhibits, such as the current exhibit "Maps in Our Lives" provide graphical illustration of the beauty of mapping. The exhibit features maps illustrating the historical evolution in surveying from 1790 to 1999 in celebration of a thirty-year partnership between the Library's Geography and Map Division and the American Congress on Surveying and Mapping (ACSM).
- Indiana Information Council (IGIC), Indiana State Library, is a nonprofit membership organization of GIS users, professionals and educators. Funded in part by the state of Indiana and administered by an elected board of directors, IGIC is recognized as the official statewide coordinating body for Indiana geographic information. It provides an interactive resource for making customized maps called *Indianamap*. Other features are information about the orthophotography project for Indiana counties which will produce a base map of Indiana for geographic information systems (GIS), a GIS inventory and the Huck Finn project. The Huck Finn project provides learning experiences for kids through fun and

creative learning. The lesson plans and activities cover art, geography, literature, math, science and government, history and in Indiana communities.

- *Our Hoosier State Beneath Us*, by the Indiana Geological Survey. (<http://www.indiana.edu/~librcsd/etext/hoosier>) This online digital resource is a set of brief illustrated articles is part of a set of about 250 such articles with brief introductions to the geology of Indiana with beautifully illustrated black and white drawings.

## PATENTS

Your inventive users will delight in the illustrations accompanying patents in the patent databases published by the U.S. Patent and Trademark Office. A patent for an invention is a grant of property rights by the U.S. government through the U.S. Patent and Trademark Office and by law the grant excludes others from making, using, or selling the invention in the United States.<sup>9</sup> The Patent Full-text and Full-Page Images Database (<http://www.uspto.gov/patft/>) is linked from the Patent Office's homepage, USPTO, Patents> Search. All patent images from 1976 forward are available in text as well as TIFF image format in the patent search systems; however pre-1976 patents are available in TIFF image format only. For more information, consult the Two Patent and Trademark depository libraries in Indiana: the Indianapolis-Marion County Public Library and Purdue University's Siegesmund Engineering Library.

Patents can be a source of entertaining illustrations. The website "Wacky Patent of the month"<sup>10</sup> publishes an archive of selected unusual patent illustrations. One example is a patent granted to Harry Houdini [Figure 1] March 1, 1921 for a diver's suit. The invention related to deep sea diving suits or armors, and its object was to provide a new and improved diver's suit that would allow the diver, in case of danger, to quickly divest himself of the suit while being submerged and to safely escape and reach the surface of the water.

## PERFORMING ARTS

The Library of Congress Performing Arts Division's Reading Room (<http://www.loc.gov/rr/perform/ihas/>) links to several different digital collections relating to the performing arts, including the historical digital collections in American Memory. It features Music, Theatre & Dance: A Performing Arts Digital Library. Users can access streaming video of performances, sheets music, texts and images. The site also links to an annotated list of web resources for the performing arts and music, including Indiana University.

## PORTRAITS

Digital portraits are also available from federal and state governments. The National Portrait Gallery (NPG),

part of the Smithsonian Institutions, provides a portrait search either just in the NPG's collections and also with the Catalog of American Portraits of public and private images (<http://npgportraits.si.edu/code/emuseum.asp>). Portraits are available from Congressional Pictorial Directory, via the U.S. Government Printing Office's GPO Access database, <http://www.gpoaccess.gov/pictorial/index.html>. The U.S. Government has published collections of portraits of major political figures, including presidents and first ladies, governors and legislators: most current information is available and some historical information has been digitized. The Indiana State government Indiana Official Governors' Portraits Collection, held by the Indiana Historical Bureau, which has statutory authority to maintain the collection. The Governors' Portraits collection consists of a portrait of each governor, general information about the painting, a brief biography of the governor, and a biography of the artist who painted the portrait. (<http://www.statelib.lib.in.us/www/ihb/govportraits/index.html>)

## POSTERS

An outstanding example of government posters are those published by the U.S. Works Projects Administration (WPA) by the Library of Congress in its digital online library, American Memory Over 900 posters are digitally reproduced from the American depression-era,



"Exhibition of Paintings." III. : Federal Art Project, WPA, [between 1936 and 1941], in *By the People, For the People*: Poster From the WPA, 1936-1943. Digital ID: <http://hdl.loc.gov/loc.pnp/cph.3b49490>

1936-1943. "The *By the People, For the People: Posters from the WPA, 1936-1943* (<http://memory.loc.gov/ammem/wpaposters/wpahome.html>) collection consists of 908 boldly colored and graphically diverse original posters produced as part of Franklin Delano Roosevelt's New Deal. This collection is the largest known collection of the approximately 2,000 posters originally produced. Created by silkscreen, lithograph, and woodcut, these posters featured topics such as health and safety programs; cultural programs including art exhibitions, theatrical, and musical performances; travel and tourism; educational programs; and community activities in seventeen states and the District of Columbia. Some of these posters have transcended history into popular culture, others are significant for their art and design. For example, see [Figure 2] for an illustrated poster advertising an art exhibit

## PRINTS AND PHOTOGRAPHS

Prints and Photographs Division Reading Room, by the Library of Congress (<http://www.loc.gov/rr/print/>) This website provides catalogs and indexes to print and digital images, some published in American Memory collections. The Prints & Photographs Online Catalog describes about 65% of the Divisions holdings, includes many digital images. Another resource by subject is the Division's Lists of Images on Popular Topics. Not all images are in the public domain. One of the most heavily used online collections is the Historic American Buildings Survey (HABS) and the Historic American Engineering Record (HAER) collections. ([http://memory.loc.gov/ammem/collections/habs\\_haer/](http://memory.loc.gov/ammem/collections/habs_haer/)) This collection includes images of comprehensive range of building types [Figure 3] and engineering technologies digitized from measured drawings, black-and-white photographs, color transparencies, photo captions, and also data pages. Prints and Photographs Division Reading Room also links to a digital collection of caricature and cartoons.

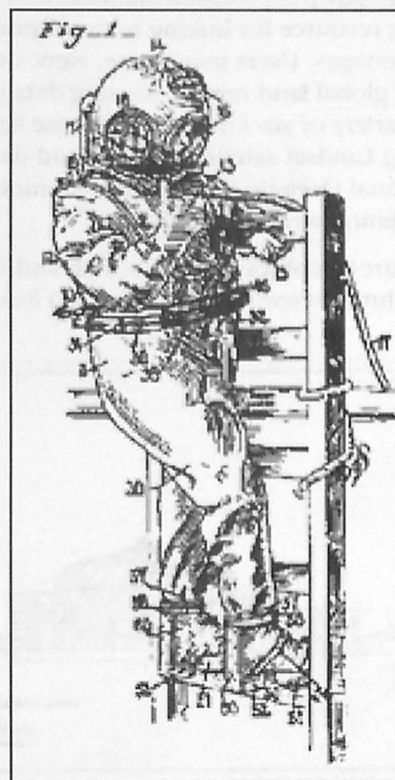


Buffalo herd, created for the U.S. Fish and Wildlife Service by Bob Savannah  
<http://www.fws.gov/pictures/lineart/bobsavannah/buffaloheard.html>.  
 Accessed March 13, 2006.

## SCIENTIFIC ARTWORK AND IMAGES

Most government agencies have digital still image collections. Users may consult the Science and Technology section on FirstGov.gov for links to official U.S. government on this topic. Science.gov ([www.science.gov](http://www.science.gov)) the science portal links users to the federal scientific agencies and photo and graphic images by scientific discipline. Here are selected sites of interest from a variety of scientific disciplines. Check each agency and its databases for copyright and use restrictions and guidelines.

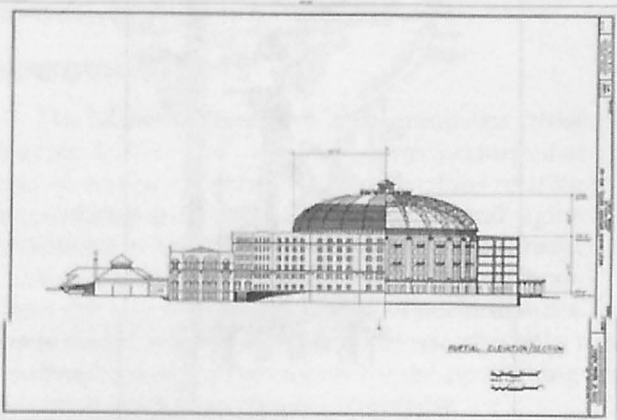
- The multimedia gallery from the National Aeronautics and Space Administration (<http://www.nasa.gov/multimedia/highlights/index.html>) offers a great selection of images, videos and interactive features about Earth, space, the planets and NASA's programs. Information is gathered from the Hubble Space Telescope, the Kennedy Space Center, and a variety of spacecraft, such as explorer. Its Art Gallery section features the work of notable artists, such as Norman Rockwell, commissioned to document the history of the agency. Users may subscribe to an 'Image of the Day' RSS Feed' to automatically download the latest NASA. Podcasts permits users to download new NASA audio and video content when it becomes



From *Wacky Patent of the Month*, by Michael J. Colitz, Jr. 1997, 2006, <http://colitz.com/site/1370316/1370316.htm>, accessed March 13, 2006.

available. NASA still images, audio files and video generally are not copyrighted. The agency confirms they may be used for educational or informational purposes, including photo collections, textbooks, public exhibits and display on the Internet.

- NOAA Photo Library, by the National Oceanic Atmospheric Administration ([www.photolib.noaa.gov/collections.html](http://www.photolib.noaa.gov/collections.html)) This digital collection offers images on severe storms (lots of tornado images!), the National Weather Service Historical Weather Collection, America's coastlines, sunset and sunrise images and much more. Image collections are available in album and catalog formats.
- The National Biological Information Infrastructure (NBII) offers a constantly updating database of images related to nature and the environment. (<http://images.nbii.gov/>) NBII is a program of broad-based, collaborative program amongst federal, state, international, non-government, academic, and private industry partners. The database includes photographs of plant and animal species, scenic landscapes, wildlife management, and biological fieldwork. Most images are freely available for general, educational, and scientific use.
- The USGS Digital Satellite Data website (<http://www.usgs.gov/pubprod/satellitedata.html>) is an excellent resource for linking to outstanding satellite images. Users may locate, view, download, or order global land remote sensing data derived from a variety of air- and satellite-borne sensors, including Landsat satellite imagery and data from the National Oceanic Atmospheric Administration's polar orbiting weather satellites.
- The Picture/Graphics page, U.S. Fish and Wildlife Service (<http://www.fws.gov/pictures/>) links to



West Baden Springs Hotel, State Route 56, West Baden, Orange County, IN. Drawing in Historic American Engineering Record (Library of Congress) Digital Collection. Digital ID: <http://hdl.loc.gov/loc.pnp/hhh.in0122>. Accessed March 13, 2006.

National Image Library with hundreds of digitized 35mm color slides; wildlife sketches by artist (line black and white art); wildlife pictures, duck stamp images back to 1934; and an ecosystem photo gallery. The buffalo herd line drawing is one example of art commission by this agency from artist Bob Savannah. [Figure 4]

- DefenseLINK images from the U.S. Dept. of Defense. (<http://www.defenselink.mil/multimedia/>) This site images from all branches of the military: the Air Force, Army, Navy, Coast Guard and Marines. Included are web photos, graphics and news photos. Images are in the public domain, however, users are asked give credit to the photographers.

The purpose of this article was to highlight selected government information resources relating to art that exemplify the variety of art available. The author is compiling a more comprehensive guide; please send your favorite art resources in government information to Andrea Morrison ([amorriso@indian.edu](mailto:amorriso@indian.edu)) to be included. Other topics not covered, but no less inspiring, are the architecture and design of public buildings and monuments in our state and national capitols; historical murals and paintings in government buildings; musical and performing art; and artwork commissioned, published or displayed by government agencies. For these, go directly to the Internet site for the building or agency. For an A-Z list of U.S. federal agencies, consult Firstgov.gov ([http://www.firstgov.gov/Agencies/Federal/All\\_Agencies/index.shtml](http://www.firstgov.gov/Agencies/Federal/All_Agencies/index.shtml)) or for Indiana State agencies, consult Access Indiana's state agency directory (<http://www.in.gov/ai/agencylist.html>). Enjoy browsing and using art resources in government information. The horizon is limitless.

## FOOTNOTES

<sup>1</sup> "art n." *The New Oxford American Dictionary*, second edition. Ed. Erin McKean. Oxford University Press, 2005. *Oxford Reference Online*. Oxford University Press. Indiana University - Bloomington. 13 March 2006 <<http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t183.e3887>>

<sup>2</sup> Morrison, Andrea M. and Barbara J. Mann. *International Government Information and Country Information: A Subject Guide*. (How to Find It, How to Use It) Westport, Conn.: Greenwood Press, 2004.

<sup>3</sup> U.S. National Endowment of the Arts About Us WWW page, <http://www.arts.gov/about/index.html>, Accessed March 13, 2006.

<sup>4</sup> *Leading the Arts in Indiana, the Indiana Arts Commission Strategic Plan: 2006-2011*, by the Indiana Arts Commission. Accessed March 13, 2006. [http://www.in.gov/arts/about/strategic\\_plan\\_draft1.doc](http://www.in.gov/arts/about/strategic_plan_draft1.doc).

<sup>5</sup> Indiana State Library home page. Accessed March 13, 2006, <http://www.statelib.lib.in.us/www/isl/whatwehave/feddocs.html>.

<sup>6</sup>Indiana University Libraries in Bloomington, Government Information, Microforms and Statistical Services (GIMSS) home page. Accessed March 13, 2006, <http://www.libraries.iub.edu/index.php?pageId=386>

<sup>7</sup> IPFW Helmke Library, PIRS Public Information Reference Service, Accessed March 13, 2006, <http://www.lib.ipfw.edu/581.0.html>

<sup>8</sup> "Government graphics: the development of illustration in U.S. Federal publications, 1817-1861," by Charles A. Seavey. *Government Publications Review*; 17 (2) Mar/Apr 90, 121-142.

<sup>9</sup> "What is a patent," U.S. Patent and Trademark Office, <http://www.uspto.gov/main/faq/index.html>, Accessed March 13, 2006

<sup>10</sup> *Wacky Patent of the Month*, by Michael J. Colitz, Jr. 1997, <http://colitz.com/site/wacky.htm>, Accessed March 13, 2006.



# Discussion Questions

1. How can our college help encourage art majors to use the library?
2. How can our public library help support senior citizens who are artists?
3. There are a lot of artists in our community. How can the library help them be successful?
4. How can our library work with the art community to bring art to our patrons?
5. What kind of art resources does our library have in its collection?

# Indiana Libraries

## Submission Guidelines

*Indiana Libraries* is a professional journal for librarians and media specialists. Published twice a year, it is a joint publication of the Indiana Library Federation and the Indiana State Library.

Practitioners, educators, researchers, and library users are invited to submit manuscripts for publication. Manuscripts may concern a current practice, policy, or general aspect of the operation of a library.

For information and to discuss ideas for article topics, contact the *Indiana Libraries* editors:

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### Instructions to Authors

**Style.** Manuscripts should follow the parenthetical citation style of documentation modeled by the American Psychological Association (APA). The Publication Manual of the American Psychological Association: Fifth Edition

was most recently updated in 2001; some online information on using the APA Manual is available at <http://www.apastyle.org/>. The article should be double-spaced throughout with one-inch margins on all sides. Pages should be unnumbered. Manuscripts should be original and not published elsewhere. Authors are responsible for the accuracy of all materials including quotations, references, etc.

**Length.** Contributions of major importance should be 10-15 pages double-spaced. Rebuttals, whimsical pieces and short essays should be 2-7 pages, double-spaced. However, articles of any length may be submitted. (Graphics, charts, and tables are not included in the page count.) Charts and tables should be submitted separately from text.

**Graphics.** Authors are responsible for obtaining permission to use graphic materials (illustrations, images, photographs, screen captures, etc.). Submit camera-ready artwork for all illustrations, black and white only.

**Photos:** Authors may submit photos of themselves and photos that illustrate the manuscript. Photos should be submitted electronically as a jpeg or a tif at 300 dpi or higher resolution. Photos may also be sent by mail to the editor (see address above).

**Submitting manuscripts.** Authors should be identified by a cover sheet that contains the author's name, position, address, and email address. Identifying information should not appear on the manuscript. Manuscripts should be submitted electronically in one of two ways:

1. Microsoft Word (preferred), WordPerfect or plain ASCII text file on a PC-compatible disk, accompanied by a paper copy. (See editor's address above.)

OR

2. Microsoft Word (preferred), WordPerfect or plain ASCII text file (PC compatible) attached to an email message addressed to [acomer@isugw.indstate.edu](mailto:acomer@isugw.indstate.edu)

Manuscripts will be acknowledged upon receipt and a decision concerning use will be made within thirty days after the date of receipt. The editor reserves the right to revise all accepted manuscripts for clarity and style. Edited articles will be returned to the authors for review. Those articles not returned to the editor within 5 days will be published as revised by the editor or assistant editors. Upon publication, the author will receive two complimentary copies.

### Order of Information in Submission

1. Title of article
2. Name of author(s).
3. Text of article with references to source material in APA parenthetical notes
4. References for source material in APA format
5. Institutional affiliation, job title, and contact information for author(s) including phone number, email address, and work address.
6. Short bio of author(s), about 3-4 lines for each author.

### Text Format Requirements

1. Use 12-point Times New Roman for all text.
2. Submit files as Word (.doc) or Rich Text File (.rtf) documents, either as attachments or on disk if sending via USPS.
3. Save files with distinctive names (i.e., your last name, or a word or phrase specific to the article content) rather than with generic ones which anyone might use (i.e., indianlibrariesarticle.doc or reference.doc).

### See Also:

1. The Librarian's Guide to Writing for Publication (Scarecrow Press, 2004)
2. APA Style Home at [www.apastyle.org](http://www.apastyle.org)

# Forthcoming Issues of *Indiana Libraries*

## General Issues

To contribute an article, contact the editor  
(Alberta Davis Comer/  
acomer@isugw.indstate.edu)  
General Winter and Summer issues will be published  
January 2006 and July 2006.

## Guest-Edited Issues

Special Issue: Continuous Improvement  
(October 2007)

Guest Editor: Sara Laughlin  
1616 Treadwell Lane  
Bloomington, IN 47408  
Phone: (812) 334-8485  
Fax: (812) 336-2215  
web: [www.saralaughlin.com](http://www.saralaughlin.com)

## Special Issue:

School Media Specialists  
(March 2008)

Guest Editor: Susie Highley  
Creston Middle School  
10925 E. Prospect Street  
Indianapolis, IN 46239-9697  
[shighley@warren.k12.in.us](mailto:shighley@warren.k12.in.us)

**Special Issue:** Archives, Archivists, and Archival  
Practice

(October 2008)

**Guest Editor:** Alison Stankrauff  
Franklin D. Schurz Library  
Indiana University South Bend  
P.O. Box 7111  
South Bend, IN 46634  
[astankra@iusb.edu](mailto:astankra@iusb.edu)

## Special Issue:

Library Job Searching  
(March 2009)

**Guest Editor:** Karen Evans  
Indiana State University  
Cunningham Memorial Library  
650 Sycamore Street  
Terre Haute, IN 47809  
[libevak@isugw.indstate.edu](mailto:libevak@isugw.indstate.edu)

# Indiana Libraries

## Indiana Library Federation Professional Journal Advertising Reservation Form

To reserve advertising space in *Indiana Libraries*, please complete this form and return it to:

Indiana Library Federation  
941 E. 86th Street, Suite 260, Indianapolis, IN 46240  
Phone: (317) 257-2040, Fax: (317) 257-1389

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- Camera-ready artwork for all advertising must be received by May 1 for summer issue and December 1 for winter issue.
- Artwork may also be e-mailed to [cgallion@ilfonline.org](mailto:cgallion@ilfonline.org) as a jpeg or tiff file, or an Illustrator or Photoshop document
- Cover space is available on a first-come basis. If more than one reservation for the same space is received on the same day, lots will be drawn. If you request cover space, we will notify you immediately whether or not the space is available.
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