Welcome to Stockholm!

THE BLAISCHOLMEN 1875: The National Museum to the right
Art Libraries Satellite Meeting Stockholm 1990

SPONSORS

Antiqua antikvariat, Stockholm
ARLIS NORDEN
Arlis Norge
Beijers Auktioner, Stockholm
Court Graphic Arts Designer Karl-Erik Forsberg, Knivsta
Han-Shan Tang Ltd, London
Konstbibliofilien, Stockholm
Kungliga Akademien för de Fria Konsterna, Stockholm
Kungliga Vitterhets-, Historie- och Antikvitetsakademien, Stockholm
Kungliga Biblioteket, Stockholm
Librarie Leonce Laget, Paris
Marcus Wallenbergs Stiftelse för Internationellt Vetenskapligt Samarbete, Stockholm
The Nordic Council for Scientific Information and Research Libraries, NORDINFO, Esbo
Spaniens ambassad, Stockholm
Statens Konstmuseer, Stockholm
Stockholms Universitetsbibliotek, Stockholm
Sweets and Zeitlinger, Lisse
Uppsala Universitetsbibliotek, Uppsala
One sponsor who wishes to remain anonymous.

The Blasieholmen before the building of the National Museum. Anonymous handdrawing, Uppsala University Library.
Art Libraries Satellite Meeting
Stockholm August 16-19 1990
The Nationalmuseum, Auditorium
Södra Blasieholmshamnen

Programme

Thursday 16
10.00-11.30 Annual Meeting ARLIS NORDEN
10.00-18.00 Registration
14.00-14.30 Opening of the Satellite Meeting.
14.30-15.15 Invited paper by Director Hans Henrik Brummer:
On Northern Light
15.15-17.45 Documentation of Nordic Art at home
Pacey, P: Two reasons for looking closely at Swedish Art.
Biornstad, S: Documentation relating to Edvard Munch...
15.55-16.05 Break

Friday 17
9.30-13.00 Documentation of Nordic Art abroad
Dwyer, M: Inuit sculpture: art of a northern people.
Hansen, I: Hunting for the Norwegian "Bull".
Tiblin, M: Resources for the Study of Scandinavian art in the U. Midwest Region of the USA.
Taneichi, M: Characteristics of documents on Nordic Art and Design published in Japan.
11.00-11.15 Break
Williamson, M: Architecture, design, decorative arts & painting: Nordic arts in Canada and their documentation
Rabitti, C & Cecchini, G: A century of Nordic Art in Venice
13.00-14.30 Lunch at the Moderna Museet, Skeppsholmen
14.30-17.00 Design
Aszmoneit, H: To communicate Design.
Cohu, R & Day, S: "l'Histoire d'un réseau : du manuel à l'informatique".
Lawrence, D: Fashion and how it was influenced by Ethnographic collections.
Mees, C: Design and applied arts index.
Piton, J-P: Le centre de documentation du Centre de Creation Industrielle et sa base de données.
Volker, J: Kangaroo kitsch, the iconography of Design in Australia.

17.30-18.30 Library visits

20.00- Dinner at the Nordiska museet

Saturday 18
9.15-12.45 Bibliographies and databases
Petersen, Toni: The Art and Architecture Thesaurus prepares for vocabulary control on the international level.
Bower, J: Union list of artist's names.
Frost, S: Photography and the language of description (MARC/VIM).

10.50-11.05 Break
Rinehart, M: Bibliography of the History of Art BHA.
Salling, E: Nordic BHA-cooperation.
Kusnerz, P.A: Merging libraries and Computing Centers: an Art Library Case Study.

12.45-13.00 Closing the Satellite Meeting
13.00-15.00 Lunch at the Moderna Museet, Skeppsholmen
15.00-16.30 Standing Committee
17.00-18.30 Reception Bernadotte library, the Royal Palace

Saturday night tickets are reserved at the Ulriksdals Court Theatre for those who are interested in attending an opera event and at the Royal Palace for those who are interested in attending a concert. Please contact the conference information desk about buying tickets.

Sunday 19
Excursion to Drottningholm Palace and library, for those who have registered for this event.

Lunches at the Moderna Museet, dinner at the Nordiska Museet, coffee breaks and receptions are included in the conference fee.

Göteborg 1990-07-26
List of Participants

Turid Aakhus
The National Museum of Contemporary Art, P.B.8191-Dep., N-0034 Oslo 1, NORWAY

Karin Abenius Falkstedt
Hälsinglands museum, Storgatan 31, S-824 00 Hudiksvall, SWEDEN

Nancy Allen
Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115, U.S.A

Peter Anthony
University of Manitoba, 172 Royal Avenue, Winnipeg, Manitoba, CANADA

Stig Appelgren,
Nordiska Museet, the Library S-115 25 Stockholm, SWEDEN

'Arndis S. 'Arnad'ottir,
Icelandic College of Arts and Crafts, Skipholt 1, 105 Reykjavik, ICELAND

Kerstin Assarsson-Rizzi,
Library of the Royal Academy of Letters, History and Antiquities, Box 5405, S-114 84, Stockholm, SWEDEN

Helge Aszmoneit,
Rat für Formgebung, Postfach 97 02 87, D.6000 Frankfurt/Main 97, GERMANY

Virtudes Azorin Lopez,
Instituto de Informacion y Documentacion ISOC en ciencias sociales y humanidades, Pinar 25, 3e pia, 28006 Madrid, SPAIN

Anne Aurasmäa-Hankaniemi,
University of Helsinki, Department of Art History, Fabianinkatu 33, 00170 Helsinki, FINLAND

Michael Avann,
Coventry Polytechnic, Art and Design Library, Gosford Street, Coventry, CV1 5RZ, UNITED KINGDOM

Ulla-Britt Ban,
Department of Design and Crafts, University of Göteborg, Kristinelundsgatan 6-8, S-411 37 Göteborg, SWEDEN

Ingelise Barsøe,
Kunstindustrimuseet, Bredgade 68, 1260 København V, DENMARK

Maria A. Bartolini,
Statens Museum for Kunst, Solvgaade 50, 1307 København K, DENMARK

Irja Bergström,
Institute of Art History, University of Göteborg, Dicksonsgatan 2, S-412 56 Göteborg, SWEDEN

Ulla Bergman,
The Art Library, The National Swedish Art Museums, Box 16176, S-103 24 Stockholm, SWEDEN

Britta Birnbaum,
Photo Collection of The Swedish National Art Museums, Box 16176, 103 24 Stockholm, SWEDEN

Sissel Biornstad,
Munch Museum, Post Box 2712 Tøyen, N-0608 Oslo 6, NORWAY

Inger Johanne Bjorge,
Statens lærerhøgskole i forming Blaker, N-1925, Blaker, NORWAY

Charlotte Boger,
National College of Art, Crafts, and Design, Ullevålsv. 5, 0165 Oslo 1, NORWAY

Cecilie Wiborg Bonafede,
University Library in Oslo, Drammensveien 42, 0242 Oslo 2, NORWAY

James M. Bower,
Vocabulary Coordination Group, Getty Art History Information Program, 401 Wilshire Boulevard, Suite 1100, Santa Monica, California 90401-1455, U.S.A.

Hans Henrik Brummer,
Prins Eugen's Waldemarsudde, Prins Eugens väg 6, S-115 21 Stockholm, SWEDEN
Mirjam Gelfer-Jorgensen,
The Museum of Decorative Art, the Library,
Bredgade 68, 1260 Kobenhavn K, DENMARK

Victoria Goberna,
Instituto Valenciano de Arte Moderno
(IVAM), Guillem de Castro, 118, 46003
Valencia, SPAIN

Juliana Gottskalksdottir,
The National Gallery of Iceland,
Frikirkjuvegur 7, PO BOX 668,
101 Reykjavik, ICELAND

Magdalena Gram,
The Art Library, The National Swedish Art
Museums, Box 16176, S-103 24 Stockholm,
SWEDEN

Rita Guz,
Central library, Art department,
Klaipeda, LITHUGNIAN
c/o Christina Jansson,
Karlskrona kommun, Kulturkontoret,
Box 320, S-371 25 Karlskrona, SWEDEN

Ulla Hamberg,
Chalmers University of Technology,
Architecture Library, S-412 96 Göteborg,
SWEDEN

Charlotte Hanner,
Swedish Art Bibliography, Institute of
Conservation, University of Göteborg,
Bastionsplatsen 2, S-411 08 Göteborg,
SWEDEN

Irene Hansen,
Canberra Institute of the Arts, GBO Box 804,
Canberra, AUSTRALIA 2601

Susanne Hansen,
Den Kongelige Kobberstiksamlings
bibliotek, Statens Museum for Kunst,
Solv睫de 48-50, 1307 Kobenhavn K,
DENMARK

Herlof Hatlebrekke,
Hovikodden kunstsentret, Sonja Henies og
Niels Onstads Stiftelser, N-1311
Hovikodden, NORWAY

Pentti Helenius,
Museum of Finnish Architecture,
Kasarmikatu 24 SF-00130 Helsinki,
FINLAND

Åsa Henningsson,
Department of Maps and Prints,
Uppsala University Library, Box 510,
S-751 20 Uppsala, SWEDEN

Irmeli Isomäki,
The Fine Arts Academy of Finland,
Kansakoulukatu 3, 00100 Helsinki,
FINLAND

Lasse Jacobsen,
Statens Håndverks- og Kunstindustriskole,
the Library, Ullevålveien 5, 0165 Oslo 1,
NORWAY

Lena Jacobson,
Royal Library, Box 5039, 102 41 Stockholm,
SWEDEN

Christina Jansson,
Kulturkontoret, Karlskrona kommun,
Box 320, S-371 25 Karlskrona, SWEDEN

Lily Kecskes,
Freer Gallery of Art/Arthur M. Sackler
Gallery Library, Smithsonian Institution,
1050 Independence Avenue, Washington,
D.C. 20560 U.S.A,

Liisa Kaarina Kemppi,
University of Industrial Arts, Hämeentie
135 C, 00560 Helsinki, FINLAND

Katja Kranjc Apih,
Museum of Modern Art Ljubljana,
Tonmsiceva 14, Ljubljana 61000
YUGOSLAVIA

Béatrice Krikorian,
Union Centrale des Art Décoratifs,
Bibliothèque,
289, rue des Pyrénées, 75020 Paris,
FRANCE

Erik Kruskopf,
Institut Finlandais en France, Bulevardi 40
B, SF-00120 Helsinki, FINLAND

Peggy Ann Kusnerz,
University of Michigan, 804 Sycamore,
Ann Arbor, Michigan 48104, U.S.A,
Agnete Dan Larsen,
Nordic Council of Ministers, Store
Strandstræde 18, 1255 Kobenhavn K,
DENMARK

Lars-Olof Larsson,
Department of Maps and Prints, Uppsala University Library, Box 510, S-751 20
Uppsala, SWEDEN

Deirdre Lawrence,
The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, New York 11238, U.S.A.

Margareta Lindgren,
Department of Maps and Prints, Uppsala University Library, Box 510, S-751 20
Uppsala, SWEDEN

Carin Ljung,
The Art Library, The National Swedish Art Museums, Box 16176, S-103 24 Stockholm,
SWEDEN

Sten G. Lindberg,
The Royal Library, private address:
Erstagatan 31, S-116 36 Stockholm, SWEDEN

Louise Lyberg,
Beijers Auktioner, Birger Jarls gatan 6,
S-114 34 Stockholm, SWEDEN

Åse Markussen,
National Academy of Fine Arts, St. Olavsgate 32, 0166 Oslo 1, NORWAY

Elmikaarina Martin,
Helsinki City Library, Rikhardinkatu 3,
00130 Helsinki, FINLAND

N.N. Martindale,
University of East Anglia. Abbots Hall Farm, Drabblegate, Aytham, Norfolk NR 11 LR 6, UNITED KINGDOM

John Matthews,
Bristol Polytechnic, Art Media and Design Library, Clange Road, Bower Ashton,
Bristol BS3 2JU, UNITED KINGDOM

Christine Mattsson,
Uppsala University Library, Box 510, S-751 20 Uppsala, SWEDEN

Chris Mees,
Documentation Gurneley's Burwash, Etchingham, E Sussex, ENGLAND

Sidse Moun,
Oslo School of Architecture, The Library,
Postboks 6768, St. Olav plass, 0130 Oslo 1,
NORWAY

Karin Näström,
the City Museum of Stockholm, Peter Myndes backe 6, S-116 46 Stockholm, SWEDEN

Elvy O'Brien,
Getty Art History Program, Bibliography of the History of Art, Clark Art Institute,
Williamstown, Mass. 01267, U.S.A.

Philip Pacey,
Lancashire Polytechnic, Preston PR1 2TQ, UNITED KINGDOM

Toni Petersen,
Art and Architecture Thesaurus, 62 Stratton Rd., Williamstown, MA 01267,
U.S.A.

Clive Phillpot,
The Museum of Modern Art, 11 West 53 Street, New York, NY 10019-5498, U.S.A.

Nicole Picot,
Bibliotheque publique d'information Centre Pompidou, 19, rue Beaubourg, 75 191 Paris Cedex 04, FRANCE

Jean-Pierre Piton,
Centre Georges Pompidou - Centre de Création Industrielle, 75191 Paris Cedex 04, FRANCE

Anne Lise Rabben,
Nasjonalgalleriet, Postboks 8157-dep., N-0033 Oslo 1, NORWAY

Chiara Rabitti,
Archivio storico delle arti contemporane di Biennale di Venezia, Ca'Corner della Regina S. Croce 2214/2215, 30125 Venezia, ITALY

Antoinette Ramsay Herthelius,
The Royal Collections/Bernadotte Library, the Royal Palace, S-111 30 Stockholm,
SWEDEN
Michael Rinehart,  
Gett y Art History Program, RILA,  
Bibliography of the History of Art, Clark  
Art Institute, Williamstown, Mass. 01267,  
U.S.A.

Huguette Rouit,  
Bibliothèque de l'Ecole du Louvre, Palais de  
Louvre, 4, quai des Tuileries, F-75001  
Paris, FRANCE

Emma Salling,  
Kunstakademiets Bibliotek, Kongens Nytorv  
1, DK-1050 Kobenhavn K, DENMARK

Alicia Sanchez Rozas, Centro de Arte  
Reina Sofia, Santa Isabel,52, E-28012  
Madrid, SPAIN

Marianne Sandels,  
The Art Library, The National Swedish Art  
Museums, Box 16176, S-103 24 Stockholm, SWEDEN

Herbert Scherer,  
Wilson Library, University of Minnesota,  
Minneapolis, Minnesota, U.S.A.

Eli Schildbred,  
National College of Art and Design, SHKD,  
the Libray, Strgmgt. 1, 5015 Bergen,  
NORWAY

Anne Schmidt,  
The Art Library, The Swedish Art Museums,  
Box 16176, S-103 24 Stockholm, SWEDEN

Catherine Schmitt,  
Musée National d’Art Moderne, Centre G.  
Pompidou, 75 191 Paris Cedex 04, FRANCE

Stefan Scheuler,  
Konst-bibliofilen, Box 2042,  
S-103 11 Stockholm, SWEDEN

Peter Schultz,  
The Photography Library, The National  
Swedish Art Museums, Box 16382, S-103 27  
Stockholm, SWEDEN

Alla Semicheva  
Union of Societies of Cultural Relations with  
Foreign Countries, USSA, Pr. Kalinina 14,  
Moscow 103885, USSR

Courtney Ann Shaw,  
University of Maryland, College Park,  
Maryland 20742, U.S.A.

J. Margaret Shaw,  
Australian National Gallery, Research  
Library, Canberra, ACT 2600 AUSTRALIA

Audir Sigurdaõottir,  
National Gallery of Iceland, Frikirkjuveguur 7,  
PO Box 668, 101 Reykjjavik, ICELAND

Ingrid Sjöström,  
Central Board of National Antiquities,  
Box 5405, S-112 84 Stockholm,  
SWEDEN

Agneta Sommansson,  
Riksutställningar, Alsnögatan 7,  
S-116 41 Stockholm, SWEDEN

A. Sorli Rojo,  
Instituto de informacion y documentacion en  
ciencias sociales y humanidades ISOC,  
Pinar, 25, 3:e pta, 28006 Madrid, SPAIN

Betzy Solvsberg,  
Norske Arkitekters Landsforbund,  
Josefines gate 34, N-0351 Oslo 3, NORWAY

Marju Taavetti,  
Tampere University of Technology, Dep. of  
Architecture, Box 527, SF-33101 Tampere,  
FINLAND

Mariann Tiblin,  
Scandinavian Area Studies, University  
Libraries, Univ. of Minnesota, Minneapolis,  
Minnesota 55455, U.S.A.

Margaret Tainsh,  
Royal Army Museum, Box 14095,  
S-104 41 Stockholm, SWEDEN

Masaharu Taneichi,  
Museum-Library, Musashino Art  
University,  
1-736 Ogawa-cho, Kodaira-shi, Tokyo,  
JAPAN

Rossella Todros,  
Biblioteca Marucelliana, Via Cavour 43,  
50129 Firenze, ITALY

Jennifer T. Trezona,  
Ryerson and Burnham Libraries, The Art  
Institute of Chicago, Michigan Avenue at  
Adams Street, Chicago Illinois 60603, U.S.A.
Manianne Uggla,
Swedish Archive of Portraits, The National Swedish Art Museums, Box 16176, S-103 24 Stockholm, SWEDEN

William B. Walker,
The J. Watson Library, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, N. Y. 10028-0198, U.S.A.

Kerstin Wallin,
Museum of Far Eastern Antiquities, Library, Box 16831, 103 27 Stockholm, SWEDEN

Jan Van Dullemen,
Stedelijk Museum Amsterdam, Paulus Potterstraat 13, 1071 CX Amsterdam, HOLLAND

Ulla von Vegesack,
The Royal Library, Box 5039, S-102 41 Stockholm, SWEDEN

Frid Welde,
Norske Arkitekters Landsforbund, Josefines gate 34, N-0351 Oslo 3, NORWAY

Airi Willo,
National Board of Antiquities, the Library, Box 913, SF-100101 Helsinki, FINLAND

Eva Wikander,
Högskolan i Borås, the Library, Box 857, S-501 15 Borås, SWEDEN

Eva Vikjaer,
Aarhus Public Library, DK-8000 Aarhus, DENMARK

Eeva Viljanen,
Museum of Applied Arts, Korkeavourenkatu 23, 00130 Helsinki, FINLAND

Mary Williamson,
Scott Library, York University, 4700 Keele Street, North York, Ontario M3J 1P3, CANADA

Maggy Wishaupt,
Royal Library, PO Box 90407, 2509 LK The Hague, NETHERLANDS

Joye Volker,
Canberra Institute of the Arts, GPO Box 804, Canberra, AUSTRALIA 2601
List of participants: Addenda

Caroline Backlund
National Gallery of Art
4th and Constitution Ave.
Washington, D.C. 20016
U.S.A.

Anna Brooke
Hirshhorn Museum and Sculpture Garden, Smithsonian institution
8th and Independence Ave
Washington, D.C. 20560
U.S.A.

Annita Linder
Stockholm University Library
106 91 Stockholm, SWEDEN

Lena Nordström
Library of the Royal Academy of Letters, History and Antiquities
Box 5405, 114 84 Stockholm
SWEDEN

Maud Roberts
Stockholm University Library
106 91 Stockholm, SWEDEN

Kerstin Ryberg
Stockholm University Library
106 91 Stockholm, SWEDEN

Jesper Schmidt
The Royal Library, Box 5039
102 41 Stockholm, SWEDEN

Marianne Thorell
The Royal Library, Box 5039
102 41 Stockholm, SWEDEN

Kyoko Tomatsu
22-2-711, 2-chome, Nakaikegami
Ota-ku, Tokyo 146, JAPAN
C/o Ms. Etsuka Akiyama

Gilan Varley
National Art Library, Victoria and Albert Museum, South Kensington
London SW 7, 2RL
UNITED KINGDOM
The Bernadotte Library

- the book collection belonging to the reigning royal family - occupies one of the wings of the Royal Palace, constructed during the 18th century after the fire that destroyed the old castle in 1697.

Originally the wing was built to house the official Royal Library - the national library of the Kingdom. In 1877, the Royal Library moved into its new building in the Humlegården and the beautiful premises within the Royal Palace were used for other purposes, to house the Royal Armoury for instance.

In 1908, the shelves were again filled with books when collections having belonged to various royal persons were assembled into one big library.

The books displayed in the "grand salon" are arranged today according to their owners, from the founder of the dynasty, one of Napoleon's marshals, Jean Baptiste Bernadotte who became Karl XIV Johan of Sweden (1818-44), to his grandson's grandson Gustaf VI Adolf (1950-73), grandfather of our present King.

The book collections placed on the "balcony" have belonged to queens as well as to some royal princes and princesses. Generally speaking, most collections reflect the reading interests of their owners, although the sovereigns were obliged to receive officially a number of publications which might not have been particularly appealing to them.

It should be pointed out that many books have very fine bindings or at least bindings typical of their period. Thus, the library may prove to be a true treasure-house for scholars and book-lovers especially interested in this field.

Of the library's almost 100,000 volumes some are still housed in their original places. Thus, the larger part of King Karl XIV Johan's collection is still at the Rosendal palace at Djurgården and the art book collection of Gustaf VI Adolf remains in its original rooms within the late King's apartment.

The Bernadotte Library also comprises a remarkable and rich photographic collection from the 1850's onwards. These archives have to be considered as very important for those who are looking for pictures reflecting the past, not necessarily limited to the royal sphere.
The Drottningholm Palace Library

In the old Royal Palace of Drottningholm, about three miles west of Stockholm, three royal libraries have been housed. The first library was formed by two Queens, Hedvig Eleonora, consort of Charles X Gustavus, and Ulrika Eleonora, the former's granddaughter and sister to King Charles XII. Their books were mostly Lutheran prayer-books and religious literature. To this collection was later added the library of Queen Lovisa Ulrika, who rivalled her brother Frederick the Great of Prussia in collecting French livres à figures. She followed the advice given by the Secretary of the Prussian Academy of Sciences, Samuel Formey, in his Conseils pour former une bibliothèque (1750). She also purchased books on birds, insects and shells and flowers, which Linnaeus inspired her to collect.

A set of some 30 quarto volumes of English literature, none printed after 1751, is uniformly bound by John Brindley of London in red marocco with spines decorated in an onlaid pattern, probably a coronation gift in 1751.

Lovisa Ulrika, like her brother, corresponded with Voltaire, who presented her with inscribed copies of his books, She also subscribed to the Correspondance littéraire by Grimm and Diderot.

Considerable additions to the library were made by Lovisa Ulrika’s son, Gustaf III. His Drottningholm collection contained about 7,500 volumes or about the same number as his library in the Royal Palace in Stockholm.

King Gustaf visited France twice and Italy once in 1784. A visible result of his second voyage is a considerable number of exquisitely bound presentation copies from Rome, Naples, Parma, Turin and Paris.

The Drottningholm collections were dispersed in the 19th century. The flowers were given to Uppsala University, the coins to the National Historical Museum, the shells and insects and the illustrated scientific books to the Royal Academy of Sciences. The rest of the library was taken over by the Royal Library in Stockholm.

On the shelves in the Drottningholm library are now seen duplicates from the Royal Library, bound in their original bindings and arranged by owners, the different royal collections, and some prominent private libraries such as those of Count Carl Gustaf Tessin (1695-1770) and Count Adam Horn (1717-78).
In June 1753
a troupe of French actors arrived at the
Court in Stockholm direct from Copen­
hagen. More actors followed and towards
autumn a whole company was at work
under the direction of the Court
Chamberlain and architect, Carl Fredrik
Adelkrantz. The founding of the so-called
French theatre brought with it other
commissions for Adelkrantz. He was
charged with creating a court theatre at
Adolf Fredrik's favourite castle, Ulriksdal,
where the King himself would foot the
bill. The theatre was ready for use in the
same autumn of 1753.

That the whole matter could be dispatched
so quickly was due to the fact that at Ul­
riksdal there was a building suitable for
adapting to a theatre. It was the Riding
House situated to the west of the descent
to the Castle, now known as Confidencecen.
The building is marked on a surveyor's
map from 1674, and already displays the
characteristic plan it has today: a large,
rectangular building - the Riding House -
to the north of which was joined a low,
rather small building. This was used as an
inn, an enterprise that as a map from 1709
shows came to give its name to the whole
complex of buildings. The appearance of
the building in its earlier phase is not
known. Its present outer form derives
from the reconstruction of about 1753, for
which Carl Hårleman had submitted a
proposed design but which was not
realized in detail.

The Riding House was in many respects
ideal for conversion to its new purpose.
Accordingly the stage and auditorium
could quite naturally be accomodated
within the spacious riding house. For the
assembly-rooms, indespensable at a court
theatre, the architect was able - with no
difficulty - to take over the old inn. Inside
this there was also an area suitable as a
foyer for the actors. Finally, the living
quarters of the actors could be placed on
the upper floor of the building.

It was with the Ulriksdal Theatre that
Adelcrantz demonstrated for the first time
his ability to create in a very personal
manner the intimate court theatre. As
later at Drottningholm, the auditorium
was given the character of a reception
room without lodges but with a painted
decor at once classical and gently roccoco in
style. He had also matched the stage with
an opening in the rear wall of the auditori­
um and in this way achieved the
balanced relationship that is characteristic
of the composition of space in the two
royal theatres.

We know little about the resources offered
by the stage at Ulriksdal. It has been
possible to determine the rake of its floor
from the restoration work during recent
years and a detailed plan from 1783
indicates that there were six pairs of stage­
flats. On the other hand we know nothing
in detail about the machinery, although
we have reason to believe that, at least
during the Gustavian period, the stage
machinery in use was relatively well-
developed.

While the actual theatre underwent a
radical reconstruction during the nine­
teenth century, the Court's assembly-
rooms were preserved intact in their
design. Adelcrantz had given this suite of rooms the rhythmic variation characteristic of the Rococo period; accordingly, the rooms have throughout different forms and colour. Three of the interiors had silk-clad walls, while the other two were given a more sophisticated decor.

The most sumptuous of the rooms was the one occupying the middle of the suite: its walls were for the most part covered with panels framed by gilt beading. The wainscoting was painted or stained in red. The rich illumination from the metal chandeliers, six services of Saxon ware, red taffeta curtains, combined with the luxurious permanent fittings, must have made this room one of the richest and most outstanding examples of Swedish Rococo. At the centre of the room stood a table, a Table à confidenc, which could be lowered into the cellar to be laid. The memory of this contraption is preserved down to this day in the generally accepted name for this building - Confidencen. The celebrated table no longer exists, and of the room’s rich decor there remains only the panelling and the ceiling’s cavetto.

The interior immediately to the east of the Confidence-Room, originally called the Painted Room, also had a finely executed decorative embellishment: six wall-panels and three door-mounts with arabesque decor and scenes in the spirit of Watteau executed by Johan Pasch. They have recently been returned to their original home from the National Museum where, fortunately, they had been preserved.

This is not the place to describe in detail the varied fate of the Ulriksdal Theatre. Largely untouched although delapidated, it stood down to the times of Carl XV when the stage was dismantled and the actual auditorium converted into a hunting lodge. Ever since the revival of interest in the theatre in the 1970’s - to a large extent the result of private initiative – the buildings have been the object of a series of restoration measures, financed by official contributions as well as private donations.

Stig Fogelmarck
International festival of videos on libraries in Venice, September 1990

We quote a letter from *Bit*

April 26, 1990

Dear Colleagues,

*Bit*, the bulletin of the Tuscan section of the Italian Library Association (AIB), will organize an international festival of videos on libraries for the national congress of the Association which will take place next September at the Lido of Venice.

The videos must be produced according to the standards VHS (1/2 inch) or U-MATIC (3/4 inch) and describe libraries and their services. The prize called *Bit per il cinema* will be awarded to the best video both from library and aesthetic point of view.

We hope that your Association would participate to the festival and would send us what you consider the two best videos produced in your country.

The deadline to go in for the competition will be September 7, 1990.

We look forward to hearing from you.

Yours sincerely,

Roberto Maini

Address:

*bit*

BIBLIOTECHE IN TOSCANA

trimestrale della sezione toscana
dell'Associazione Italiana Biblioteche

casella postale 176  50100 Firenze
was founded in November 1986. ARLIS stands for Art Libraries Society. The first group was established in the United Kingdom in 1969, and it has been important to art libraries all over the world, not only through its periodical Art Libraries Journal. Today there are ARLIS groups in many parts of the world – the United States, Australia, Mexico, France, the Netherlands, Japan, and Italy among others.

Arlis Norden has as its aim to further all aspects of librarianship in art, crafts, design, architecture, photography and related fields.

gives librarians in these fields the opportunity to work together on a concrete level and provides a platform for the pursuit of common interests.

works as a contact organization for its members and aims to represent their professional interests regarding education courses, research and publication.

has members in all of the Nordic countries. They come from research libraries, public libraries, and other institutions.

publishes the newsletter Arlis Norden Info for its members.

is a member of IFLA.

has two representatives from each of the Nordic countries on its board.
Editor's Corner

Arlis Norden Info is published four times a year and is sent to all subscribing members of the ARLIS NORDEN SOCIETY. The annual membership subscription is 400 SEK for institutions and libraries and 100 SEK for single membership.

Subscriptions to be paid by Swedish postal giro 42 77 55-4 (Arlis Norden, c/o Margareta Lindgren, Uppsala University Library, Box 510, S-751 20 Uppsala, Sweden).

The periodical is edited successively by the five Scandinavian countries. This issue is edited by Sweden. The next will be edited by Norway.

Articles and letters to the editorial staff should be addressed to the Society's treasurer Margareta Lindgren (see address above), who will forward them to the editorial staff responsible for the next issue.

Production: X Tina Wootz Charlotte Hanner
1. The Nationalmuseum, Södra Blaiseholmshamnen
2. The Moderna Museet, Skeppsholmen
3. The Nordiska Museet, Djurgårdsvägen 6-16
4. Bernadotte library, the Royal Palace, the Western Vault
Contents

Art Libraries Satellite Meeting 1990: Sponsors..............2
  " : Programme...............3
  " : List of Participants..5
  " : List of Participants:
       Addenda.............11

The Bernadotte Library.....................................12
The Drottningholm Palace Library............................13
Confidencen................................................14
International festival of videos on libraries in Venice,
  September 1990.............................................16
ARLIS NORDEN..............................................17
Editor's Corner............................................18
Map of Central Stockholm...................................19
The Royal Palace of Stockholm (Entrance to the Bernadotte
  Library)...................................................20