NEWS FROM PROVIDENCE

PRESIDENT’S COLUMN
Allen Townsend, Mayer Library, Dallas Museum of Art

The 1994 Providence Meeting of ARLIS/NA will long be remembered for its snowy start. The meeting was significant to the Texas Chapter because during the Annual Business Meeting, we issued an invitation to host the 1997 Conference. Those of you who are subscribers to ARLIS-L already know that the Board voted to accept our invitation and to replace Cincinnati as the 1997 venue.

In fact, I have received a letter from Janis Ekdahl, President of ARLIS/NA outlining some of the preliminary arrangements and decisions which need to be in the works for us during 1994 in preparation for hosting this conference. Lori Bahrman at ARLIS HQ has already called the San Antonio Convention Bureau and was told that there would be "no problem" securing a January or February date in '97, and that possibilities still exist for March or April dates. Janis suggested that we try for March and also that we begin to move on identifying local arrangements co-chairs whom she will appoint.

For those of you who were unable to attend the Providence meeting and might be interested in volunteering to work on the 1997 meeting, it is important that you know that during the Business Meeting it was decided to begin to explore ways to reallocate some of the "business functions" associated with hosting an ARLIS/NA Conference from the Local Arrangements Committee to ARLIS/NA's Executive Director's office. While programs will still be our responsibility in 1997, much of the contract-oriented work will be accomplished long distance by the Executive Director and his or her staff.

What that means to our Chapter as we take on this task is that, hopefully, it will be possible for those of you in other Texas cities to participate in this process and that our members in San Antonio will not be unduly burdened. In light of this fact, I would like to formally invite anyone who has interest in working toward a successful Texas-style 1997 ARLIS/NA Conference to please contact me with ideas for tours and programs. But be prepared! You could end up being the 1997 Program Chair (just kidding).
EDITOR'S NOTES
Ann Jones, McNay Art Museum Library

I would like to thank all of the coordinators and contributors to this issue for submitting articles so soon after the national conference. A special thanks to Phil Heagy for the wonderful job he does as Exhibitions Calendar Coordinator. We all appreciate your time and energy -- keep up the good work. For those of you who love New Mexico, our Albuquerque member, Nina Stephenson has graciously provided us with a list of exhibitions in her state. To submit dates for the Exhibitions Calendar, Phil may be reached at the Menil Collection Library, 1511 Branard St., Houston, Texas 77006. Phone: 713-525-9426, Fax: 713-525-9470 or e-mail: pheagy@sugar.neosoft.com.

Traveling to the ARLIS conference in Providence proved to be quite an adventure. For those of you who made it on schedule, or decided to stay in Texas and not fight the storms, some of our travelers have described what you missed.

From Dallas:
Allen Townsend, Mayer Library, Dallas Museum of Art

Somehow, most of us from the Texas chapter who had planned to attend made it (eventually). Of course, we all have our stories about just HOW we got there. I was one of the lucky ones who got into the Providence airport before it was closed on February 11th, only to find no available public transportation. Not to be thwarted, I rented a car and drove myself to the hotel!

From Austin:
Janine Henri, The University of Texas at Austin

"Around the States in 28 hours: or how I made it from Austin to Providence via Denver"

I was scheduled to leave Austin at 7:40 am Thursday Feb. 10, change in Chicago and arrive in Providence by 2:30 pm. Plenty of time to allow for travel delays and get me to the RLG meeting Friday morning? NOT! An ice storm had hit Austin the night of Feb. 9th, so planes were covered with one inch of ice. The airlines claimed to be leaving on time, so I scraped the ice off my car, found a safe way to the airport, and proceeded to wait. By 9:00 am it was obvious that I would miss my connection in Chicago, so I was booked on another flight. By 10:00 am we heard that there was no de-icing fluid in Austin; we were to wait for an arriving plane before we could depart. A plane landed at 11:00 am, but proceeded to ice over immediately as it was still sleet ing. By noon we were given lunch vouchers. Finally two barrels of de-icing fluid were flown in from Dallas. By three o'clock they had de-iced one plane which was going to Denver. I was advised to take that flight if I wanted to leave Austin that day (that was the end of the de-icing fluid supply in Austin). In Denver I just missed a flight to Chicago. The next plane was delayed on the runway. By the time I arrived in Chicago (after 10:30 pm) I had missed the last flight for Providence. I was put up in a hotel and rose before 4:30 to catch the 5:00 am shuttle bus and the first flight out of Chicago. This was quite fortunate as less than an hour after my
arrival in Providence Friday morning, the airport closed down until Saturday afternoon. Of course my luggage was still in Denver. At 6:30 pm Saturday evening the two speakers for my Sunday morning session had still not checked in--needless to say I was getting a bit nervous! But luggage and speakers arrived safely later that night and I managed to laugh about the whole ordeal.

From San Antonio:
Linda Hardberger, McNay Art Museum

Few of us will ever forget ARLIS/Providence! At least we won’t forget trying to get there. Ann Jones and I got our first wake up call at 2:30 am Wednesday from USAir telling us that our 8:30 am flight to New York’s La Guardia had been canceled. Our new flight left at 6:00 am. After some re-routing we finally landed in La Guardia where we hit 20 degrees and snow.

The weather forecast for Friday, when we were scheduled to fly a commuter plane to Providence was not terrific, but you couldn’t get through to USAir anyway so we decided to wait and see. See was a poor choice of words. The Friday morning blizzard began early. In fact it was coming down in buckets by 7:00 am. Being quick thinkers, the train came to mind so off we went to Grand Central Station. Upon buying the tickets we were then told that the train, of course, left from Penn Station. No sooner had we gotten to Penn Station than they announced the departure of a train that was supposed to have left forty-five minutes earlier. After much pushing and shoving, New York style, and they’re the best, we finally settled into our seats and were off. Wonderful, we thought, we can get in even earlier. NOT!

Ten minutes out of the station, in the middle of the Bronx, and beside a heavily graffitied wall, the train stopped and did not move again for three hours. We had blown something which left us without breaks. Once they hooked us up to a new engine, we were on our way. God only knows where they went to get the engine, we could not have been more than 10 minutes outside of New York City, but why ask why. The rest of the trip was slow, switches kept freezing up - I volunteered my hair dryer, but was turned down - and we finally reached Providence 12 hours later. This trip should normally take 4 hours.

All of us made new friends, and were bound together by a common experiences: standing in the food line or telephone line and when they ran out of food, sharing what little we had with others in the vicinity. Once we reached Providence we realized that many other conference attendees were also on the train. Soon we became known as the 12-hour Amtrakers. And they wonder why people don’t use trains in this country.

The rest of the trip proceeded like clockwork and we even got into some workshops that had been full before our arrival. The trip was fun although I think we are both incredibly glad that we only had to deal with the mess of a week and not a lifetime.
LOIS SWAN JONES GRANT RECIPIENT'S TRIP REPORTS

Janine Henri, University of Texas at Austin

My heartfelt thanks go to the membership and the Professional Development Award Committee for granting me this award. I found the conference very stimulating. I enjoyed meeting colleagues, participating in activities, and attending sessions. Here's a report on my conference experience:

Weather-related travel delays prevented me from attending the morning portion of the RLG Art and Architecture Group meeting on Friday, but I did manage to join up with the group for lunch and the afternoon session (UT Austin is a new RLG member). Saturday morning I attended the Intermediate Internet workshop at Brown University's Center for Information Technology. This helped me feel ready to teach similar courses in UT's new Student Microcomputing Facility. In the afternoon I attended the Cultural Diversity Committee meeting (I was recently appointed to this committee) and a joint meeting of the Membership and Cultural Diversity Committees. I attended the Getty reception, where I was able to meet with colleagues with whom I have been discussing an "electronic clearinghouse of art and architecture reference guides" project. This was followed by a reception at the Providence Athenaeum, where Tom Roberts, RISD Professor and raconteur, gave us an entertaining account of Providence history and culture.

Sunday morning I moderated the well-attended ASK ARLIS session on "Collection Evaluation as a Reference Tool" as well as the Academic Library Division Business Meeting. In the afternoon I attended the Reference and Information Services Section meeting and the very informative session on "Copyright in the Age of Electronic Technology." The Convocation was held that evening in the RISD Auditorium, followed by a reception in the RISD Museum. Unfortunately I could only briefly notice the museum's collections as this was a great opportunity to meet colleagues.

Monday morning was the Exhibits Opening Breakfast, where again I met with Cultural Diversity Committee members. I attended the "New Avenues of Access in the Online Catalog" session, the membership luncheon and meeting (where San Antonio was offered as the 1997 meeting site!) and the ASK ARLIS session on "Electronic Literacy." That evening Ars Libri sponsored a Valentine's Day Party--great food and another opportunity to meet colleagues, publishers, and vendors.

Tuesday morning I went to the session on "The Virtual Reference Library" and in the afternoon I attended exhibits and the session on "Imaging as a Teaching Tool." Early in the evening new Section & Division Moderators met with Board members and with the coordinators of next year's conference in Montreal. I finally made it to the hospitality suite that evening, where I was delighted to find a sizeable Texas Chapter contingent.
On Wednesday I took the walking tour of Providence Architecture—guided by a Providence Preservation Society member who was one of the best guides I have ever toured with. Reflecting back on my experiences during this conference I realize how valuable my ARLIS/NA membership and conference participation has been for my professional and personal development. I am most fortunate that the Texas Chapter members are able to support this travel award, and I strongly encourage other members to apply in future years.

**Linda Hardberger, McNay Art Museum**

My sincere thanks go to the all the members of the Lois Swann Jones Professional Development Award Committee for their generous travel award. The meeting this year was excellent and it is always such a boost to meet new colleagues as well as re-connect with long-standing friends and peers. There are actually two additional reasons that I was particularly grateful to receive the award this year. The weather, we all agree, was difficult but I also thought it was absolutely beautiful. I had not seen that kind of storm since I left the east coast 25 years ago. It also cured my homesickness—how delightful it was to know that I only had to put up with it for a few days and could go back to a temperate climate.

The weather added a new dimension to travel but luckily, I didn’t miss any of the sessions I had planned to attend. At the Intermediate Internet Workshop on Saturday I was introduced to the wonderful world of Mosaic where I pulled up images from the Vatican Exhibition, Print History data base in Australia and met some Gophers up front and personal. In the afternoon I joined three other panelists for Ask ARLIS I - Museum Library Special Collections. The main topic discussed was continuing education opportunities available in the special collections field and interdepartmental relations - Print curator vs. Librarian - who gets what and what they do with it once they get it; how the departments are set up and how they relate within the corporate structure; difference of accessibility between print and library; and marking of books - library standards for rare books vs. curatorial standards.

That evening, at the Getty reception, I was able to see a demonstration of their Union List of Artist Names (ULAN), a marvel. Later a branch of the Texas mafia went to a delightful Italian restaurant.

Sunday began early with the Ask ARLIS II - Collection Evaluation as a Reference Tool session moderated by Janine Henri. This was followed by the Museum Library Business Meeting where we heard the distressing news about the closing of the Guggenheim Library and voted on a resolution condemning their actions. I was also glad to be able to cast my vote for Milan and the Chair-elect of the Division. That afternoon I attended the Original Prints for the Public as well as the Convocation and beautiful reception at the Rhode Island School of Design Museum.

Monday was a busy day that began with the Exhibitor’s Breakfast and the opening
of the exhibits. I have always seen the exhibit hall as an art-book department store. After a preliminary reconnaissance mission, I attended New Avenues of Access in the Online Catalog: Consensus, Collaboration, and Commingling. At the membership luncheon and business meeting I found out San Antonio was being offered as an alternative meeting site to Cincinnati in 1997. The "Ask ARLIS - Electronic Literacy" was very useful and the ARS-LIBRI Party was great fun.

Tuesday was our last day so I scoured the exhibits for one last look then joined a large crowd at "Love's Labors Lost; or How Does an Exhibition Want to be Remembered?".

I have lost track of how many meetings I have attended over the years, but several stand out for one reason or another - the weather, of course, will play a big factor in my being able to remember the 1994 conference, but what will be foremost in my memory is the fact that a group of my peers awarded me a grant that helped make this trip possible. Thanks to all.

ARLIS MENTOR PROGRAM (UPDATE)
Allen Townsend, Mayer Library, Dallas Museum of Art

The Mentor Program in Providence had more than forty participants. This was its first year, and as many of you know, the program pairs a first-time Conference attendee (or new ARLIS/NA member) with a more experienced member for the duration of the Meeting. Because of the overwhelming response, I will need another person working with me on this program for the Montreal meeting in 1995. The only real work involved is contacting participants (by phone or e-mail) before the Meeting. In addition, there will be an informal gathering of participants early on in Montreal. There is a minimal amount of follow-up. Anyone interested in participating next year or volunteering to help contact participants may call me (214-922-1276) or e-mail (muatowns@amigos.org).

PS. Many thanks to Valerie Pinkney (Dallas Public Library) for her help in contacting more than a dozen of the Providence Mentor Program participants. We missed you in P-town, Valerie!

DIVISION REPORTS FROM PROVIDENCE

ACADEMIC LIBRARIES
Craig Likness, Trinity University
Coordinator

Four program ideas for next year's conference were proposed at the Academic Library Division business meeting in Providence: an "Ask ARLIS" session on the librarian as educator, a session on electronic media and library instruction, a session on consortia and resource sharing, and a session on the impact of automation on academic library operations and services. A subcommittee to work on an "electronic clearinghouse of art and architecture reference guides" was established (co-chaired by Janine Henri and Jeanne Brown). Janine Henri was acknowledged as incoming Moderator and Susan Beelick was elected as
Vice-Moderator. Marilyn Russell-Bogle will serve as Update column editor. Please contact Janine Henri (jhenri@utxvm.cc.utexas.edu or (512) 495-4476) if you have suggestions for Academic Library Division programs or other division concerns.

Janine Henri

MUSEUM LIBRARIES
Jeannette Dixon, Hirsch Library, Museum of Fine Arts, Houston Coordinator

The Museum Division sponsored four sessions at the ARLIS/NA conference in Providence. The first was an Ask ARLIS session on museum library special collections; the second was the museum library directors' discussion group; the third was the Museum Division business meeting; and the fourth was the museum library OPAC discussion group. The most substantive meeting was the session on museum library special collections. Linda Hardberger, McNay Art Museum, covered the topic continuing education for the art librarian who is responsible for special collections. Linda produced an excellent list of the major rare book/special collections programs in the U.S. and Great Britain. The second speaker, Neal Turtell, National Gallery Library, discussed the relationship between the print department and the library in relation to the collecting of rare illustrated books. Although there are guidelines, there is competition between the two departments to bring in gifts of this type of material. Bill Walker, Metropolitan Museum of Art, and Susan Godlewski, Art Institute of Chicago, told of the transfer of rare books out of and into the art library. The final item discussed was the marking of rare books. Opinions ranged from those in favor of stamping, bookplating and using adhesive spine labels, to those who favor minimal marks, i.e. a pencilled call number on the verso of the title page. The art museum library directors' discussion group was attended by 25 people. The participants introduced themselves, and stated the major issues facing them currently. Some of the issues were: working effectively with the library trustee committee, where to get matching funds for grants, working with the museum board in long range planning, how the library can maintain equity with the curatorial department, library automation, getting more space for growing collections (the most frequently stated problem), learning to use the Internet, and the hassle of installing a sprinkler system in the stacks. As a group, there was discussion about the library's part of the museum's annual report, use of library statistics, and the relationship of the museum library to teacher resource centers. The group voted to continue to meet on an annual basis. The highlight of the Museum Division business meeting was the vote on the censure of the Guggenheim museum for closing its library, and dismissing its librarian. The group decided not to participate in publications exchange or interlibrary loan with the Guggenheim. The museum OPAC group discussed plans for a session to hear feedback from colleagues about different systems already in place in museum libraries.

Jeannette Dixon
PUBLIC LIBRARIES
Robert Beebe, San Antonio Public Library Coordinator

As outgoing moderator of the Public Libraries Division, I had planned to be present at the conference in Providence, but an eye condition prohibited my attendance. Bill Dane, the organizer of our program "Original Prints for the Public," assured me the session was interesting and well-attended by members of other divisions. Unfortunately, whether due to the weather or lack of travel funding, the Division's business meeting had only a few members in attendance, and a new moderator has not yet been chosen. However, we are busy contacting likely candidates by phone and by mail, and I hope to have the news soon that one of the members we have in mind has accepted. Suzy Frechette of Saint Louis Public Library, will continue to serve as ARLIS Update column editor for our division.

Scott Skelton

VISUAL RESOURCE COLLECTIONS
Nancy Schuller, University of Texas at Austin Coordinator

Two issues dominated the Visual Resources Division sessions in Providence: professional standards for VR professionals and digital imaging. The professional standards issue arose early Sunday morning at the Visual Resources Discussion Group meeting. Carla Freeman, Art Librarian at Alfred University read a section of the proposed ARLIS Staffing Standards Committee report that states that the VR professionals in a library department must have an MLS. The group felt that this statement does not reflect the education of many qualified VR professionals and does not deal with collections not in library departments.

Margaret Webster, Slide Librarian at Cornell University, reported that the VRA/VRD Joint Task Force on Professional Issues proposed statement does not stress an MLS degree over degrees in other subject areas. Christine Bunting, Art Librarian at University of California, Santa Cruz, also reported on the draft brochure from the ARLIS Professional Development Committee states that while many employers require an MLS, VR professionals may come from many different fields of study. A lively and impassioned discussion followed where many present voiced their opposition to the Staffing Standards proposal and its implications.

The staffing standards question was also a subject of discussion at the Visual Resources Division Business Meeting, moderated by Christine Bunting. Margaret Webster and Carla Freeman outlined the proposals of the VRA/VRD Joint Task Force and the ARLIS Staffing Standards Committee. Another short, but lively discussion followed.

James Bower, Project Manager of the Getty Center's Art History Information Program, reported that the final document of the Art Information Task Force (AITF) is projected for release in 1995. Maryl Snow, Architecture Slide Librarian at University of California, Berkeley, reported on the progress of the VRD
Authorities Committee. A draft of their publication has been sent to the publications committee and may be released later this year. Eileen Fry, Slide Librarian at Indiana University and the incoming moderator of the VRD, asked for ideas for sessions at next year's ARLIS/NA Conference in Montreal. Proposed ideas included: an Ask ARLIS session on the AITF; a session on the library/slide collection in the year 2020; multilingual data standards; and job retention. The meeting ended with a presentation of slides from the Slide Curator at the University of California, Northridge on the aftermath of the California earthquake.

Sunday afternoon, the VRD met again for the Visual Resources Automation Issues Discussion Group led by Linda Bien, Slide Librarian at Concordia University. After everyone introduced themselves, the group talked about the great impact that digitized images are having on visual resources collections. Various projects were discussed including the SPIRO database at UC Berkeley, Colonial Williamsburg's photograph database and Princeton's pilot imaging project.

Monday morning started with the session Educating Visual Resources Professionals, moderated by Martha Mahard, Visual Resources Librarian at Harvard Graduate School of Design. The panelists, Trudy Jacoby, Slide Curator at Trinity College, Robin McElheny, Assistant Curator of the Harvard University Archives, and Benjamin R. Kessler, Director of the Slide and Photograph Collection at Princeton University, discussed the relevance of an MLS degree for VR professionals and made suggestions on how graduate library programs could become more helpful. It was agreed that the library degree had benefits but that library schools must offer a curriculum that would better serve VR professionals. Ben Kessler commented that there is a gap between book librarians and VR professionals that causes a great deal of friction. All the panelists agreed that it was time for VR professionals to realize that VR collections are not unique and that standards need to be set and followed.

There were other sessions of interest to the members of the VRD. One of these was Copyright in the Age of Electronic Technology on Sunday which focused on the implications and implementation of the forthcoming copyright laws. The Ask ARLIS session Electronic Literacy on Monday afternoon provided a great deal of technical information about specifications for computer equipment, including equipment needed for imaging projects.

Tuesday's session, The Virtual Reference Library, explored not only reference tools for use in book libraries, but also information about many exciting image database to be found on the Internet. A highlight of the session was a discussion of the MOSAIC program for the Internet.

Marty Stein
NEWS FROM THE CHAPTER

DIVISION REPORTS FROM ARLIS/TEXAS

ACADEMIC LIBRARIES
Craig Likness, Trinity University Coordinator

Beverly Carver reports that Robert Seal has been named Library Director at Texas Christian University. Dr. Fred Heath vacated that position when he was named Library Director at Texas A&M in 1993. Seal is formerly the Library Director at the University of Texas--El Paso.

Monica Fusich has been named the new Visual Arts Librarian at the University of North Texas. Monica began work in November. She previously worked at the University of California--Riverside. Welcome to Texas, Monica.

From Janine Henri, The University of Texas at Austin:
A new microcomputer facility with 200 computers and a hands-on demo room with 20 Quadras opened in the Undergraduate Library in February. I am now able to offer hands-on instruction sessions on art information on the Internet. The number of titles available on our CD-ROM network continues to grow. As a result, reference service from the Fine Arts Library has become increasingly interdisciplinary. Former Fine Arts Library volunteer (and Texas Chapter member), Liz Kocevar-Weidinger has accepted a position at Frostburg State in Maryland. Currently volunteering in the Fine Arts Library are recent UT GSLIS graduate Kim Lyerly and GSLIS student Tom Riedel.

From Tom Gates, Southern Methodist University:

- Women Artists Represented in Hamon Arts Library Through Original Letters:

The Hamon Arts Library has acquired fourteen letters of eight women artists. The letters were purchased through funds given by Stephen and Fannie Kahn in honor of Dr. Eleanor Tufts and Dr. Alessandra Comini, Distinguished Professors of Art History. They are part of the continuous effort on the part of the Hamon Art Library to collect materials in all formats related to women artists, their lives and exhibitions. This focus was begun by the late Dr. Eleanor Tufts in the 1970s.

The eight women artists from France, the United States and Great Britain, worked in a variety of media from the beginning of the Eighteenth Century to the mid 1960s. The letters provide glimpses into very active careers and reveal the artists' social and creative concerns. For example, Dame Laura Knight writes from London in July of 1967 to a Mr. Brumbaugh, explaining that she is late in writing because of "tiresome duties" and finds it wonderful to know "that what one tries to do in the arts means something to someone else."
Violet Oakley has three letters to her, including one from Daniel Chester French, the sculptor, who regrets that he is unable to become a subscriber to her work which reproduces the "beautiful & masterly paintings in the PA State Capitol." The following artists are in the Hamon's collection of primary source materials:

Anna Airy, 1882-1964, English painter and etcher
Rosa Bonheur, 1822-1899, French genre painter
Anne Seymour Damer, 1749-1828, English sculptor
Susan D. Durant, 1820-1873, English sculptor
Malvina Hoffman, 1885-1966, American sculptor
Laura Knight, 1877-1970, English painter and etcher
Madeleine Lemaire, 1845-1928, French painter
Clara Montalba, 1840/2-1929, English painter
Violet Oakley, 1874-1961, American muralist, stained glass designer and illustrator

For further information about the letters and to view them, please contact Tom Gates, the Fine Arts Librarian, at 214-768-2796.

March 24, 1994:
Professor Dorie Reents-Budet
Duke University Museum of Art
"Style and Society: Classic Maya Ceramics"

April 7, 1994:
Professor Karl Taube
University of California at Riverside
"Symbolism of Birth in Ancient Maya Myth and Ritual"

Meadows Musem: "Spanish Polychrome Sculpture 1500-1800 in the United States "Collections"
Through March 28, 1994

While European sculpture of the Renaissance and Baroque period is usually identified with classically inspired forms in bronze or white marble, most sculpture of the time was carved of wood and painted and gilded. The art of polychrome sculpture flourished particularly in Spain and her American colonies for the production of religious images for church decoration. This groundbreaking exhibition, organized by the Spanish Institute (New York), will present for the first time a choice group of Spanish sculpture selected from some fifteen American museums. It will include an illustrated catalogue with essays by leading American scholars, an inventory of Spanish sculpture in U.S. collections, and a catalogue by Samuel K. Heath, Director of the Meadows Museum. For more information call the Meadows Museum at 214-768-2561
Bridwell Library: March 20-July 30, 1994

One of the largest repositories of works by and about the great fifteenth-century Florentine reformer Girolamo Savonarola (1452-1498), Bridwell Library announces a major exhibition on the life and works of this controversial and fascinating figure of church history. Savonarola was a charismatic and influential preacher who used the pulpit not only to call for religious reforms and promote piety, but also to challenge the powerful Medici family which ruled Florence. Famous for his apocalyptic visions and "Bonfire of the Vanities," Savonarola inflamed the Florentine populace with his spellbinding sermons and prophetic message. His success in religious and political affairs was spectacular, though short-lived. On 23 May 1498 he was hanged and burned on charges of false prophecy and conspiracy.

The exhibition features items from two important Bridwell collections: the Selectman Savonarola Collection established in 1968 in honor of Bishop Charles C. Selectman, third president of Southern Methodist University; and the library of the Italian Savonarola scholar Mario Ferrara, acquired in 1980. Bridwell's holdings include 39 incunable editions by Savonarola, as well as numerous other early imprints relating to Savonarola and the Renaissance. Guest curator for the exhibition is Dr. Donald Weinstein, Professor of History at the University of Arizona. An illustrated catalogue is available. For further information please telephone 214-768-4293.

MUSEUM LIBRARIES

Jeannette Dixon, Hirsch Library, Museum of Fine Arts, Houston
Coordinator

Marty Stein and Margaret Ford of the Museum of Fine Arts, Houston, attended the February 19 workshop, Cataloging Audiovisual Materials for Online Systems. It was given at the University of Texas Austin campus by Joanna F. Fountain. She covered many different media, in particular sound recordings and videocassettes. Each of us received a 32 page manual with plenty of examples of correct MARC tagging. I found her list, What Catalogers Need, of particular interest. She also gave a short bibliography on cataloging. She mentioned MARC format integration which integrates all the various formats (book, serial, sound recording, etc.) into one. We had just learned at the ARLIS/NA conference from Mark Ziomek, of the Library of Congress, that format integration had been delayed until 1995 because of the great programming complexity! Most of the workshop participants seemed to be from school libraries and small public libraries. None seemed to be on the major databases of RLIN or OCLC.

Margaret Ford

The usage of the library of the Dallas Museum of Art has increased noticeably in its new space, which is much more visible to the public. Currently there is an exhibition in the library's entrance on the artist, Joaquin Torres-Garcia. There are rare books on display in a case, and a painting from the permanent collection. Patrons entering the library for the first
time thought that the picture windows with the Bradford pear trees in bloom outside were paintings. The museum’s images from the permanent collection on the University of North Texas gopher have been very popular with Internet users.

Jeannette Dixon
(for Allen Townsend on jury duty)

Whenever one of your biggest library users departs, it is a time for sadness. Doreen Bolger, Curator of Paintings and Sculpture at the Amon Carter Museum since 1989, is leaving Fort Worth to direct the Rhode Island School of Design Museum of Art. Those of you who attended ARLIS/NA last month saw what a wonderful collection it is. Doreen has been an indefatigable library user and supporter--certainly every museum library’s best friend. While at the Amon Carter, she has presided over two major acquisitions: Thomas Eakins’ The Swimming Hole, and Thomas Cole’s The Garden of Eden. And on the exhibition front, she organized the stunning retrospective of the paintings of William M. Harnett. Her "swan song" here is the upcoming American Impressionism and Realism: the Painting of Modern Life, 1885-1915, which opens at the Met in May and comes to Fort Worth this August. We will miss her.

This month’s issue of Antiques Magazine might be dubbed the "Amon Carter" issue, since it carries two features on the Museum. Doreen and conservator Claire Barry have contributed an essay on the restoration of Eakin’s The Swimming Hole, complete with before- and after photographs. The transformation has been amazing. Also included is an article by Assistant Curator Sarah Cash on her exhibition of the thunderstorm paintings of Martin Johnson Heade. Both articles take cropping, overprinting, and bleeding to the limits, but the results are eye-popping!

Finally, our local efforts to market the "Shy, Retiring Librarian" t-shirts on behalf of ARLIS/Texas have had a jump start. Kevin Comerford of the DMA has agreed to load an image of the t-shirt on his image server so that e-mailers throughout the world can see what we offer. Watch for an announcement on ARLIS-L about the details. Is this an appropriate use of the Internet? As Kevin says, "all for the glory of art librarianship".

Milan R. Hughston

PUBLIC LIBRARIES
Robert Beebe, San Antonio Public Library Coordinator

The Fine Arts Department of Houston Public Library received a bequest from the estate of longtime patron and donor, Eleanor Freed Stern, for the acquisition of materials on twentieth-century art. This bequest enabled us to spend $25,000 for various foreign-language catalogues raisonnées, all books currently in print on Salvador Dali, as well as such titles as Pablo Picasso: Printed Graphic Work 1904-1972, Buffet’s Complete Engravings, 1948-1960, as well as many exhibition catalogs. The library also participated in the Menil Collection’s exhibit, mounted in January entitled Rolywholyover: A Circus, by submitting a list of book titles to the chosen by random computer selection.
The item chosen was *Honoré Fragonard, sa vie et sa oeuvre*, which is appearing in the exhibit on a rotating basis.

Scott Skelton

**VISUAL RESOURCE COLLECTIONS**

Nancy Schuller, The University of Texas at Austin
Coordinator

Sarah C. Pierce, Slide Curator at The University of Texas at San Antonio has a new internet e-mail account:

spierce@lonestar.utsa.edu

**OUR NEWEST MEMBERS -- WELCOME:**

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E-mail: bm.mfs@rlg.stanford.edu

**JOB ANNOUNCEMENT**

*Slide Curator*: Catalogue and reference responsibility for growing collection (currently 90,000). Supervise part-time student staff. Twelve-month appointment, renewable annually. Starting salary $23,000 plus benefits. Qualifications include MA in Art History and/or MLS with appropriate concentration; some knowledge of computers and data management. Experience in slide collection and expertise with copy-stand photography required; some knowledge of major European languages recommended. Application deadline March 15. Please send letter of application, resume and names (and phone numbers) of three references to Professor Carolyn Valone, Department of Art History, Trinity University, San Antonio, Texas, 78212-7200.

**WORKSHOPS/MEETINGS**

**CAUGHT IN THE INTERNET: FISHING FOR ELECTRONIC INFORMATION**
Date: March 18, 1994
Houston
Contact: Christine Peterson, Texas State Library, P.O. Box 12927, Austin, Texas 78711, 512-463-5465, E-mail: cpeterson@tsl.texas.gov

**SPECIAL LIBRARIES ASSOCIATION**
Dates: May 14-17, 1994
Atlanta, Georgia

**AMERICAN LIBRARY ASSOCIATION**
Date: June 25-28, 1994
Miami Beach, Florida
The following workshops are sponsored by the Graduate School of Library and Information Science at the University of Texas at Austin. For information contact: David Terry, CE Coordinator, Graduate School of Library and Information Science, EDB 564/MC 37000, The University of Texas at Austin, Austin, Texas 78712, Phone: 512-471-8806, Fax: 512-471-3971, E-mail: gldt@utxdp.dp.utexas.edu

USING MICROGRAPHICS AND OPTICAL DISKS TO MANAGE RECORDS
Date: March 25, 1994
Joe C. Thompson Conference Center
University of Texas at Austin

NON-PAPER BASED COLLECTIONS: STRATEGIES FOR PRESERVATION
Date: April 8, 1994
Joe C. Thompson Conference Center
University of Texas at Austin

APP M AND ARCHIVAL CATALOGING: A WORKSHOP IN THE PRACTICAL APPLICATION OF ARCHIVES, PERSONAL PAPERS AND MANUSCRIPTS, 2nd EDITION
Dates: June 2-3, 1994
Guest Quarters Suite Hotel, Austin, Texas

VISUAL RESOURCES COLLECTION FUNDAMENTALS: CURRENT AND EMERGING
Dates: June 20-24, 1994
Fine Arts Building, Room 2.204
University of Texas at Austin

EXHIBITIONS CALENDAR
Philip Heagy, Menil Collection Coordinator

EXHIBITIONS IN TEXAS

ARLINGTON

CRCA (UNIVERSITY OF TEXAS AT ARLINGTON)
- Forging Ahead (Group show) -- Through April 9, 1994

AUSTIN

ARCHER M. HUNTINGTON ART GALLERY (UNIVERSITY OF TEXAS)
- Baudelaire's Voyages: The Poet & His Painters -- Through March 13, 1994
- The Made Landscape: City & Country in 17th-Century Dutch Prints -- Through March 13, 1994

HARRY RANSOM CENTER (UNIVERSITY OF TEXAS)
- The Art of "Gone With the Wind" -- Through April 3, 1994

LAGUNA GLORIA ART MUSEUM
- The Light Fantastic -- January 22 - March 13, 1994
- New American Talent: The Tenth Exhibition -- March 19 - April 17, 1994
- Chihuly Alla Macchia -- April 23 - June 12, 1994
- Accessing a Future: Selections from the Permanent Collection -- June 18 - July 31, 1994
- Self Possessed -- August 6 - September 4, 1994
- New Works Featuring Austin and Central Texas Artists -- September 10 - October 9, 1994
- The Holocaust Project: From Darkness into Light (Judy Chicago) -- October 1994

BEAUMONT

ART MUSEUM OF SOUTHEAST TEXAS
- Sali Griffiths Collection of Visionary Folk Art -- January 14 - April 10, 1994
- Pop Art from Texas Collections -- April 15 - June 19, 1994
- John Steuart Curry's America -- June 24 - August 28, 1994
- Under a Spell (Antoine Oleyant / Tina Girouard) -- September 2 - November 6, 1994
- Folk Art Selections from the Permanent Collection -- January 14 - April 10, 1994
American Pop Art: Prints from the Permanent Collection -- April 15 - June 19, 1994
Early 20th Century American Paintings from the Permanent Collection -- June 17 - August 21, 1994
Folk Art Textiles from the Permanent Collection -- August 26 - October 30, 1994

COLLEGE STATION

TEXAS A&M UNIVERSITY CENTER GALLERIES
Two Worlds of the Mimbres -- January 20 - March 27, 1994
Drawing into the 90's -- March 23 - April 24, 1994
Rescuers of the Holocaust - March 31 - April 30, 1994
Perspective 94 -- May 3 - June 19, 1994
Photography and the Old West -- May 5 - July 3, 1994
Spirit Cloths of Africa -- June 23 - August 28, 1994
New American Talent IX -- July 7 - August 21, 1994

DALLAS

DALLAS MUSEUM OF ART
Jenny Holzer: The Venice Installations -- November 21, 1993 - October 1994
Encounters 4: Renee Green and Ray Smith -- November 21, 1993 - January 16, 1994
Sculpture: East and West, Selections from the David T. Owsley Collection -- December 1993 - April 1994
Susan Rothenberg: Paintings & Drawings -- January 30 - March 27, 1994
The American West: Legendary Artists of the Frontier -- March 20 - June 12, 1994
Picturing History: American Painting, 1775-1925 -- April 24 - July 10, 1994
Workers, an Archaeology of the Industrial Age: Photographs by Sebastiao Salgado -- July 31 - September 25, 1994

HUGHES-TRIGG GALLERY, SOUTHERN METHODIST UNIVERSITY
SMU Master of Fine Arts Qualifying Exhibiton -- March 26 - April 8, 1994

THE MEADOWS MUSEUM
Spanish Polychrome Sculpture (1500-1700) in United States Collections -- January 28 - March 28, 1994

MUSEUM OF AFRICAN AMERICAN LIFE AND CULTURE
Albert Shaw -- Through March 17, 1994
Billy R. Allen Folk Art Collection -- Through March 30, 1994
Richmond Barthe/Richard Hunt: Two Sculptors, Two Eras -- Through April 15, 1994
El Carmen: Photographs of an Afreo-Peruvian Community by Ricardo Lorry Salcedo -- March 24 - May 24, 1994
DENTON

UNIVERSITY OF NORTH TEXAS ART GALLERY
- Empty Dress: Clothing as Surrogate in Recent Art -- Through April 7, 1994
- Voertmann Annual Student Art Competition -- April 15-23, 1994

EL PASO

EL PASO MUSEUM OF ART
- Artists on Art Featuring L.B. Porter -- Through March 27, 1994
- Tom Lea: Dignity Beyond Borders -- Through April 10, 1994
- Bob Wade's Wild West Show -- Through April 24, 1994

FORT WORTH

AMON CARTER MUSEUM
- The Time of the Buffalo -- January 8 - May 8, 1994
- Ominous Hush: The Thunderstorm Paintings of Martin Johnson Heade -- February 12 - May 1, 1994
- How the West was Made: Fact & Fiction in the Works of Remington & Russell -- May 14 - August 7, 1994
- Playing with Light -- May 21 - July 24, 1994
- Revealed Treasures: Watercolors and Drawings -- July 30 - October 16, 1994
- Charles M. Russell, Sculptor -- November 12, 1994 - March 5, 1995
- Face Value (Portrait Photography) -- October 22, 1994 - February 26, 1995

KIMBELL ART MUSEUM
- Ludovico Carracci, 1555-1619: A Retrospective -- January 22 - April 10, 1994
- The Golden Age of Florentine Drawing: Two Centuries of Disegno from Leonardo to Volterrano -- January 22 - March 13, 1994

HOUSTON

BLAFFER GALLERY (UNIVERSITY OF HOUSTON)
CONTEMPORARY ARTS MUSEUM
- Robert Cumming: Cone of Vision -- February 26 - May 15, 1994
- Out of this World: Group Cartography Exhibition -- March 12 - May 8, 1994

THE MENIL COLLECTION
- A Renaissance Installation of Tapestries, Objects, Painting - Opened January 28, 1993
- African Zion: The Sacred Art of Ethiopia -- April 21 - June 19, 1994

THE MUSEUM OF FINE ARTS, HOUSTON
- Josef Sudek Photographs -- Through March 27, 1994
- Speaking of Artists: Words & Works from Houston -- Through July 10, 1994
- The Allan Chasanoff Photographic Collection -- January 16 - March 27, 1994
- Royal Tombs of Sipn -- February 13 - April 17, 1994
- Benin Royal Art of Africa from the Museum fur Volkerkunde, Vienna -- February 20 - April 3, 1994

MARSHALL

MICHELSON MUSEUM OF ART
- Gifts from the Spiderwoman: Navajo Rugs, 1880-1930 -- Through May 27, 1994

MIDLAND

MUSEUM OF THE SOUTHWEST
- Midland Arts Association Spring Show -- February 17 - April 17, 1994
- George Catlin: First Artist of the West -- September 2 - November 6, 1994
- Chicanismo: Photographs by Louis Carlos Bernal -- May 21 - July 17, 1994
- Texas Artists -- July 23 - August 28, 1994

ODESSA

ART INSTITUTE FOR THE PERMIAN BASIN
- Watercolors Documenting Texas Pictographs -- March 8 - May 22, 1994
- Art Installation by Red Grooms (From the Modern Art Museum of Fort Worth) -- March 15 - May 29, 1994
- Odessa Art Association Juried Show -- May 25 - July 3, 1994
SAN ANTONIO

McNAY ART MUSEUM
- Theatre in the Street -- February 27 - May 1, 1994
- Laura Gilpin: Photographs of the Southwest -- March 6 - May 8, 1994
- John Winkler: American Etcher -- March 20 - April 24, 1994
- John Taylor Arms Etchings -- March 20 - May 1, 1994
- From Goya to Johns: Selecting from the Estate of Jerry Lawson -- Fall 1994
- Collectors Gallery XXVIII -- Fall 1994

SAN ANTONIO MUSEUM OF ART
- Mummies: The Egyptian Art of Death -- Through May 31, 1994
- Irish Silver -- Through April 20, 1994
- Embroidered Dragons: 19th-Century Robes & Theatrical Costumes -- Through April 30, 1994

SOUTHWEST CRAFT CENTER
- Victoria Von Koeppen -- Opens January 13, 1994
- SWCC Visiting Artists, 1984-94 -- March 10 - May 7, 1994
- Texas Artists: Popular Expressions in the Highlands of Puebla, Mexico -- Opens March 10, 1994

WACO

THE ART CENTER
- Childhood Revisited: Dr. Seuss’ Lorax Series from the LBJ Library Collection, and Toys by Artists from the Arkansas Art Center Collection -- Through April 30, 1994

Phil Heagy
EXHIBITIONS IN NEW MEXICO

ALBUQUERQUE

ALBUQUERQUE MUSEUM (505-243-7255 or 505-242-4600)
- Man on Fire: Luis Jimenez -- Through May 15, 1994
- Common Ground: Art in New Mexico -- Through September 11
- 10th Annual Albuquerque Museum/New Mexico Council of Car Clubs Automobile Show -- May 15, 1994
- Four Centuries: A History of Albuquerque -- Ongoing
- History Through Hopscotch -- Ongoing

INDIAN PUEBLO CULTURAL CENTER (505-843-7270)
- Laguna Pueblo artist Cole Chaffins -- March 1-31, 1994
- San Felipe Pueblo potter Darryl Candelaria -- April 1-30, 1994
- American Indian Week -- April 18-24, 1994
- Laguna/Acoma artists Greg Lewis and family -- May 1-31, 1994

MAGNIFICO! ALBUQUERQUE FESTIVAL OF THE ARTS (505-842-9918 or 800-842-2282)
- Festival featuring visual, performing, literary and culinary arts -- April 29 - May 15, 1994

MAXWELL MUSEUM OF ANTHROPOLOGY (UNIV. OF NEW MEXICO) (505-277-4405)
- A Zuni Artist Looks at Frank Hamilton Cushing -- Through April 15, 1994
- Byzantium Revisited -- Through October 16, 1994
- People of the Southwest -- Ongoing

UNIVERSITY ART MUSEUM (UNIV. OF NEW MEXICO) (505-277-4001)
- Judy Chicago's The Birth Project -- March 27 - May 15, 1994
- Passing Shots: A Travel Series by Betty Hahn -- March 27 - May 15, 1994
- Natura Morta: The Still Life Remembered (Jo Whaley) -- April 6 - May 15, 1994
- Rick Dillingham -- May 31 - September 4, 1994
- Two Brazilian Printmakers -- May 31 - September 4, 1994
- Brazil 100 Years Ago -- May 31 - August 14, 1994

CORRALES

LOS COLORES MUSEUM (505-898-5077)
- Mexican Serapes, 1750-1940 -- Through May 15, 1994
THE MEDIUM Spring 1994

SANTA FE

THE BOOK AS ART (505-984-2783 or 800-594-9667)
- City-wide contemporary book arts event at 11 locations, hosted by Edith Lambert Gallery -- March 1-31, 1994

MUSEUM OF FINE ARTS (505-827-4468)
- Gustave Baumann: Hands of a Craftsman, Heart of an Artist -- Through April 17, 1994
- Beyond Tradition: Ceramic Art in New Mexico -- Through April 3, 1994
- Agnes Martin -- March 25 - May 15, 1994
- 4 + 4 Late Modern: Photography Between the Mediums -- May 6 - September 5, 1994
- New Curatorial Ideas - Opens April 23, 1994
- The Transcendental Painting Group of New Mexico, 1938-1941 - Opens April 29, 1994
- Modernism in New Mexico -- Ongoing

MUSEUM OF INDIAN ARTS AND CULTURE (505-827-6344)
- Blue Stone and Shell: Jewelry of the Ancestral Southwest -- Through April 10, 1994
- Rey Toledo, Towa Artist -- Ongoing
- People of the Mimbres -- Ongoing
- From this Earth: Pottery of the Southwest -- Ongoing

MUSEUM OF INTERNATIONAL FOLK ART (505-827-6350)
- Mud, Mirror and Thread: Folk Traditions of Rural India -- Through September 4, 1994
- From Land to Loom: Tierra Wools -- Through July 4, 1994
- Familia y Fe/Family and Faith -- Ongoing
- Multiple Visions: A Common Bond -- Ongoing

TAOS

MILЛИCENT ROGERS MUSEUM (505-758-2462)
- Architecture of the New People -- March 20 - May 22, 1994
- Capturing the Spirit: Portraits of Contemporary Mexican Artists -- April 3 - May 9, 1994
- The Sleep of Reason: Reality and Fantasy in the Print Series of Goya -- May 29 - July 11, 1994

TAOS SPRING ARTS (505-758-3873 or 800-732-TAOS)
A feast of visual, performing and literary arts -- April 30 - May 15, 1994

Please verify the above information before making a special trip to New Mexico.

Nina Stephenson
ART LIBRARIES SOCIETY OF NORTH AMERICA
TEXAS CHAPTER

ANNUAL REPORT FOR 1993

President: Deborah Barlow, University of North Texas
Vice-President/President-Elect: Allen Townsend, Dallas Museum of Art
Secretary/Treasurer: Janine Henri, The University of Texas at Austin
Past President: Phillip T. Heagy, Menil Collection
1994 Officer elected at the Annual Chapter Meeting, 8 October 1993:
Vice-President/President-Elect: Ann Jones, McNay Art Museum

The Texas Chapter held its annual conference and business meeting October 7-9, 1993 in Houston, Texas. A copy of the conference schedule is attached (Attachment A). The program for the meeting was the result of the hard-working efforts of a group of members which included Deborah Barlow, Patricia Blackman, Sherman Clarke, Margaret Culbertson, Jeannette Dixon, Margaret Ford, Linda Hardberger, Phillip Heagy, Janine Henri, Jet Prendeville, Scott Skelton and Allen Townsend. The University of Houston campus, the Museum of Fine Arts of Houston, and the Menil Collection were sites for various parts of the extensive meeting program and the Chapter extended a special "thanks" to Margaret Culbertson, Jeannette Dixon, and Phillip Heagy for volunteering their time and space.

The Business Meeting, held at the Menil Collection, was attended by 19 Chapter members and our Regional Representative, Joan Stahl (National Museum of American Art, Washington, DC). A copy of the agenda is attached (Attachment B). The minutes of the 1992 Business Meeting were approved, as well as the Treasurer’s Report as revised (see Attachment C). Allen Townsend volunteered the Dallas Museum of Art Library for the 1994 meeting site and Sherman Clarke and Milan Hughston volunteered the Amon Carter Museum Library as the site for a workshop prior to the conference. The members present agreed to offer two LSJ professional development awards each year, as funds allow and candidates warrant. Patricia Blackman volunteered to oversee the Chapter Archives starting in the summer of 1994 with the goal to have a Chapter History written by the 25th anniversary of the Chapter.

ACTIVITIES

The Chapter published 4 issues of its newsletter The Medium during the year (Volume 19, Numbers 1-4). Vice-President/President-Elect, Allen Townsend, served as Editor of the newsletter.

The recipient(s) of the Lois Swan Jones Professional Development Award had not yet been announced at the time of reporting.

Deborah L. Barlow
1993 President, Arlis/Texas
ATTACHMENT A

SCHEDULE FOR ARLIS/TEXAS MEETING IN HOUSTON
October 7-9, 1993

Thursday, October 7, 1993
1:00pm - 4:00pm Internet Workshop at the University of Houston
6:00pm - 8:00pm Reception at the Hirsch Library, Museum of Fine Arts, Houston, with time for tours of the library and museum.
8:15pm Dinner at a local restaurant

Friday, October 8, 1993
8:30am - 9:00am Coffee and pastries at the Menil Collection Library
9:00am - 10:00am Presentation by Phillip Heagy and tour of the library
10:00am - 12:00pm Session on Imaging including a tour of Digital Imaging, Inc. and presentations by Sherman Clarke, Milan Houghston, and Allen Townsend
12:00pm - 2:00pm Self-guided tour of the Menil Collection and Campus (Rothko Chapel, Bookstore, etc.) and box lunch on the grounds
2:00pm - 3:00pm Chapter Business Meeting
3:00pm - 3:30pm Drive to the University of Houston
3:30pm - 4:00pm Tour of the UH Architecture Building and the William R. Jenkins Library
4:05pm - 4:45pm Slide presentation by Nancy Hickson about the UH sculpture collection as displayed around campus
5:00pm - 6:30pm Presentation by John Leinhardt (producer of NPR radio program, "Engine of Our Ingenuity") and reception in the William R. Jenkins Library
7:30pm Dinner at the Quilted Toque

Saturday, October 9, 1993
9:45am - 12:00pm Architectural tour of Houston by Stephen Fox
12:00pm - 1:00pm Lunch on own
1:00pm until ... Self-guided tour of Houston bookshops and/or art galleries
3:00pm - 8:00pm Sailing and picnic at Seabrook Shipyard
ATTACHMENT B

AGENDA
ARLIS/TX Business Meeting
October 8, 1993

I. Call to Order/Welcome -- Deborah Barlow

II. Introductions -- Deborah Barlow

III. Regional Representative’s Report -- Joan Stahl

IV. Secretary/Treasurer’s Report -- Janine Henri
   A. Review/Approval of the Minutes of the 1992 Business Meeting
   B. Treasurer’s Report

V. Newsletter Report -- Allen Townsend

VI. Archivist’s Report -- Linda Shearouse

VII. Professional Development Award Committee Report -- Jeannette Dixon

VIII. New Business -- Deborah Barlow
   A. Chapter Involvement in the ARLIS/NA 1994 Conference
   B. Discussion of Plans for ARLIS/TX 1994 Annual Business Meeting
   C. Election of Officers
   D. Other

IX. Adjournment
ATTACHMENT C

TREASURER'S REPORT
End-of Year Report, as of December 1, 1993

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| TOTAL ASSETS                                                           | $3294.11 |

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| BALANCE as of December 1, 1993                                        | $1413.50 |

Anticipated expenses:
- 1993 LSJ Professional Development Awards: $713.50