Following a well-attended, friendly (and filling!) reception in Phil's suite at the conference hotel Thursday evening (sponsored by the Menil Collection), attendees gathered in the Architecture & Planning Library on the University of Texas campus Friday morning to commence a full day of tours, meetings and other events.

Ardys Kozbial, Project Archivist for the Library's Architectural Drawings Collection, graciously provided an informative and fascinating look at the factors involved in organizing, cataloging and preserving the wide range of materials found in the UT collection. Ardys is involved in a one-year Title IIC project to develop MARC records for drawings from fifty-one collections in the Architecture & Planning Library. Utilizing both Library of Congress and Art & Architecture Thesaurus subject headings, the records are destined for entry into RLIN, OCLC, and the UT Libraries Online Catalog.

Ardys displayed for the group a representative selection of works from the Architectural Drawings collection, which dates from 1979. Showing us various-sized drawings on linen, on mylar, and on vellum-finish stock, our guide stressed the importance of flat-file storage, noting that horizontal storage of rolled drawings will eventually result in gravity-induced flattening and creasing of the items. Mention of the need for UV filters over a facility's fluorescent lighting led to inquiries about safe methods of reproduction of these images. Ardys quickly ruled out xerographic techniques, offering photographic reproduction as an alternative, along with tracing the drawing over a mylar overlay, or simply sketching the original.

And there's nothing like the original, as the group quickly realized as Ardys unveiled such gems as James Riely Gordon's colored drawing for the Ellis County Courthouse; working drawings for the Kimbell Museum and San Antonio's Riverwalk; and my personal favorite, Paul Cret's 1931 five-foot-tall working drawing of the University of Texas Tower. We wish the best of luck to Ardys and Lila Knight, Collection Curator, in their efforts on behalf of this splendid and irreplaceable collection.

The second tour of the morning was an orientation to the photography collection on the sixth floor of the Harry Ransom Humanities Research Center. Film and photography curator Roy Flukinger began with a brief history of the HRC, which houses books, manuscripts, and photographs from a number of periods and disciplines, with particular strengths in twentieth-century American, British, and French literature. The photography collection is among the most important in existence, and includes the important Gernsheim History of Photography Collection. The collection currently consists of over five million prints and negatives, approximately twenty thousand books, and around three thousand pieces of photographic apparatus, as well as
manuscripts, albums and periodicals relating to photography and its history. The photography collection supports interdisciplinary research as well as photographic history.

Conference attendees first viewed a slide show orientation on the proper handling of materials, which patrons watch before they may access the collection. Mr. Flukinger discussed an NEH-funded cataloging project which will generate MARC-compatible cataloging with the George Eastman House for key components of the collection. He described the challenges involved in preserving and providing access to the variety of negatives and photographic prints found in the collection, and displayed some of the innovative solutions developed commercially and by Ransom Center conservators. Chapter members were given a variety of brochures and sample forms which further explained the Center’s policies, procedures and collections.

Following a relaxing box lunch on the fourth-floor patio of the Flawn Center, the group reconvened for the Annual Business Meeting.

I. **Call to Order:** Phil Heagy, President, called the meeting to order at 1:30 p.m. in the Knopf Room of the Flawn Academic Center. He distributed copies of the Agenda, the Treasurer’s Report, the Secretary’s Report, Minutes of the 1991 Business Meeting, Chapter Archives Procedures, and ARLIS/Texas By-Laws.

II. **Minutes:** Minutes of the 1991 Business Meeting were approved as published in The Medium.

III. **Secretary/Treasurer’s Report:** Phil Heagy reviewed the October 10, 1992 report prepared by Sherman Clarke. Members discussed whether to retain, on our mailing list, non-renewing individuals and organizations, and for how long. At present the Secretary/Treasurer sends a reminder letter. No decision was taken, but Jeannette Dixon volunteered to telephone non-renewing organizations.

Jeannette remarked that we need not keep the current $1989.85 balance in our Treasury, and inquired about the possibility of offering honorariums to speakers. Deborah Barlow suggested that we offer honorariums as funds allow. Phil Heagy reported that ARLIS/NA discourages chapters from offering honorariums to their own members; but for outside speakers this is up to the discretion of the Chapter’s Executive Committee. Janine Henri reminded members that catering bills for the conference had not yet been paid.

IV. **Newsletter Report:** Deborah Barlow reported that four issues of The Medium were produced in 1991-92. Expenses were limited to the $82.93 printing costs as the Amon Carter Museum absorbed the costs of mailing. She thanked the chapter regional representatives for their contributions, and hoped they would continue to serve as such under the new chapter Vice-President. Phil Heagy volunteered to continue to prepare the exhibitions listings.

V. **Report from the Regional Representative:** Philip Rees, the South Regional Representative for ARLIS/NA, reported on the midyear meeting of the Executive Board. He asked that we send to Pam Parry by January 1 the list of the two members who will attend the Chapter Officer’s Breakfast at the annual meeting in San Francisco (when both the Chapter President and Vice-President attend the meeting, they are the officers sent to represent the Texas Chapter). He also asked us to let him know if we have agenda items for the breakfast meeting.

Phil Rees announced the establishment of a new ARLIS/NA membership category: the Supporting Membership ($75.00) which includes one free round-table membership.
THE MEDIUM  Winter 1992

(currenfly Regular Memberships are $55.00; Sustaining Memberships are $150.00). He also reviewed the buddy/mentor idea which is being discussed to make new members comfortable at their first conference. A new member would be assigned to a fellow chapter member, especially for the Convocation and Ars Libri Reception. Chapters will be surveyed, and feedback will be requested at the Chapter Officers’ Breakfast. Phil also mentioned the increase in travel allotments available to Regional Representatives ($1,000) to alleviate a part of the financial burden. He suggested that Regional Reps. be invited to stay with a chapter member when attending chapter meetings, to decrease costs.

VI. Program Committee Report: Phil Heagy thanked Jeannette Dixon and Janine Henri for their work on this year’s meeting, and asked for suggestions for the site of the 1993 Texas Chapter Meeting. San Antonio and Corpus Christi were suggested, with a preference toward Corpus Christi. Linda Hardberger volunteered to help Deborah Barlow and Valerie Pinkney who had previously volunteered for this committee. Suggested topics include management issues, book selection, and volunteerism; tours and workshops were also requested. Phil Heagy is still interested in pursuing the idea of a Spring gathering in Marfa, and will work with Sherman Clarke on arrangements. Members discussed the preferred meeting days (Friday was favored by the majority) and whether more free time was needed in the schedule. Members felt that when tours are available extra free time was not necessary. Members expressed satisfaction with the schedule of the 1992 meeting.

VII. Awards Committee Report: Phil Heagy expressed the members’ appreciation of Lois Swan Jones’ contributions to the Texas Chapter, and our wishes for success in her new ventures. Jeannette Dixon reminded members that November 16, 1992 is the application deadline for the Lois Swan Jones Professional Development Award, which is now $350.00. Preference is given to those presenting papers, moderating or recording a session, serving on an ARLIS/NA committee, or to first-time attendees. Phil Heagy and Janine Henri volunteered to help Jeannette screen applications. Several contributions have been received towards the Lois Swan Jones Fund, which now totals $395.00. Members felt that when funds permit and qualified applicants are available, two awards may be offered by the Committee. The Northeast Chapter recently inquired about our award and is planning to establish a similar chapter award.

VIII. Chapter Archives Report: Phil Heagy reviewed the Chapter Archives Procedures. Discussion centered around who should keep the back-issue set of The Medium. Linda Shearousc, our current Chapter Archivist, would like files kept in Texas until the Chapter History project has been completed (rather than sending the set to ARLIS/NA Archives in Syracuse). Members decided that the Chapter Archivist should be either a volunteer position or a presidential appointment. The procedures were approved by a majority (one abstention).

IX. Old Business: None presented.

X. New Business: Phil Heagy reviewed the ARLIS/Texas By-Laws concerning terms of office (Article IV. E). The conflict arises because terms of office begin January 1, but incoming Vice-Presidents prepare the first issue of The Medium after the annual Fall chapter meeting. We discussed changing the terms of office to begin right after the annual meeting. According to Phil Rees, the Executive Board of ARLIS/NA prefers the chapter officers to serve calendar year terms. Members were also concerned about the uncertainty
of the annual meeting date (although we usually meet in October, this is not a fixed date). The membership decided to retain the by-laws as written and not to change chapter officer terms of office.

XI. Election of Officers: Phil Heagy announced that Allen Townsend had accepted nomination to the post of Vice-President / President-Elect, and Janine Henri had volunteered to serve as Secretary/Treasurer. There being no further nominations from the floor, the slate was unanimously elected.

XII. Adjournment: Phil Heagy adjourned the meeting at 2:55 p.m.

Business Meeting Attendees

Deborah Barlow
Patricia Blackman
Beverly Carver
Margaret Culbertson
Jeannette Dixon
Sam Duncan
Margaret Ford
Linda Hardberger
Phil Heagy
Janine Henri
Ann Jones
Rita Marsales
Virginia Peel
Jet Prendeville
Bonnie Reed
Philip Rees
Nancy Schuller
Nina Stephenson
Allen Townsend

Four lively round-table discussions followed the business meeting, centering on collection development, library management, visual resources and technical services. I'm still jealous of the group who set up early in the splendid (and cozy) Flawn room with the fireplace and comfortable couches!

The evening's festivities commenced with a lovely dinner reception at the Archer M. Huntington Art Gallery on campus. Amid current exhibitions "Prints of the Fort Worth Circle, 1940-1960" and the fascinating "Encounters/Displacements: Luis Camnitzer, Alfredo Jaar, Cildo Meireles," the group had little difficulty polishing off the appetizing fare catered for us.

This eventful day was capped with a slide talk on foreign and domestic art libraries visited by Jeannette Dixon during her NEA-funded research trips. Jeannette found many different approaches to facility planning during her visits to European libraries such as the curatorial library of the Louvre, the Arabian Library with its "minaret" book ramp, and the Musée d'Orsay library which has no public access but provides computerized "image banks" for visual reference. The Centre Pompidou's unique approach is to provide both a staff-only curatorial library and a public library, while the museum library in the Hague has open library-staff work areas visible to the public. Jeannette pointed out that a recurring battle for space is an almost universal trait of
European art libraries which for the most part are housed in much older, smaller quarters than we (happily) confront in North America, a view reinforced by Jeannette's slides of such facilities as Indiana University's Fine Arts Library within the I.M. Pei-designed University Art Museum, and the library of the National Gallery of Ottawa with its splendid (though I imagine distracting) views to the outside world (Ohio's Wexner Center, in contrast, has solved this particular "problem" with an underground facility). With all this visual research under her belt, we expect great things of Jeannette's upcoming new facility at the Museum of Fine Arts in Houston!

Saturday morning found us back on campus in the UT Fine Arts Library for two well-prepared talks (once we dis-entangled from an uncooperative elevator & located some misplaced slide projectors!) Margaret Culbertson of the Art & Architecture Library at the University of Houston led off with a slide presentation covering design sources of residences located in popular and trade periodicals during the latter nineteenth- and early twentieth centuries.

Margaret covered three basic categories of serials: agricultural journals; "ladies" and "home" magazines; and periodicals of the building trade. Examples of the first type include Dallas' Farm & Ranch magazine of the 1880's, The Horticulturist, and The American Agriculturist, which provided plans for farm houses and other rural dwellings. Some interesting titles in the second category are Godey's Ladies Book, which provided hand-colored plates of home designs by architects Samuel Sloan and Isaac Hobbs; Ladies' Home Journal, which offered colored cardboard models of homes and also published three home designs by Frank Lloyd Wright; and Henry L. Wilson's Bungalow Magazine, which stirred reader interest with the tuneful "Bungle-Ode"! The final category of journal, the building trade periodicals, includes the American Lumberman; Manufacturer & Builder (which mainly profiled machinery but usually included one page of house designs per issue); Carpentry & Building which appeared on the scene in 1879; and the Building Edition of Scientific American which included two colorplates of home designs per issue. Margaret has certainly "sunk her teeth" into a ripe field for research, and we wish her the best of success in future architectural sleuthing!

The Chapter was particularly pleased to welcome Caroline Backlund of the National Gallery of Art Library as our final speaker Saturday morning. Caroline briefed the group on art library activities in the Washington D.C. area; as Caroline pointed out, the playing rules are much different in federally-funded environments, where budgets are locked in for at least three years ahead, somewhat dampening the flexibility of plan-making in libraries and other organizations. As an example of the current Washington climate, the Library of Congress is putting wide restrictions on stack access throughout its collections. Caroline pointed out that LC has no "fine arts section" as such, philosophically the closest collection being the Prints & Photographs Division, which has suffered from desecration and theft of some major photographic folios.

Caroline also brought the group up to date on the one-person library within the Museum of African Art in D.C. Despite minimal staffing the facility has produced the multi-volume The Arts of Africa: An Annotated Bibliography; is currently documenting contemporary art in Africa; and is adding analytics for periodical articles to the library's database.

Moving on to her "home turf," Caroline proudly described the National Gallery of Art Library as the first art museum library to be totally computer-integrated: the cataloging backlog, for example, can be accessed by utilizing a Boolean/keyword database; the library also utilizes an automated gifts and exchanges program (designed by Cleveland's Ann Abid); the library's large holdings of salon catalogs are now online; and Texas Chapter alumnus Gregg Most is busy computerizing the National Gallery's slide collection. Twenty staff terminals and twenty-five public terminals help support and make accessible these massive files.
Caroline noted that her library has added 7,500 sales catalogs to RLG's SCIPIO database this year, but commented that one problem with the file is that the holdings of a particular institution can't be electronically isolated to serve as a local system. Other projects which Caroline's library is currently involved in include a huge vertical file project, consisting of items on individual artists totalling less than fifty pages; a videodisc project supported by a grant from the Annenberg Foundation; a library exhibit of Dutch emblem books; and participation in the Getty Provenance Index (with the Frick Gallery) which has published three volumes in this series to date.

Caroline wrapped up her presentation with a description of the Washington Art Library Resources Committee, which she currently chairs. The Committee now consists of fourteen members, who get together roughly on a bi-monthly basis. At Committee meetings each member analyzes his/her collection's holdings in a pre-selected subject (such as sales catalogs) to acquaint other members with the relative strengths of each other's collections and to assist in making cooperative acquisitions decisions.

Caroline provided hand-out literature on most of the above topics, and I advise anyone who was not able to attend the Austin meeting to contact an attendee (or Caroline) for copies of this valuable information.

Following brief tours of the UT Fine Arts Library and Visual Resources Collection, our annual meeting closed with an informative and very enjoyable tour of the facilities of W. Thomas Taylor, Fine Printer. Tom has twenty years experience as a rare book dealer, which accounts for his exhaustive knowledge of the book trade and his extensive reference collection on the art of the book. Tom says he made the move into fine printing when letterpress equipment was inexpensive, and moved to his present location in Austin in 1985 with a staff of three. He first showed us a beautiful early twentieth-century handpress, noting that he added a second press and a monotype foundry when his operation expanded in 1988.

Unfortunately, equipment for the monotype printing process, originally developed in the 1890's, is no longer made, and Tom related that only one person in the world still has the facilities and the knowledge to make major repairs on the stubborn machinery. The process consists of manual keyboard entry of text producing a ninety-line punched paper tape ("galley roll"), which is subsequently fed through a reader called a "monotype caster." Bronze typeface matrices are slid through the caster above a mould, and molten lead is then squirted through a nozzle to form the letters. Got it? This one-letter process contrasts with the second method Tom discussed, "linotype," which as the name suggests allows the casting of an entire line of text at one time. Tom also showed us the enormous Thompson casters, which are capable of handling larger display type (18-point sizes and larger). Tom did avow however that much of his current fine printing work originates on his Macintosh computers: in the computer-based letterpress process, photographic negatives of Macintosh page layouts are developed into photo-polymer printing plates.

But whatever the technique employed, Tom does absolutely stunning printing work, and it was a joy to leaf through many of the finished products of his efforts. The Chapter again owes Tom a debt of thanks for taking the time to educate us and allowing members to browse through his collections. It was a relaxing way to wrap up a hectic conference, and no member was left "out of sorts" (an early printers' term meaning that the shop had run out of the quantity of a particular letter in a font)!

Contributions by Phil Heagy, Janine Henri and Nina Stephenson
President's Column

Well, here it is - my first column as President and, boy is there a lot I need to cover. I'd like to thank the organizers of our recent annual meeting in Austin; Janine Henri, Jeanette Dixon, and Phil Heagy. These folks did a superb job planning and implementing an informative and fun-filled two days. A special thanks goes to Phil, who was a very gracious host, volunteering his suite for the opening cocktail party on Thursday evening and our informal gathering on Friday evening.

You'll find a recap of the meeting in this issue of The Medium, but I'd like to address a couple of specific agenda items. We discussed, at great length, the options for the location of next year's meeting. As many of you are aware, we have been batting around the idea of meeting in Marfa for awhile now. We also discussed Corpus Christi and San Antonio. I don't think that the members present ever really reached a consensus. As far as we can determine, we have no members in Marfa or Corpus. However, a group of members has been researching the Marfa (see details from Sherman following this column) idea for some time, and a collection of members from San Antonio and Houston have expressed an interest in looking into the feasibility of Corpus or San Antonio. THEREFORE, what we need now is YOUR INPUT! Call or write with your opinions regarding any or all of these locations. We need to move on this, so try to contact me soon. I, in turn, will be rounding up any stray volunteers and proceeding to plan next year's meeting.

In the meantime, we can pursue some of the project possibilities discussed in some of the "Round Table Discussions." I participated in the "Collection Development" group and we've been toying with the idea of producing a Texas union list of art periodicals. We discussed the expense and manpower needed for such a task and decided to look into all our options. I have recently been informed of a development which may make this project unnecessary. At a recent library faculty meeting, my Director announced that libraries throughout Texas (and the US) are currently exploring the possibility of forming consortia called GAC's (don't ask me what that stands for). This is an OCLC pilot project which will lend a sense of "connectivity" to member, as well as non-member libraries. The idea is to set up regional "OCLC" catalogs, enabling libraries, particularly smaller ones wholly in OCLC, to become aware of each other's collections. Participants of one regional GAC would also be able to access the records of another regional GAC. We weren't given a time-frame for this -- at this point it is just in the planning stages -- but should all this come about, it looks as if it might answer some of our resource-sharing concerns. If you have information regarding this project in your area, please keep us posted.

Last, but certainly not least, I'd like to thank Phil Heagy for his excellent contributions as Chapter President. I'm glad to say that he will continue his involvement by maintaining the "Exhibition List" we publish in each issue of The Medium. I'd also like to welcome our new Vice President, Allen Townsend. I am very much looking forward to working with Allen during the upcoming year, and I hope that all of you will keep Allen abreast of the issues and other newsworthy items with which you are involved.

I'd like to wish everyone a peaceful holiday season and a wonderful New Year. And I hope I have the opportunity to see many of you at the upcoming ARLIS/NA Annual Conference in San Francisco. Until next time...

Deborah L. Barlow
University of North Texas
MARFA TRIP INFO, October 1993
submitted by Sherman Clarke

There has been some discussion of Marfa, Texas as a potential chapter meeting site. It is important as the home of Donald Judd and the Chinati Foundation. For about 20 years, Judd has been living in Marfa and he has turned Fort Russell into an artist colony. Each October, the foundation sponsors a visiting day. There are special exhibitions and other activities. Since Marfa is located far from most ARLIS/TX members, a regular chapter meeting is probably not feasible at such a remote site. Yet, it would be an interesting activity for those who would like to experience the October visiting day.

I therefore propose that we plan on a special activity trip to Marfa in October 1993. The rough outline of my proposal is to rent a van in the Metroplex and drive to San Antonio and then West to Marfa. Anyone who is interested in joining the van would be picked up as expeditiously as possible (e.g. stops in Austin and San Antonio to Marfa, picking up Metroplexers and Austinites in S. A. Whichever route is taken, it will take a full day of driving to make it to Marfa.

In order to gauge interest in this proposal, please drop me a line if you are seriously interested in pursuing a trip to Marfa. The visiting day has been the Saturday around October 120-15 the last two years; I assume it will be about the same time in 1993. There are interesting hotels in Marfa and nearby Fort Davis. I would guess that we would drive out on Friday (Thursday?) and return on Monday. If you have any questions, I will try to answer them, or the Chinati Foundation can be reached at 915-729-4362, fax 915-729-4597; address: PO BOX 1135, Marfa, TX 79843.

Treasurer’s Report
End of Year Report (as of 1 December 1992)
Sherman Clarke, past Secretary/Treasurer

Balance as of 10 January 1992 $803.54

Income

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Balance as of December 1992 $1579.03

**Anticipated expenses:**

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TWO Lois Swan Jones Professional Development Awards Given

The LSJ Professional Development Award Committee has announced that there will be two recipients for 92-93. They are Deborah Barlow (Univ. of N. Texas) and Ann Jones (McNay Art Museum). Ann will be a first-time attendee to the San Francisco meeting. She is currently assisting Linda Hardberger in developing a bibliography for the “Ask ARLIS” session, “Rare Books in Art and Architecture Libraries.” Deborah Barlow will be moderating the meetings of the Reference and Information Services Section, and, of course, will be attending the Chapter Officers’ Breakfast in her official capacity as President of the Texas Chapter. We wish them both well in their professional pursuits at the National Meeting in SF!

The Texas Chapter of ARLIS/NA would like to thank the following contributors to the Lois Swan Jones Professional Development Award fund:

Caroline Backlund, Deborah Barlow, Robert Beebe, Sherman Clarke, Margaret Culbertons, Jeannette Dixon, Sam Duncan, Ann Graham, Phillip Heagy, Milan Hughston, B. J. Irvine, Virginia Jackson, Lois Swan Jones, Valerie Pinkney, Jet Prendeville, Bonnie Reed, Philip Rees, Nancy Schuller, Chia-Chun Shih, & Allen Townsend

News from U. of Houston


The William R. Jenkins Architecture & Art Library of the University of Houston recently acquired an archival collection of photographs and descriptive documentation of 11 projects by the late Houston architect, Howard Barnstone.

Call for Nominations for DMA’s 1993 Vasari Award

The Dallas Museum of Art requests the assistance of the ARLIS/TX Chapter in identifying possible candidates for its Vasari Award, given each spring to a Texas art historian for excellence in publication. Books nominated thus far include:

--catalogue from the exhibition at the Kimbell

--faculty member from San Antonio College

Last year’s Vasari Award winner was Dr. Annemarie Weyl Carr for her book, A BYZANTINE MASTERPIECE RECOVERED: THE 13TH CENTURY MURALS OF LYSI, CYPRUS. U. of Texas Press. 1991. We look forward to hearing from ARLIS/TX for other nominations (deadline January 31, 1993). For more information about the award or to nominate other 1992 publications please contact Allen Townsend at the Dallas Museum of Art Library, 1717 North Harwood, Dallas, Texas 75201. Fax # 214-954-0174.
Editor’s Column

It is with great pleasure (and some anxiety) that I write to you in this my first issue as Editor of The Medium. I look forward to working with the Texas Chapter in this capacity, and I also look forward to your continued support in keeping the standard of our publication high. I hope that you “information professionals” in the know will continue to share appropriate news items with the rest of the Texas Chapter members through our “medium”. Many thanks to all of those who contributed to the writing of the recap of our Annual Meeting. And of course, a special thanks Debbie Barlow (the former Editor) for her help in producing this issue.

Deadline for submission to The Medium Spring Issue: February 15, 1993.

ARLIS/TX Directory Changes: Evelyn Philips should be listed as “Slide Curator”, and her phone numbers are: w. 210-736-7218 h. 210-828-7564.
EXHIBITIONS IN TEXAS

AUSTIN

ARCHER M. HUNTINGTON ART GALLERY (UNIVERSITY OF TEXAS)
- Etching from its Origins to the Revival -- January 15 - March 7, 1993
- Art Student Exhibition -- March 26 - April 18, 1993
- Print Study Exhibition, Spring Semester -- March 26 - May 16, 1993
- MFA Exhibition -- April 30 - May 16, 1993

BEAUMONT

ART MUSEUM OF SOUTHEAST TEXAS
- The Figural Tradition in Mexican Folk Art: From the Collection of the San Antonio Museum of Art -- August 29 - November 8, 1992
- Jesus Bautista Moroles: Granite Sculpture -- Through December 6, 1992
- Jennie Couch: Gateways -- Through November 21, 1992
- American Painting: 1850-1940 -- Through August 29, 1993
- Red Grooms -- February 6 - May 23, 1993
- Bible Stories -- May 29 - August 22, 1993
- Dale Chihuly: Glass -- September 4 - November 6, 1993
- Clyde Connell -- December 11, 1992 - March 14, 1993
- Lee Smith -- March 20 - June 13, 1993
- Paul Kittelson -- June 19 - September 5, 1993

CANYON

PANHANDLE-PLAINS HISTORICAL MUSEUM
- Those Elegant Edwardians: an Evolution of Style, 1900-1914 -- continues through August 1993
- Never the Same Again: WW II and the Texas Panhandle Homefront -- through February 28, 1993
- Canyon Landscapes -- March 1 - January 1993
- Gerald Cassidy: Santa Fe painter -- September 4 - February 21, 1993
- Sacred Images: the Art of Christianity -- October 18 - January 10, 1993
- Muzzleloaders to Mausers: Firearms from the Museum's Permanent Collection -- opens November 14, 1992

COLLEGE STATION

TEXAS A&M UNIVERSITY CENTER GALLERIES
- Beyond Photography -- September 7 - October 2, 1992
- Impassioned Images: German Expressionist Prints from the Collections of Syracuse University -- September 24 - October 25, 1992
- Living in Harmony with Nature: Selections from the Collections of Dr. Paul Comet -- Through December 19, 1992
- The Art of Architecture: Works by Laureates of the Pritzker Architecture Prize -- October 29 - December 19, 1992
CORPUS CHRISTI

ART MUSEUM OF SOUTH TEXAS
- Of Gods and Kings: Pre-Columbian Art of Mexico, Central America and South America -- Opens October 9, 1992
- Profiles: Pat Deadman -- Opens October 9, 1992

DALLAS

DALLAS MUSEUM OF ART
- Eternal Egypt II: Daily Life, People, and Religion -- Opens September 19, 1992
- The Impressionist & the City: Pissarro's Series -- November 15, 1992 - January 31, 1993
- Impressions of Dallas -- November 15, 1992 - January 17, 1993

THE MEADOWS MUSEUM
- Open Spain / España Abierta -- Contemporary documentary photography in Spain -- November 20, 1992 - January 10, 1993

FORT WORTH

AMON CARTER MUSEUM
- Recent Photography Gifts-- September 26, 1992 - January 10, 1993
- Intimate Images -- September 26, 1992 - January 10, 1993
- Bellows' New York -- January 16 - May 2, 1993
- The Paintings of George Bellows - February 20 - May 9, 1993
- Nineteenth-Century Landscape Photographs -- May 1 - July 25, 1993
- Bror Utter -- May 1 - July 25, 1993
- Theme and Improvisation: Kandinsky and the American Avant-Garde, 1912-1950 -- May 15 - August 1, 1993
- Turner's Frontier -- July 31 - October 31, 1993

KIMBELL ART MUSEUM
- Egypt's Dazzling Sun: Amenhotep III and his World -- October 24, 1992 - January 31, 1993
- Jacopo Bassano: Paintings and Drawings -- January 23 - April 25, 1993
- Sir Thomas Lawrence: Portraits of an Age, 1790-1830 -- May 15 - July 11, 1993
- Degas to Matisse: The Maurice Wertheim Collection -- June 5 - August 29, 1993
- Louis I. Kahn: In the Realm of Architecture -- July 3 - October 10, 1993
- Giambattista Tiepolo: Master of the Oil Sketch -- September 18 - December 12, 1993
GALVESTON ARTS CENTER
- Karin Broker and Stephen Daly: Drawing on Sculpture -- November 28, 1992 - January 3, 1993
- Self-Contained: A Group Exhibition -- March 6 - April 11, 1993
- Piero Fenci: Vessels -- March 6 - April 11, 1993
- Lydia Bodnar-Balahutrak: Cultural Renaissance/Personal Frame of Reference -- April 17 - May 23, 1993
- Stairway to Heaven (Group Exhibition) -- July 17 - August 29, 1993

HOUSTON
BLAFFER GALLERY (UNIVERSITY OF HOUSTON)
- This Sporting Life, 1878-1991 -- October 31 - December 16, 1992
- Darkness & Light -- January 16 - March 28, 1993
- 1993 Student Exhibition -- April 10 - April 25, 1993
CONTEMPORARY ARTS MUSEUM
- 3-D Rupture: Sculpture -- January 16 - March 7, 1993
- Krysztof Wodiczko: Public Address -- May 22 - August 22, 1993
- Liz Phillips: Graphite Ground - Audio Installation -- June 12 - August 1, 1993
THE MENIL COLLECTION
- René Magritte Retrospective -- December 18, 1992 - February 21, 1993

THE MUSEUM OF FINE ARTS, HOUSTON
- The Bayou Bend Museum of Americana at Tenneco -- Through June 1993
- Rescuers of the Holocaust: Photographs by Gay Block and Text by Malka Drucker -- August 9 - November 1, 1992
- Masterpieces of Baroque Painting from the Collection of the Sarah Campbell Blaffer Foundation -- Through January 3, 1993
THE MEDIUM Winter 1992

- The Ancient Americas: Art from Sacred Landscapes -- February 14 - April 18, 1993
- Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria -- March 14 - June 27, 1993
- The Lure of Italy: American Artists and the Italian Experience, 1760-1914 -- May 23 - August 8, 1993
- Donald Sultan: A Print Retrospective -- June 26 - August 22, 1993
- The Inca in a Spanish World: Indian Art of Colonial Peru from 1532-1780 -- August 29, 1993 - January 2, 1994

SEWELL ART GALLERY (RICE UNIVERSITY)
- Twentieth-Century Texas Folk Art -- October 22 - December 12, 1992
- Contemporary Realist Watercolor -- February 25 - April 10, 1993
- 30th Annual Student Art Show -- April 22 - May 8, 1993

MIDLAND

MUSEUM OF THE SOUTHWEST
- Casas Grandes Pottery: Ancient Pottery from the Collection -- Through October 1993

ODessa

ART INSTITUTE FOR THE PERMIAN BASIN
- Fabric Concerns: The Quilt Renewed -- November 6 - December 13, 1992
- The Permian Basin Needle Arts Chapter of the Embroiderers’ Guild of America, Inc. -- December 3, 1992 - January 3, 1993
- The Wilderness Series: Elmer Schooley -- December 17, 1992 - February 14, 1993
- Contentment: Gussie DuJardin -- January 6 - February 14, 1993
- Permian Basin Collects 1 -- February 16 - March 14, 1993
- Odessa Art Association Juried Show -- February 16 - March 14, 1993
- Ector County ISD Secondary Student Art Show -- March 17 - March 28, 1993
- The Art of the Heart Man: Tomie dePaola’s Illustrations -- April 1 - May 2, 1993
- Music in Two and Three Dimensions: Photographs of Jazz Legends by Milt Hinton -- May 7 - June 30, 1993
- Music in Two and Three Dimensions: Sculpture by Stanley Marcus -- May 7 - May 30, 1993

ORANGE

STARK MUSEUM OF ART
- Nature’s Classics: John James Audubon’s Birds and Animals -- Through January 1993

SAN ANTONIO

MCNAY ART MUSEUM
- The Decorative Tradition in Russian Stage Design -- September 27, 1992 - February 28, 1993
- Women Photographers in Camera Work -- March 21 - May 23, 1993
SOUTHWEST CRAFT CENTER
- Riki Allred: Photographs: Opens October 22, 1992
- Endeavors IV: SWCC Participating Artists -- December 7-19, 1992
- Stefani Job Spears: This Land...on Paper -- Opening December 7, 1992

TEMPLE

CULTURAL ACTIVITIES CENTER
- 19th & 20th Century Prints from the Collection of Tom Hicks and Jerry Thompson --
  October 23 - December 18, 1992

WACO

THE ART CENTER
- Images for Now -- Opens December 5, 1992
- Edward Kinzinger -- December 5, 1992 - February 14, 1993
- The Patron Gallery -- Fall 1993
- Robert Wilson -- February 18 - April 11, 1993
- Art View 1993 -- April 12 - 17, 1993
- Karl Umlauf -- April 22 - May 30, 1993
- Dixie Friend Gay -- June 3 - July 11, 1993

MARTIN MUSEUM OF ART (BAYLOR UNIVERSITY, WACO)
- Giselda Heidi Strunck: Sculpture -- October 26 - December 11, 1992
- Karl Umlauf: Painting -- October 26 - December 11, 1992
- The Flora Bella Series: New Sculpture by David Demming (at Moody Memorial Library)
  -- September 8 - December 4, 1992

- Arch Lauterer, Henry Kurth & John Rothgeb: A teacher & his students -- March 28 - May 23, 1993
- The Drawings of Stuart Davis: The Amazing Continuity -- May 23 - July 18, 1993
- Mad Dogs & Englishmen: 20th Century British Stage Design from the Tobin Collection -- June 13 - September 5, 1993