



THE MEDIUM

NEWSLETTER OF THE TEXAS CHAPTER

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University of Houston Libraries

FALL MEETING PLANS OR THE BENEFITS OF FLEXIBILITY

Our plans for a joint meeting in Fort Worth with the Texas chapter of the Special Library Association were complicated when it was learned that SLA will be meeting in Houston in the fall of 1982. Since the Texas chapter of ARLIS met in Houston as recently as 1980, it was decided to hold the fall 1982 meeting in Dallas. The new buildings for the Dallas Public Library and for the Dallas Museum of Art were special incentives for meeting in Dallas, as well as the fact that we have not met in Dallas since 1977. The fall 1982 meeting will be held on October 16, with the tentative agenda including a tour of the Dallas Public Library's new art department given by Jane Holahan and a tour of the new Dallas Museum of Fine Arts Library given by Donna Rhein. Additional information about the meeting will be included in the fall 1982 issue of THE MEDIUM.

SAN ANTONIO NEWS

Material concerning the updating of information for the new edition of the DIRECTORY OF ART LIBRARIES is still in the hands of Craig Likness, Trinity University. Craig is still waiting for word from ARLIS Headquarters on exactly what information should be collected. As soon as that is settled, the survey should begin. The Texas information should be included in the fall 1982 issue of THE MEDIUM.

Linda Hardberger, Librarian of the San Antonio Museum of Art, reports that plans have been made to move her library from its old quarters to the new museum. She has applied for a grant from the Brown Foundation for moving the art books, periodicals, and vertical files. If all goes well, there should be a low-key opening some time in July.

NEWS FROM THE D/FW/DENTON AREA

The Dallas/Fort Worth/Denton area art librarians have been invited to gather for an informal meeting on May 7th at the new Dallas Public Library at the invitation of Jane Holahan, Head of the Fine Arts Division. There have been several changes in staff among the art librarians during the last year or two and many of us are interested in getting to know our colleagues better, since we are called upon to either use their resources ourselves or refer other users to them.

The new Dallas Museum of Art (change of name effective when passed by the membership at its annual meeting in May) will probably be delayed in its opening by a month or two. It is now officially set to open in the fall of 1983, but it is more likely to be in the winter of 1984. The library is nearly finished inside, though furnishings have not been added, and the space is well defined. Plans for the interior have arrived at long last from the designer, months after their approval by the building committee, and they will be reviewed for "problems" immediately. If all goes well, members will have an opportunity to review the general concept of the new library for themselves during the fall 1982 meeting.

There is a rumor that the national organization is considering meeting in the Dallas area in 1985. This should be settled before long. Such meeting plans would definitely add spice to that particular year for all of us Texas members, to say nothing about what it would do for our travel allowances.

Donna E. Rhein

GUGGENHEIM LOAN TO SAN ANTONIO MUSEUM

The San Antonio Museum of Art will borrow a significant group of Latin American paintings from the Solomon R. Guggenheim Museum in New York for a decentralization program, which will enable museums throughout the country to borrow works from the Guggenheim's permanent collection on a long-term basis. Ten museums were selected to participate in the initial five-year program on the basis of proposals submitted by each institution. The program to date has been funded by a planning grant from the National Endowment for the Humanities and supported with funds from the Andrew W. Mellon Foundation.

CHARLES EAMES PAPERS

According to a report in the College & Research Libraries News, the Library of Congress has received a grant of \$500,000 from the IBM Corporation to acquire, process, and interpret the papers and working materials of Charles Eames (1907-1978), American architect and designer. The grant will also enable the library to sponsor a series of events in upcoming years which will evaluate the significance of Eames' work and its impact on the living and working environment of America. Included in the collection are the original negatives and prints of each of the 106 educational films Eames created, business correspondence from 1944 to 1978, approximately 400,000 color slides, 31,000 black and white photographs, production materials for exhibits, and drawings for all his major furniture designs.

MINUTES OF THE FALL 1981 MEETING

The annual meeting of ARLIS/Texas was held on October 10, 1981, in San Antonio at the McNay Art Institute. Chapter President Nancy Schuller called the meeting to order. The minutes of the 1980 meeting were approved as printed in THE MEDIUM. The Treasurer's report showed current assets to be \$329.59, with a printing bill outstanding. The chapter has received local dues payments from eighteen members--a charge adopted at the 1980 meeting to support publication of the newsletter. Seventeen members pre-registered for the 1981 meeting.

The ARLIS/NA regional representatives have requested that local chapters help to keep national membership lists complete and current. Members are also requested to promote subscriptions to the ART LIBRARIES JOURNAL, published by ARLIS in England. Subscriptions are available through ARLIS/NA at an advantageous price.

Nancy Schuller will represent ARLIS/TEXAS at the CAA Mid-America meeting.

Erika Esau, the new Kimbell Museum Librarian, gave a report on RLIN, of which the Museum has been a participating member since January 1980. A new data base was developed during the summer months of 1981, reflecting the changes in cataloging brought about by the adoption of AACR2. There are, naturally disadvantages as well as advantages to network participation. The Kimbell chose RLIN because the major museums of the US had indicated their support of, or intent to join this network.

Joyce Hess, of the UT Austin Arts Library, brought up the subject of exhibition catalog acquisition, and various sources were discussed. The unfortunate demise of the NATIONAL ARTS GUIDE was noted with regret. A suggestion was made that members send to THE MEDIUM editor an exhibition schedule for local institutions/organizations, with a notation concerning publication/availability of accompanying catalogs. A compilation of these lists could then be published in THE MEDIUM.

The Secretary reported a discussion with several members of SLA concerning the possibility of a joint meeting with SLA's Texas chapter in Fort Worth in 1982. A motion was made and seconded that a formal invitation be extended to SLA for a joint meeting in 1982. The motion carried.

One of the prime concerns of ARLIS members is to promote librarians as professionals in museum and related fields. Donna Rhein, Dallas Museum of Art Library, expressed deep concern that a recent Texas Association of Museums salary survey had ignored librarians. Apparently the American Association of Museums survey had also failed to include librarians. As a first step, Linda Hardberger suggested that museum librarians become members of the TAM. A motion was made and seconded that Donna Rhein make a "tactful" inquiry to the TAM as to why librarians had not been included in its professional survey.

The President thanked Mrs. Leeper, our hostess at the McNay, for her gracious hospitality to the members of ARLIS/TEXAS.

Charlotte Olin

INQUIRY CONCERNING THE OMISSION OF MUSEUM LIBRARIANS

As requested during the fall meeting of ARLIS/TEXAS, Donna Rhein prepared the following inquiry to the Texas Association of Museums. A copy of the reply that she received is also printed here.

Elizabeth J. Bentz
Acting Director
Texas Association of Museums

Dear Mrs. Bentz:

I am writing on behalf of the Art Libraries Society/Texas to express the concern of members that the category "librarian" was not delineated in your recent SALARY SURVEY 1981. This apparent omission was discussed at our annual meeting held last October. The membership articulated several questions which we would like to bring before your organization.

1. Were library personnel considered in a category which we did not discern?
2. If so, what was your criteria?
3. If not, why were they not considered as a part of the survey?

Our association, several members of which are also members of either the Texas or the National Association of Museums, is naturally concerned about this matter. We feel that any instance such as this, which may lead to a misunderstanding between our colleagues in the museum field about our role and contribution within the museum's structure, is to be avoided. These surveys serve as important instruments for understanding and planning amid the inter-relationships of museum departments. The library, through staff education, resource services provided, departmental status and budget responsibilities, is a major factor in a museum. We sincerely hope that in future surveys, library personnel will be considered as part of an independent element whose contribution can be fairly evaluated.

Thank you for your attention to our concerns. We would appreciate a response to our inquiries before our next annual meeting in the fall of 1982.

Sincerely,
Donna E. Rhein

Reply:

Dear Donna:

Thank you for writing to the Texas Association of Museums regarding the 1981 Salary Survey.

I appreciate your concern and the concern of your association with the survey, and I will be glad to forward the contents of your letter to our publication chairman, Dr. Ron Tyler of the Amon Carter Museum

The TAM will be publishing another survey sometime within the next year, and so we are appreciative of any comments and suggestions from our constituency.

I too believe that the library, especially with archival materials and research documents, plays a vital role within the museum field.

Enclosed are two membership brochures. Naturally I always encourage new members, so if you know of anyone who would like to become a member of the TAM, by all means, sign them up!

Sincerely Yours,
Elizabeth Bentz

ENDOWMENT FOR THE MUSEUM OF FINE ARTS, HOUSTON

General and Mrs. Maurice Hirsch have given an endowment of \$500,000 to the Museum of Fine Arts, Houston for the development of the museum library. The endowment income will be used to purchase books, periodicals, shelves--whatever is needed.

Linda Shearouse

MAJOR PURCHASES FOR THE RICE LIBRARY

Recent significant purchases for the Rice University's Fondren Library include the following collections.

Collected Papers of Charles Wilson Peale and His Family, 1741-1827: Lilian B. Miller, editor. Millwood, N.Y.: Published for the National Gallery of Art, Smithsonian Institution, Washington, D.C., by KTO Microform, 1980. 557 microfiches, 300 page guide and index.

GA Global Architecture Book 1-13. Edited and photographed by Yukio Futagawa. Tokyo: A.D.A. Edita, 1981. 13 volumes.

VISUAL RESOURCES SESSIONS IN BOSTON

This year's national annual meeting offered two formal sessions of special interest to visual resource curators. These were both conveniently scheduled for Monday, February 22, leaving the remainder of the conference days open to attend other sessions or to visit some of the many museums in Boston.

Special problems in slide classification II--non-Western art was the topic of the first session. The moderator, Zelda Richardson, University of New Mexico, provided an excellent booklet outlining the schemes described in each of the presentations. This little publication is an excellent reference for visual resource curators.

Virginia Kerr, University of Illinois at Chicago Circle, discussed how the increased level of specialization in the Pre-Columbian area determined their need for a revised Pre-Columbian cataloging system and described the scheme devised there. Their work involved standardization of time periods and names for cultural groups. Items are classed by "object types" rather than medium. For example, carved forms are grouped by function, vessels are divided by shape or function, metalwork is grouped by function, but textiles are grouped by medium. Her presentation utilized a comparison of the University of Illinois at Chicago Circle system with that in use at the University of New Mexico.

Nancy Kirkpatrick, Chicago Art Institute, described their scheme of organization for African and Oceanic Art. They define these areas to be Africa, South of the Sahara, Australia, Southeast Asia, and areas of the Pacific. The works included are "traditional" art produced before the time of continual contact with the outside world. The primary divisor is geographic. The utilitarian purpose of the object determines its place in the scheme. There is a special division "art techniques" which is for slides of native artists at work. Some of the other methodological principles which underlie the organization are that architecture is placed in general geographical areas rather than specific sites, that painting slides are placed with the primary support medium, and that body painting, tattoos and scarification examples are classed with costume.

Dolores Fairbanks, Harvard University, described the scheme developed for the Aga Khan Program for Islamic Architecture. The pages from their classification manual are included in the session's booklet. Her other comments reveal that they utilize the guide/back-up cards for each individual slide in the collection. They also make extensive use of added entry cards, as well as shelf and public file cards. She sees the major problem in this program to be the lack of standardization of terms and the use of varying transliteration tables. They maintain an acquisitions list of slide made by students which are available for duplicating.

Carol Terry, Herron School of Art, in discussing their scheme for the organization of slides of Japanese art and architecture, said that the well established time periods for this area aid the cataloger. However, there is still the decision to be made between basic vs. specific time periods. Also, terminology is a problem. Examples of such problems are city or prefecture, temple names confused with suffixes which really mean "temple of", and other terms that are generic rather than proper. She recommends L. Roberts' DICTIONARY OF JAPANESE ARTISTS for verification of Japanese names.

Trudy Buxton, Trinity College, Hartford, discussed non-standard sources for slide acquisitions. Her talk was illustrated with examples of on-site photography, gallery photography, and slides obtained through museum or institutional exchanges. Currently the Connecticut visual resources group is investigating methods for a program of slide exchanges in order to acquire images that are not available through the standard means.

The talk on classification schemes for Native American art by Zelda Richardson, University of New Mexico, was not given due to a lack of time. Fortunately, it is well-described in the session booklet, as well as the conference abstracts. She defines the principle problem in classification of works of these peoples is that of archaeological vs. art history precepts. A second difficulty arises from there being insufficient definitive accepted texts on Native American culture and art. Additionally, there is the question of how to deal with "modern" Native American art, such as works produced by 20th century artists who combine the traditional methods and art forms with traditions from several tribal cultures rather than one. She cites one scheme published in the "Report of the Research Commission of Special Classification Systems for Visual Resources of the Third World Peoples."

The Monday afternoon session, moderated by Paula Shiramonte, State University of New York at Buffalo, dealt with the utilization of microforms as research resources in the fine arts library. Two members of the Texas Chapter, Lois Swan Jones and Nancy Schuller, were speakers for this session. Completing the session were Isabel Lowry, Connie Massey, Karen Wilson, and Patricia Walsh.

Lois Swan Jones, North Texas State University, addressed the use of microforms in teaching and research. She discussed the resistance to microform use that is found among users. She asserted that the librarian and producers should listen and attempt to head some of the users' complaints and that through a meaningful dialog, their use could be improved and increased.

Connie Massey, University Microfilms, talked about how her company addressed indexing of a large photography collection on microfiche. It is apparent that the lack of an internationally accepted thesaurus for art promotes the creation of "ad hoc" thesauri by each publisher. This alone can drive up the price of the product. She promoted the need for guidance from the visual resource curators for terms for indexing art microforms. A collaboration between the visual resource curators and the microform industry should promote the production of a computerized thesaurus of art and architecture terms.

Patricia Walsh, editor of VISUAL RESOURCES, stressed the error in the concept of the microfiche image as a substitute for the original. The criteria for a successful microforms program includes utilizing them as resource material and as substitutes for out-of-print publications.

Nancy Schuller, University of Texas at Austin, in her talk entitled "Microfiche and the Image Bank" emphasized that in the natural process of acquiring large quantities of images for teaching and research, microfiche should be considered as a possible format. Although this format alone cannot meet all needs, in combination with mounted photos, slides, "cuts," and even picture postcards, such a collection can provide scholars and other patrons with a vast "image bank." In addition to illustrative material for lectures, the "image bank" can be used as supplemental study material. Visual image research can be much enriched by such an archive, and vast quantities of coherently arranged and well-documented images offer valuable references for cataloging and verification of new acquisitions.

Karen Wilson, University of Chicago Press, addressed the question of how publishers go about selecting collections for reproduction in microform. One initial consideration is whether to reproduce an existing archive or to create original archives of reference materials from separate collections. Certainly, considerations have to be made, such as originality, soundness of scholarship, credentials of the author, and importance to the scholars in the field.

Other activities of particular interest to visual resource curators were the annual business meeting for the V.R.S.I.G., conducted by Janice Sarkow, Boston Museum of Fine Arts Slide Curator, and two sessions at the Museum of Fine Arts on new technologies, including the video disk in relation to visual resource collections and the Polaroid camera at the MFA.

Nancy Schuller

ARLIS/NA IN BOSTON

Texas was well represented at the tenth annual conference of ARLIS/NA in Boston, February 20-24. Nancy Schuller, Linda Hardberger, Linda Shearouse, Nancy Wynne, Milan Hughston, Lois Swan Jones, Erika Essau, Carole Cable, Donna E. Rhein, Jet Prendeville, and Margaret Culbertson were all among the conference attendees. The sessions were varied, interesting, and frequently conflicting on the schedule.

The session that I found most interesting dealt with accessing periodical literature. Representatives from the four major art indexes spoke and then participated in a question and answer period. We were able to inquire about specific indexing policies and decisions, as well as plans for online access. Only ART BIBLIOGRAPHIES MODERN is currently online, but RILA, another major art index has made definite contract agreements with Dialog and should be online by fall of 1982. The other two indexes, ART INDEX and ARTS AND HUMANITIES CITATION INDEX, are promising to be online within the next year. I was also interested to learn that the AVERY INDEX TO ARCHITECTURAL PERIODICALS can be searched online by those who have access to RLIN.

Spending time in Boston is always a pleasure, even when the wind is cold. The art collections of the city are extensive, and I managed to spend several enjoyable hours with them. I also participated in a conference visit to the Yale Center for British Art, with a special tour of the library and photo archive. The photo archive is a unique collection of photographs of British art in collections throughout the world, since each photograph has been given detailed subject indexing which can be accessed by computer. So, if a library patron desparately needs to identify a painting that includes an 18th century butcher with the carcass of a pig, rather than a cow, the Yale Center could tell you with authority and speed whether such a representation exists. The computer index to the photo archive can also identify museum holdings of British art throughout the world, so, if your patron must determine if there are any paintings by Gainsborough in the state of Iowa, call the Yale Center. The staff said that they would be happy to provide telephone reference service to librarians.

The high point of the conference for me was the opening reception, held in the Isabella Stewart Gardner Museum. The Gardner Museum is aan amazing building constructed in the style of a Venetian palazzo by Mrs. Gardner in the 19th century as a home and as the perfect setting for her collection of old masters. All of the rooms open onto a beautifully planted glass-roofed courtyard. It was a wonderful experiencer to wander about the museum, looking at paintings by Vermeer and Titian, while listening to a chamber orchestra play Strauss waltzes.

Margaret Culbertson

TEXAS ART MUSEUM EXHIBITIONS FOR 1982

As decided at the fall 1981 meeting, a schedule of museum exhibitions is now include as part of THE MEDIUM. A note regarding the existence of an accompanying catalog is included, when the information is available.

KIMBELL ART MUSEUM

| Date | Title | Cat | Org. Mus. |
|-------------------|---|------|---------------------------|
| Jan.23-March 14 | Old Masters and Early Modern Works from Private Collections | | Seattle Art Museum |
| April 1-May 16 | Bernini Drawings from Leipzig Bernini's Working Method | Cat. | IEF-Princeton/ Kimbell |
| June 5-Aug.8 | Vigee Le Brun: Painter to the Courts of Europe | Cat. | Kimbell |
| June 19-Aug.15 | The English Miniature | Cat | Yale |
| June 19-Aug.15 | Gold Coins of the English Sovereigns | | Kimbell |
| Sept.8-Oct.31 | Votive Tradition: Japanese Sculpture from the 7th to the 13th Centuries | Cat | Kimbell |
| Dec.4-Feb.6, 1983 | Jusepe de Ribera | Cat | Kimbell |

DALLAS MUSEUM OF FINE ARTS

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|------------------|--|
| March 10-Apr. 25 | Art of the Archaic Indonesians |
| March 14-May 23 | Recent Gifts from the Meadows Collection |
| May 19-July 4 | Fernand Leger |
| June 6-July 18 | Concentrations VI: Al Souza |
| Aug. 4-Sept. 12 | Counterparts: Form and Emotion in Photographs |
| Sept. 25-Nov. 14 | Dallas Collects American Paintings: Colonial to Early Modern |
| Oct. 12-Dec. 19 | Concentrations VII: Deborah Butterfield |
| Dec. 12-Feb. 6 | El Greco of Toledo |

MUSEUM OF FINES ARTS, HOUSTON

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|------------------|--|-----|-------------------|
| March 12-May 9 | Art of the Avant-Garde in Russia: Selections from the George Costakis Collection | Cat | Guggenheim |
| April 2-May 16 | Sophie Taeuber-Arp | | MOMA |
| April 13-May 30 | Images of a Time Past: American Naive Paintings from the Garbisch Bequest | | MFA, Houston |
| April 17-June 6 | Robert Graham: Bronze Figures 1971-1981 | | Walker Art Center |
| April 21-June 27 | Miro in America | Cat | MFA, Houston |

SAN ANTONIO MUSEUM OF ART

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|------------------|---|--|-----------------------|
| June 21-Sept. 12 | Between Continents/Between Seas: Precolumbian Art of Costa Rica | | Detroit Inst. of Arts |
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