

## LETTER FROM THE CHAIRMAN AND EXECUTIVE DIRECTOR

As we write this letter, students, faculty members, curators, and staff at 216 colleges, museums, and universities are beginning to use the images and data from the ARTstor collections. While the collections continue to grow and the tools to make use of them are being updated, we – both the staff of ARTstor and the broad community of people who are working with us – are beginning to learn about how such a resource can help support educational and scholarly work. It is still very early in the process, but we wanted to thank all of those who are exploring this ever-changing terrain with us.

Participating institutions include 41 community colleges in addition to the many small liberal arts colleges and larger research universities and museums. The wide range of types and sizes of institutions provides an encouraging sign of ARTstor's potential to serve users in a great diversity of environments. In this sense, the Internet's ability to serve as a powerful "democratizer" is more clear than ever: it can dramatically increase access to important materials for those institutions and individuals who cannot afford to create or maintain their own substantial digital image collections.

The Internet itself is only part of the chain that links us to users; along the way the ARTstor image collections travel through firewalls, load balancers, and local area networks as well. For this reason, we believe that ARTstor's offline image viewer – a tool that allows any user to prepare and access groups of images for off-line local use – provides a crucial capacity to users of the ARTstor collections. A presentation (or studying for a mid-term) can proceed as planned no matter how the Internet is behaving. In this newsletter, we describe the plans for the viewer in more detail as well as other technology developments at ARTstor.

We are also pleased to report that we have launched two pilot programs: first, we are working with ten participating institutions to explore the costs and benefits of having ARTstor host an institution's own collections and serve them back to that institution (in the ARTstor software) alongside content in the ARTstor Digital Library. We are starting to learn a great deal by working with partners on image collections such as maps of Africa (Stanford), photography of the Women's Suffrage Movement (Bryn Mawr); Astronomy (Sewanee); Insects (Denison), and Botany (Grinnell). It seems to us that the potential of ARTstor's software to serve as a campus-wide platform for the use of educational images and image-management is well worth understanding.

In a second (and separate) pilot program, we have also enlisted the help of thirteen public and private K-12 schools to explore how to make best use of ARTstor in primary and secondary education. While the hosting pilot is discussed in greater detail elsewhere in this newsletter, more news on the recently launched K-12 pilot program will be available in the next issue.

Finally, the core of ARTstor continues to be a growing set of collections, built with partners all over the world, for the sake of educational and scholarly use. Four of these projects (sculpture from the Berlin State Museums, architectural images from the Clarence Ward Archive, art and architecture

(continued on back)



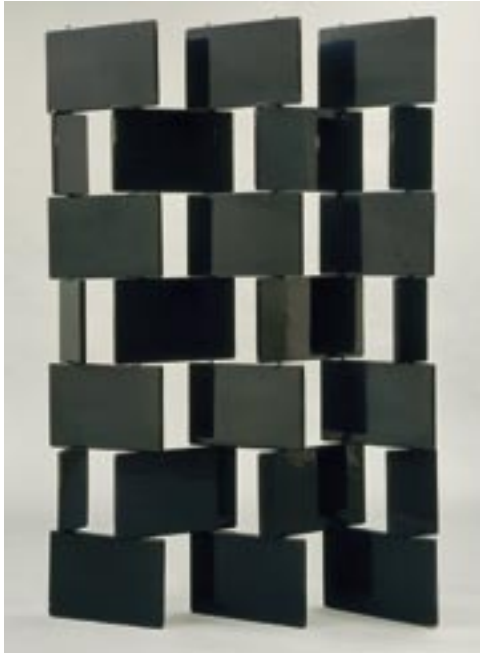
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### ARTSTOR'S CHARTER PARTICIPATION PERIOD WILL END DECEMBER 31, 2004.

Institutions starting participation during this period will receive a 15% reduction in the Archive Capital Fee (ACF) and are given the option to spread the ACF over as many as three fiscal years. Additional information on ARTstor participation fees can be found in the Participation Info section of the ARTstor website.

## THE OFFLINE IMAGE VIEWER



Eileen Gray, British (1879 - 1976)  
**Screen, 1922**  
Lacquered wood and metal rods 189.2 x 135.9 x 1.9 cm  
The Museum of Modern Art, New York

The ARTstor User Services group often fields questions about how users can give presentations offline and whether they can access local content for use alongside images in the ARTstor Digital Library. This summer, we released an offline image viewer that was designed to address both

of these issues. We believe that this tool will be of critical importance for users who give presentations or lectures digitally, and for students who will use ARTstor as a resource for study or research. In short, having a portable and offline means of working with the collections assures users that any time-dependent activity (giving a presentation or studying for a quiz) need not be exposed to the risk of Internet or network-related glitches.

Some of the key features of the offline image viewer include:

### Creating Presentations for Use Offline

Users can build new presentations with images from ARTstor (or with local images), or by downloading an already made Image Group from ARTstor.

### Accessing Large ARTstor Images in Presentation Format

All ARTstor images accessed via the offline image viewer are large-scale (3200 pixels on the long side), not postcard size.

### Including Local Images for Use Alongside ARTstor Images

Users will be able to upload or “drag and drop” local images into the offline image viewer to use in conjunction with downloaded ARTstor images.



Paul Cézanne, French (1839 - 1906)  
**Large Bathers, 1899 - 1906**  
Oil on canvas, 208 x 249 cm  
Philadelphia Museum of Art; Purchased with the W. P. Willsbach Fund

### Offline Access for Presentation or Study

Images in the offline image viewer can be sorted, used in side-by-side comparisons, and zoomed in on. Data about the images can be revealed or hidden, making the offline image viewer useful for studying or giving quizzes.



Lokapala, 700 - 800  
High Tang Dynasty  
Painted wood with traces of gilding  
From Mogao Caves, Dunhuang, Gansu Province, China  
Musée des arts asiatiques - Guimet

### Portability

Users can save presentations made in the offline image viewer to a CD, which can be used on another computer that has the offline image viewer application installed.

### Accessing the ARTstor Viewer

The offline image viewer is available as a downloadable application on the ARTstor website. It is the only piece of the ARTstor software that requires an additional download and it is free to all registered users.

### Future Plans

Ongoing updates to the offline image viewer are frequently made in response to user feedback from the offline viewer's testing phase. Several upgrades will be released in the coming months that will include additional authoring tools and will allow users to create “slides” with text, to save zoomed views of images, and to display more than two images per screen. ◊

## COLLECTION BUILDING

### Updates on New Artstor Collections

The Charter Collection will continue to grow through ARTstor's collaborations with archives, libraries, museums and other institutions and individuals. Along with the content already in ARTstor, four new collaborations have recently been announced that significantly broaden the scope of the Charter Collection. As the content of each becomes available through the ARTstor Digital Library, announcements will be made through our website and listservs.

### Sculpture from the Berlin State Museums (Staatliche Museen zu Berlin, Stiftung Preussischer Kulturbesitz)

The renowned collections of the Berlin State Museums embody the result of centuries of collecting. In the 19th and early 20th centuries, the holdings increased enormously through generous donations, archeological fieldwork and sponsored ethnological expeditions. Today the national museums in Berlin consist of sixteen museums, each with its own special area of competence. This collaboration between ARTstor and the Prussian Cultural Properties Foundation will make a care-



Isis-Tyche and Harpocrates  
After statue of Artemis from 400-350 BC  
Marble  
Berlin, Pergamonmuseum



Sinan, architect (1489 - 1588)  
Mosque of Shehzade Mehmed, Ottoman, ca. 1548 View to the dome and four semidomes, Istanbul, Turkey Image: Walter B. Denny

fully curated selection of approximately 7,000 of the most important objects from this rich body of visual material – and related scholarship – available to scholars, students, and curators electronically for the first time.

The collaboration focuses on two museum collections. One project focuses on the unique collection of Greek, Hellenistic and Roman sculptures in the great Collection of Classical Antiquities, housed at the Pergamon Museum and on the first floor of the Karl Friedrich Schinkel's landmark Altes Museum. A second project is devoted to the important collections of the Museum of Ethnology. With over 500,000 artifacts from all over the world,

the Museum of Ethnology is one of the largest and most important of its kind. It is devoted above all to the collection, preservation and study of the cultural artifacts of pre-industrial societies, especially those outside Europe. The present project focuses on the museum's important African and Northwest Coast Native American collections. The museums' curator is coordinating the selection of objects of greatest value to scholars and teachers for digitization.

Architectural images from the Clarence Ward Archive (Art Research Library Photographic Archives, National Gallery of Art)

This collaboration involves one of the most important and most heavily used photographic collections in the National Gallery of Art Library: the Clarence Ward Archive. This renowned archive is devoted mostly to medieval French (especially Romanesque and Gothic) and American architecture from Colonial times to the early 20th century. The archive is the product of focused photographic campaigns undertaken by Ward (1884-1973), who was a distinguished professor of art history at Oberlin College for many years. In conducting a series of



Shah-i Zinda complex  
Shirin Beg Agha mausoleum, Timurid, 1385 -1386  
Detail, exterior tile-work, Samarkand, Uzbekistan  
Image: Shelia Blair and Jonathan Bloom

photographic campaigns in the 1920s and 1930s, Ward enlisted the help of Arthur Princehorn, project photographer and staff photographer at Oberlin. The 7,127 large format nitrate negatives produced by Ward and Princehorn are invaluable both to medievalists and to students of American architecture. Making these two landmark archives available in digital form will greatly enrich ARTstor's value to a wide audience in the history of art and related fields.

The history of women in photographs from the Arthur and Elizabeth Schlesinger Library on the History of Women in America (Radcliffe Institute for Advanced Study, Harvard University)

The Schlesinger Library at the Radcliffe Institute for Advanced Study is the leading national repository for women's history. This collaboration between ARTstor and the Schlesinger Library makes available approximately 36,000 images from The Library's collections that document women's rights and suffrage, social reform, and family history, as well as women working in professions, government service, and the labor movement. These images represent the work of both professional and

art from the Huntington Archive of Buddhist and Related Art. ARTstor believes this collaboration is exemplary of a very important approach to developing ARTstor's collections. Leading art historians sometimes assemble, over the course of their careers, invaluable photographic archives that are built in response to the needs of teachers, students and scholars. Many of these scholars often wish to share their archives with their colleagues, but before the advent of digital technologies, sharing such riches was

digital images offering a broad overview of the whole spectrum of the art and architecture of Islam from the 6th century to the present, and from Spain to Indonesia. It will offer special depth in the areas of each of the three scholars' greatest expertise. Professor

Bloom's research interests include Islamic art and architecture, the history of paper and art in the medieval Mediterranean world. Professor Blair's major areas of research are Islamic art, especially the arts of Iran and Central Asia, art and architecture produced under the Mongols, and calligraphy and books. Professor Denny's research has focused on the artistic traditions of the Ottoman Turks, Islamic carpets and textiles, and issues of economics and patronage in Islamic art. ♦



Aeshna umbrosa, Shadow Darner, male dragonfly  
Hosted Collection: Denison University; Insectary Collection  
Image: Tom D. Schultz



Louis Sullivan, American (1856 - 1924)  
The Security Bank, exterior views, 1907 - 1908, Owatonna, MN  
Image: The Carnegie Arts of the United States

amateur artistic and documentary photographers and include portraits of individuals and family groups, women at work, and of men, children, landscapes, houses and interiors, and political and social activities. The audience for these materials will include scholars, teachers, and students throughout the arts, humanities and social sciences, who will value the ability to access, browse, and make rich educational and scholarly uses of this unique documentation of women's history.

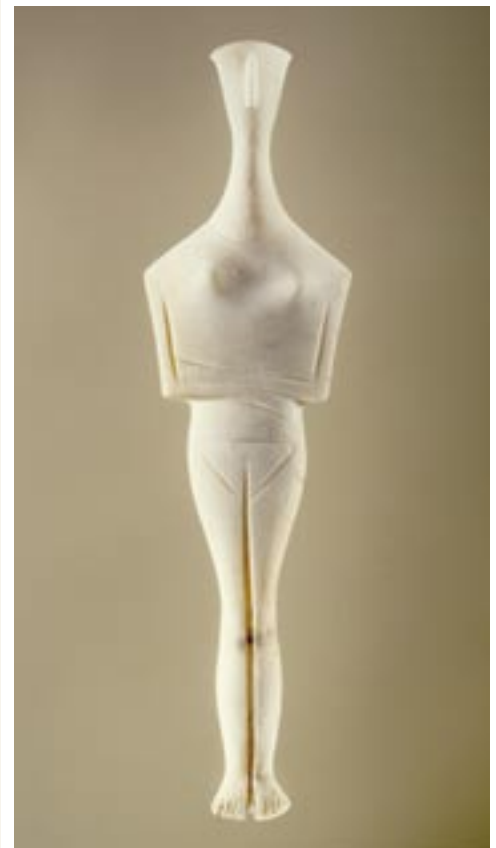
Art and architecture of Islam from the Archives of Scholar-Photographers Jonathan Bloom and Sheila Blair of Boston College and Walter B. Denny of University of Massachusetts, Amherst

ARTstor's fruitful collaboration with Professors John C. and Susan Huntington of Ohio State University resulted in the inclusion to the ARTstor Digital Library of about 12,000 images of Asian

challenging. Even though the complexities do not disappear with digitization, we are convinced that the new technologies can provide an important platform for broadening access to these types of important archives.

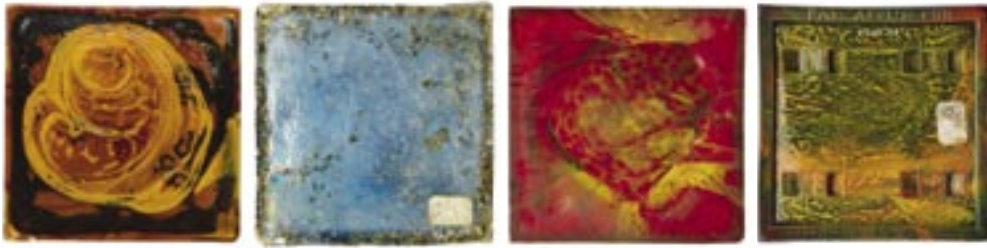
ARTstor is now launching a similar collaboration in the important field of the art and architecture of Islam. Three distinguished Islamicists – Professors Jonathan Bloom and Sheila Blair (Boston College) and Professor Walter B. Denny (University of Massachusetts, Amherst) – will collaborate to help develop ARTstor's collections in the broad area of Islamic art and architecture, drawing primarily on their extensive personal archives of slides and photographs.

This collaboration between ARTstor and Professors Bloom, Blair, and Denny will produce a collection of up to 25,000 high-resolution



Female Statuette  
Cycladic, 2400-2100 BC  
Marble  
Berlin, Altes Museum

## SOFTWARE UPDATES



Louis Comfort Tiffany, American (1848 - 1933) | Tiles; Manufacture date c. 1900 | Favrilite glass | 10.2 x 10.2 cm | The Museum of Modern Art, New York

Since ARTstor began its testing phase in the Fall of 2003, we have made numerous updates to the software and tools. Many of these changes were a planned part of the development process as we prepared for the July 2004 launch, but others stemmed from comments provided by our testers. A formal assessment of the ARTstor software was performed by the Digital Knowledge Center of Johns Hopkins and resulted in several alterations to the user interface. The more recent of these changes, implemented over the last several months, are worth highlighting. Our new offline image viewer, which we feel is a very significant addition to ARTstor's capabilities and utility, is discussed at length in the separate section.

### Interface Changes

Many of the updates to the ARTstor software in the last few months have been implemented

to make the user interface more intuitive. These included:

- Changing menu terms to better reflect their use (e.g., changing the name of the “utilities” section to “tools”);
- Adding “home” and “exit” buttons to make it easier to navigate throughout the site;
- Enabling the application to adjust to fit multiple monitor settings and multiple operating systems;
- Creating a print preview capability for Image Groups to enable studying from thumbnails and accompanying metadata;
- Adding the capability to handle Quicktime virtual reality (QTVR) files within the Digital Library; and
- Providing local contact information for ARTstor users registering from each institution to improve access to on-campus information about ARTstor.



Georges Seurat, French (1859 - 1891) | A Sunday on La Grande Jatte 1884, 1884 - 1886 | Oil in canvas | 207.5 x 308.1 cm | Helen Birch Memorial Collection, Art Institute of Chicago

### Metadata Improvements

Another set of ongoing changes to the ARTstor Digital Library involves the descriptive metadata. We recognize that deep and accurate data for our collections are an important part of the Digital Library and its value to users. To that end, we are committed to improving the quality of our metadata. Many improvements have been made so far and more will be made over time as we continue to seek out richer data sources.



Meaux (Seine-et-Marne) Cathedrale St. Etienne (late 12th - 13th C.) Interior, vaults of apse, ambulatory and lady chapel, Nitrate Negative, 1932 | Clarence Ward Archive, National Gallery of Art, Department of Image Collections, Washington D.C.

### Improvements to date include:

- Cleaning up records – editing certain categories of information for consistency, accuracy, and completeness (e.g., subject headings, geographic names, and repository information);
- Replacing records – refreshing data records for those collections where fuller data were available from authoritative sources;
- Revising field display – revising the display of data elements within records to a more logical, museum label-like format; and
- Enabling variant spellings – creating access points for artist name variants using vocabularies such as LC Name Authority Headings and Getty Union List of Artist Names.

In addition to these improvements, we will be augmenting the ARTstor metadata schema over time to better reflect the richness of the descriptive information of new content coming into ARTstor. ♦

## HOSTING PILOT UPDATE

In June 2004, ARTstor launched a pilot project for institutional collection hosting, which has been met with great enthusiasm. The hosting service will allow institutions to supplement the images in ARTstor's Charter Collection with additional images from their institutions. All hosted images will be retrieved via ARTstor's tools and software, thereby enabling the ARTstor searching, viewing, and group-making capabilities to be applied to local content. For many institutions, hosting may also provide organizational benefits, since ARTstor's underlying database can function as a useful tool for campus-wide management of images and data.

Ten institutions are participating in the pilot project. These institutions were chosen for their diversity in the type, size, and storage media of their institutional collections. While some institutions elected to host art-related collections, many have supplied collections that represent a wide range of departments and disciplines.

We believe hosting will provide a rich service for those institutions who want to access and use both local content and ARTstor content. Moreover, the pilot will let us learn about the

utility of the tools and the software platform for educational image users in fields far from the arts and humanities; the collections include not only locally-built art, architecture, and classics images but also image collections from a wide range of academic disciplines (including, for example, botany, astronomy, and geography). As we begin to determine policies about hosting (based on what we learn in the pilot program), we will post information on our website and listservs.

ARTstor is working with the National Institute for Technology and Liberal Education (NITLE) and seven NITLE-member colleges on a formal assessment of the hosting pilot. NITLE will help ARTstor assess the organizational impact of institutional collection hosting in an educational environment.

We are grateful to be working with colleagues at the ten institutions and at NITLE to develop a service that meets the needs of our users. The institutions currently participating in the pilot program include: Bryn Mawr, Denison, DePauw, Grinnell, Emory University, Sewanee, University of the South, Stanford, University of Miami, Washington and Lee, and Williams. ◊

## LETTER (CONTINUED)

of Islam, and the history of women in photographs from the Schlesinger Library) are described in the Collections portion of this newsletter. These collections demonstrate how ARTstor will continue to serve users by adding materials from less well explored areas and disciplines, while we continue to add further depth and quality to the traditional areas of painting, drawing, sculpture, and architecture. There is a very great deal of disk space on our servers and thus we are able to add depth to the ARTstor collections and expand their reach as well.

We do not consider the launch of ARTstor as any sort of resting point – rather, we recognize that it represents the beginning of a great deal of work that needs to be done. We look forward to hearing your thoughts and suggestions, and to working together in the future.

With all best regards,

James Shulman, *Executive Director*  
Neil Rudenstine, *Chairman*

November 2004

## CONTACTING ARTSTOR



### Questions:

For general information about ARTstor, please email us at [questions@artstor.org](mailto:questions@artstor.org).

### Participation Info:

For additional information on how your institution can participate in ARTstor, please contact our Library Relations team:

ARTstor Library Relations      tel: 212.358.6400  
149 Fifth Avenue, 8th Floor      fax: 212 358.6499  
New York, NY 10010              email: [participation@artstor.org](mailto:participation@artstor.org)



### User Services:

If you are already a participant and need assistance, please contact User Services at [userservices@artstor.org](mailto:userservices@artstor.org).

### Website:

Our website ([www.artstor.org](http://www.artstor.org)) is updated to reflect current information about ARTstor, including information on participation and frequently asked questions.



### Newsletter & Announcements:

If you would like to continue to receive this newsletter, please send your mailing address to [newsletter@artstor.org](mailto:newsletter@artstor.org). **To remove your name from this list, please send an email to the same address, with "unsubscribe" in the subject line.** To receive periodic email announcements, send an email with "subscribe" in the subject line to [news@artstor.org](mailto:news@artstor.org).



### Conferences:

ARTstor staff members will be in attendance and able to provide more information or demonstrate ARTstor's capabilities at a number of upcoming conferences, including:

December: Coalition for Networked Information (CNI), Portland  
January: American Libraries Association Mid-Winter (ALA), Boston  
February: College Art Association (CAA), Atlanta



140 E 62ND STREET, NEW YORK, NY 10021  
TEL: 212.838.8400 · FAX: 212.223.2778  
[WWW.ARTSTOR.ORG](http://WWW.ARTSTOR.ORG)