PRESIDENT'S COLUMN

As Summer arrives, news starts to fly. Some think of a vacation to get away from the heat in Texas and others may want to work on projects that they have been putting off for a long time. Of course it is also a good opportunity to move ahead to new challenges.

I am delighted that Jacqui Allen, Vice President/President Elect, has become the Head of Libraries and Archives for the Dallas Museum of Art. Houston’s loss is Dallas’s gain. We welcome Jacqui to the Dallas/Fort Worth area.

Things are changing very rapidly in the Fort Worth Cultural District. We are extremely excited and share our joy for our long time Texas member and supporter, Milan Hughston, who is going to challenge the New York City library world. Milan will be the Chief of Library and Museum Archives at the Museum of Modern Art. We will all miss him and we wish him the best. Congratulations, Milan!

The ARLIS/Texas Chapter Archives Project is finally resolved. I am pleased to let you know that Lorraine A. Stuart, Archivist of the Museum of Fine Arts, Houston, has agreed to store our chapter archives. I would like to especially thank Bonnie Reed, Jeannette Dixon, Jacqui Allen, Lorraine A. Stuart, and many others who made the project possible.

Our upcoming ARLIS/Texas annual meeting will be held on October 7-9, 1999 at the Kimbell Art Museum in Fort Worth. Due to Milan’s departure, another tasty Tex-Mex dinner at Joe T. Garcia's will replace the "Hot Tamales" dinner. I would like to draw your attention to the annual meeting information including the Chapter’s membership renewal that is enclosed in this issue’s The Medium. The meeting registration deadline will be September 24, 1999. If you require accommodations, please remember to reserve your room at the Courtyard by Marriott-Fort Worth Downtown-Blackstone no later than September 7, 1999.

On behalf of the Fort Worth Annual Meeting Planning Committee, we sincerely hope you can make it to this year’s meeting. I am looking forward to seeing all of you.

Have a good and productive Summer!

Chia-Chun Shih
Kimbell Art Museum
FROM THE SOUTH REGIONAL REPRESENTATIVE ARLIS/NA

It seems like only a moment ago that we were returning from Vancouver, and now here it is July. The Executive Board has been busy in the interim, and I would like to give you an update on some of their activities, as well as those of the other chapters in the ARLIS/NA South Region.

As you probably saw on ARLIS-L, the Board has chosen a management company, Adler Droz, Inc. (ADI), based in Laguna Beach, California. The Board interviewed several prospects, and it was a long and difficult decision. ADI will assist ARLIS/NA in such areas as Membership Services, Publications, Finance, Web Management, Conference Planning, and Marketing. Howard Adler, Chairman of the Board at ADI will be our Executive Director. We look forward to working with Mr. Adler and his staff, and we hope that you, the members, will find their company both accommodating and effective.

The by-laws changes for the Texas Chapter were presented to the Executive Board, and voting has taken place. You should hear some good news in the very near future.

The Board will hold its mid-year meeting in Berkeley, California from October 1st to 3rd, 1999. Chief among agenda items, of course, will be conference planning for the 28th Annual ARLIS/NA Conference in Pittsburgh, Pennsylvania, March 16-22, 2000. Check the ARLIS/NA website http://www.arlisna.org/ for more details. If you have additional items that you would like to have brought before the Board, please let me know, PLynagh@nmaa.si.edu.

Meanwhile, the Southeastern Chapter is planning a 25th Anniversary Regional Conference in Atlanta, Georgia, from November 4th through 7th, 1999. The official conference hotel is The Grenada Suite Hotel which is within walking distance of the High Museum of Art and the Atlanta College of Art. Speakers include Elizabeth Meredith Dowling, author of American Classicist: the Architecture of Philip Trammell Shutze; JoAnne Paschall, Director of Nexus Press; Deanne Levison, co-author of Neat Pieces: The Plain-style Furniture in 19th Century Georgia; and, Elizabeth Spurlock Horner, Education Director of the Michael C. Carlos Museum. It looks like an outstanding program. If you would like information on registration, contact Kim Collins, Librarian, High Museum of Art Library, 1280 Peachtree Road, NE, Atlanta, GA 30309.
The ARLIS/DC-MD-VA Chapter held a meeting at the Fiske Kimball Fine Arts Library, University of Virginia on June 12th. Jack Robertson was the host, and attendees participated in a group discussion about electronic access to their collections. A tour of the Fiske Kimball Fine Arts Library and virtual tour of the UVA Library's digital initiatives was provided, as was a tour of Jefferson's "Academical Village."

Finally, I am very impressed by the program that you have planned for the ARLIS/Texas Annual Meeting. I am going to make every effort to attend this meeting while I am "out west," following the Mid-Year Executive Board Meeting in October. I look forward to getting to know all of you, and I hope to learn more about your outstanding chapter and its activities.

Pat Lynagh
South Regional Representative, ARLIS/NA

BITS & BYTES

I have had a request for information about copyright. The following sites will help answer most questions that librarians and library users might have about the issue:

Copyright Crash Course
http://www.utsystem.edu/OGC/IntellectualProperty/cprtindx.htm is an online tutorial from the lawyers at the University of Texas. It even offers an ask a lawyer section that is restricted to UT System employees, but perhaps if you were very nice to Janine or our other UT members, they'd ask for you.

The Cyber Space Law Center
http://www.cybersquirrel.com/clc/ offers good information on copyright and other issues facing Internet users. Covered are freedom of expression, commerce, privacy (including workplace privacy) and more. In addition to the cases that set legal precedent in the copyright area, the actual statute, recent Congressional testimony, and various Digital Millennium Copyright Acts (H.R. 2281, 106th Congress, 105th Congress) are just a click away.

The Copyright Website
http://www.benedict.com/ is a site that offers information regarding specific contested copyright cases. Under the Visual Arts Link, look for Robert Rauschenberg's run-in with Time Magazine. The contents of the site break into the following categories: Visual Arts, Audio Arts, Digital Arts, Basic (which is then broken into Registration, Forms, Notice, Protection, Fair Use, and Public Domain), and News.

Hope these help you with your copyright headaches and free up some time for everyone to have a great summer! On that note, let me direct your attention to The Greentree Travel Network http://www.greentravel.com/. Whether you are actually planning to go to Alaska to kayak with killer whales this summer or just need a few minutes "away from your desk," this is a fun site to visit. Be sure to sign up for Your Daily Escape. Every day I get a picture postcard in my e-mail (the whole postcard, I don't have to click on a link and visit a website) from some exotic locale. This week I've been to Wyoming, Nepal, Utah, the Virgin Islands, and cycling in West Virginia.

Polly Trump
San Antonio Public Library
MEMBER NEWS

We know all of our ARLIS/NA colleagues will want to join us in congratulating Milan Hughston on his appointment as the new Chief of Library and Museum Archives at The Museum of Modern Art, New York. Excerpts from the text of the MoMA press release follow. For the full release select 28-Jul-99 at http://www.moma.org/docs.cfm/press/1999

Sam Duncan
Amon Carter Museum

THE MUSEUM OF MODERN ART
APPOINTS A CHIEF OF LIBRARY AND MUSEUM ARCHIVES

Glenn D. Lowry, Director of The Museum of Modern Art, announced the appointment of Milan R. Hughston to the newly created position of Chief of Library and Museum Archives effective September 7. Mr. Hughston, who comes to MoMA after twenty years at the Amon Carter Museum in Fort Worth, Texas, will lead the centralization of the Museum’s research resources, consisting of the Library and Museum Archives. He will report to Patterson Sims, Deputy Director for Education and Research Resources.

Mr. Lowry said: “The Museum has searched widely for an individual to oversee, consolidate, and re-envision its extraordinary research resources. In Milan Hughston, we have found a gifted leader and articulate spokesperson for the Museum’s expanding role as the preeminent research facility for modern art in the world.”

Mr. Hughston began his career at the Amon Carter Museum as Assistant Librarian in 1979, following a period of postgraduate work in Art Gallery and Museum Studies at the University of Manchester, England. In 1983, he was promoted to Associate Librarian, a post he held until 1989, when he was named Librarian.

Rick Stewart, Director of the Amon Carter Museum, commented: “Milan Hughston is a consummate art librarian, one of the finest I have ever known. Over the past twenty years he has developed the Amon Carter Museum’s research library into one of the finest and most comprehensive American art resource centers to be found anywhere. His effective leadership, most recently demonstrated with the establishment of the Cultural District Library Consortium, has greatly benefited us all. Milan is very well-known and admired in the professional research library community, and our loss will assuredly be MoMA’s gain.”

Mr. Sims said: “The selection of Milan Hughston gives the Museum a seasoned librarian with a strong commitment to and knowledge of the benefits and importance of art museum archives. While long based in Fort Worth, Hughston is nationally well respected and has many connections to New York City. Given the unusually gifted staff already in place, Milan’s responsibilities will focus on the Museum’s new scholarly opportunities, the upcoming major building program, and attracting the additional funding needed for research support.”
ACADEMIC LIBRARIES
Margaret Culbertson, Column Coordinator

Tara Carlisle, art librarian at the University of North Texas, received a Teaching with Technology grant from the University of North Texas provost to create a database that will provide access to the Texas Fashion Collection via the World Wide Web.

The Texas Fashion Collection (TFC), which consists of approximately 10,000 garments and accessories created by leading designers of the nineteenth and twentieth centuries, is international in scope and a rich learning resource for those who are studying costume, theater, fashion design, merchandising, history, and the arts in general. However, because of the delicate condition of the garments, and the lack of exhibition space, the collection has been practically inaccessible. Viewing the collection is restricted to students enrolled in fashion history classes or to a few outsiders on an appointment-only basis. The database, which serves as both a curatorial and public online catalog, will provide virtual access to the collection for researchers and the public at large. At this time, 250 of the 8,000 records include digitized images of the object, some of which can be rotated virtually. Plans are underway to create digitized images of a majority of the collection’s objects.

Margaret Culbertson, Art and Architecture Librarian, University of Houston, has a book that is finally out from Texas A & M University Press as of May 1999. The title is Texas Houses Built by the Book: The Use of Published Designs, 1850-1925. Look for it at your local bookstore or order it from your favorite supplier! Margaret recuperated by spending the first two weeks of May in Southern England, enjoying gardens, historic buildings, art museums and plays.

Karen DeWitt, Architecture Librarian, Texas Tech University Libraries, attended a conference in Boulder, Colorado in May. Architecture librarians from the Big 12 are planning a shared online database of architectural images. A report of the meeting is included elsewhere in this issue.

J. Brandon Pope was recently appointed as the Fine Arts Librarian at the Hamon Arts Library, Southern Methodist University. He submitted the following report: This is my first professional position since I graduated this past May from the University of Illinois at Urbana-Champaign’s Graduate School of Library and Information Science. Additionally, I have an undergraduate degree from Southern Methodist as well as extensive Art History graduate experience at this institution. I am very excited to be getting back to Dallas in general and SMU specifically.

Jet Prendeville, Art and Architecture Librarian, Rice University, who spent some vacation time in New Mexico earlier this summer sends the following report of library news from Rice: For the past year Fondren Library’s University Librarian, Dr. Charles Henry, and a number of librarians have been working with the architectural firm of Shepley Bulfinch Richardson and Abbott to develop a master plan for a new wing for Fondren Library. The
results of the planning process were presented to the Rice University Board of Governors in late spring 1999. The Board has approved a new wing and we are in the fund raising stage of the process. Before renovation and building can begin, a temporary building will be erected to house a significant portion of the collection as well as staff. The building process will also impact the Brown Fine Arts Library, but at the present time, no details are available.

New Online Resources for Rice University patrons: In late spring, links to the following online databases were added to the Fondren Library web page: The Grove Dictionary of Art Online, AMICO (Art Museum Image Consortium), RLIN Bibliographic File, Bibliography of the History of Art including the RAA (1973-1989) and RILA (1975-1989). These databases are available to Rice University faculty, students, and staff as well as to visitors to the library.

Bonnie Reed, Art Librarian, Texas Tech University, spent some time in Kentucky earlier this summer and plans to visit New Mexico in August.

Laura Schwartz, Art Librarian, University of Texas at Austin, took a vacation in California this summer and sends the following report from the Fine Arts Library at UT: The Fine Arts Library at The University of Texas at Austin has received a generous gift, $15,000, from the College of Fine Arts to purchase library resources in support of the Suida-Manning Collection. These funds will be used to purchase materials to assist in research of this outstanding collection. Acquired in the spring 1999, this premiere, internationally recognized collection consists of Renaissance and Baroque paintings, sculptures, and drawings dating from the 14th to the 18th centuries.

In other Fine Arts Library news... The General Libraries at The University of Texas at Austin has made some outstanding art purchases this year, both electronic and print. We will be subscribing to The Grove Dictionary of Art Online and the Index of Christian Art. A few large microfiche collections were purchased with UT System Academic Enhancement funds. These collections include Index der antiken Kunst und Architektur (Index of Ancient Art and Architecture), Spanien- und Portugal-Index: Bilddokumentation zur Kunst in Spanien und Portugal (Spanish and Portuguese Index: Pictorial Documentation on Art in Spain and Portugal), and Nineteenth Century Books on Art and Architecture.

MUSEUM LIBRARIES
Stephen Gassett, Column Coordinator

News from Hirsch Library
Museum of Fine Arts, Houston

This November we christened our new on-line public access catalog, Endeavor's Voyager system. We were very happy to see several major libraries buying Endeavor after we had signed our contract: The Library of Congress, National Library of Medicine, Pierpont Morgan Library, and SMU, to name a few.
Since this is our first system, we had some major projects to do:

1. The entire collection was barcoded (38,000+ books) by a volunteer team headed by Jacqui Allen

2. Margaret Ford supervised the linking of the books to the records in the system using part-time staff. (We are now 2/3 of the way finished, discovering missing books in the process!)

3. Lea Whittington and Katrina Moorhead input records for each item in the backlog (we are now 1/2 of the way through the 2000+ items)

4. Lea and Mailena Braun input circulation records for each check-out card in the file (over 1,500)

5. Jon Evans, library assistant for reference and acquisitions, has input records for all our vendors, and has been using the system for book orders since May

Margaret Ford has attended two Voyager Users Group meetings in the past year. She is carrying the major load of systems librarian as well as cataloger, and works closely with our Information Systems staff for the museum in managing the server. Margaret is also tweaking a template for a collections level record for each artist in our artist catalog file of over 20,000 artists. This is in conjunction with the INDOMAT (Inaccessible Domain Materials) cataloging project, started by the Art and Architecture Group of RLG.

Jeannette Dixon gave two papers this spring: one for a panel on international librarianship at ARLIS/NA, and another on U.S. art museums on the Internet for an art librarians' conference in Moscow in May. Jeannette selected the papers for the IFLA Art Section sessions this year at the Bangkok conference, and continues to manage the steering committee and produce bi-annual newsletters for the section. You can read them on the IFLA Website - http://www.ifla.org (click on divisions and sections, then section newsletters). You can also read the conference papers for the upcoming meetings.

Planning continues for the library expansion, with a growing interest from the library trustees in creating additional space for a rare books room. Jeannette is also working with the photography curator and the curator of prints and drawings to develop a working collection/branch library for their print study/storage room in the new Beck Building. The building opens to the public in March of 2000, but the curators are scheduled to move in September. Once the new building opens, work will resume on the library expansion in the Mies van der Rohe Building.

Jacqui Allen has left us to take over the Dallas Museum of Art library and Jeannette is working to fill the expanded position of Reader Services Librarian (see description later in this newsletter). Before she left, Jacqui conducted many bibliographic instruction sessions for museum staff, interns, docents, and some college classes. Her handouts for the Hirsch Library's electronic resources are excellent: Art Abstracts, BHA, Avery, Art Bibliographies Modern, and The Grove Dictionary of Art Online.

This spring we gave tours to the Special Libraries Association, Houston Chapter, and another to Ana Cleveland's humanities reference class from
University of North Texas. The eight new interns we have at the museum this summer have received some very good orientation and training. This year the library got an intern, Kaitlyn Becker, from Hollins College. She is learning all about reference, subject headings and book processing. One of her main goals is to gain proficiency in reference tools so she can help train the other interns.

Lea Whittington, library assistant for serials, left the museum to move back to California and pursue her art career. Her replacement, Scott Calhoun, joined the library staff full-time in June. He had been working part-time in the records linking project before that.

Our library has "twinned" with the Gulbenkian Foundation library in Lisbon, Portugal. We have had visits from two of their staff: Ana Paula Gordo, Deputy Director, and Ana Barata, reference librarian. Ana Barata stayed in Houston for two weeks, working with Jacqui on reference issues, and with Jeannette as co-author of the Internet paper for the Moscow conference. We hope to reciprocate this winter by sending Margaret Ford to Lisbon.

All the curators are working on new books for the opening of the Beck Building. Therefore, our reference statistics are very high. This year we also broke a record on interlibrary loans. Margaret is managing ILL since Jacqui left. Thanks to all who loaned to us, especially the Kimbell and the Amon Carter!

Jeannette Dixon
Museum of Fine Arts, Houston

The Amon Carter Museum Library is On the Move!

On July 12, movers began packing and moving library materials to an offsite facility where the staff will work until the Museum expansion is completed in the fall of 2001. Library services will tentatively resume around September 1. The main museum telephone number will remain the same, (817) 738-1933, although extensions may change. Email addresses should also stay the same.

Sam Duncan
Amon Carter Museum

VISUAL RESOURCES
Marty Stein, Column Coordinator

Visual Resources Professionals are Getting Together!

The Dallas and Houston area visual resources professionals have been meeting in their respective cities and talking about forming a chapter of the Visual Resources Association. There seems to be an interest in making the chapter happen, but there are still many concerns about taking on the responsibilities of being officers in addition to everyday professional duties. Jacqui Allen at the Dallas Museum of Art and Marty Stein at the Museum of Fine Arts, Houston have issued an invitation to both groups to form an alliance with ARLIS/Texas. As discussed at the last two chapter meetings, this alliance would provide the VRA/Lone Star Chapter to contribute to The Medium, making The Medium the newsletter for both chapters. In addition, both chapters would meet together to alleviate the necessity for separate chapter meetings.
This alliance would benefit both professional communities. Many of the issues concerning the art library community are also of concern to the visual resources professionals. Just a few of these issues include the broad use of electronic means of disseminating materials, especially images and information pertinent to them; issues of copyright and intellectual property; site licensing and its associated costs; and, not least, the general interest in fine arts in Texas. This alliance would also bring more readers and contributors to The Medium, helping to make it an even better resource for the art library and visual resources community.

The plan now is to send this issue of The Medium to all of the Visual Resources professionals in Texas. Eileen Coffman at Southern Methodist University is working with Sheryl Garcia of the University of Houston to compile a list of recipients. Marty Stein is preparing a cover letter inviting the Texas VR professionals to subscribe to The Medium and attend this years ARLIS/Texas conference in Fort Worth. We hope that there will be a positive reception to both these invitations and that some sort of plan will be adopted in Fort Worth for the official formation of a VRA/Lone Star Chapter.

Thanks to everyone involved for helping to get this movement started! If anyone has other ideas or comments, please get in touch with Chia-Chun, Jacqui or Marty. The October conference will be very exciting – and it will be even more eventful if the VR professionals can attend! 

Marty Stein  
Museum of Fine Arts, Houston

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NEWS FROM DALLAS/FT. WORTH AREA VISUAL RESOURCES PROFESSIONALS

The Dallas Museum of Art was the site of the first organized meeting of the Dallas/Fort Worth area visual resources professionals. The meeting, organized by Rita Lasater, was attended by visual resource curators and managers from area universities and museums. Represented were the DMA, the Kimbell Art Museum, Southern Methodist University, University of Texas at Arlington, Texas Christian University, and the University of North Texas.

Detailed information about professional organizations, ARLIS and VRA, began the conference. Jacqui Allen, Head of Libraries at the DMA and Vice President/President Elect of ARLIS/TX informed the group of the upcoming ARLIS/TX meeting in Ft. Worth, and invited all to attend. Eileen Coffman, Director of Visual Resources at SMU’s Lady Tennyson d’Eyncourt Slide Library, presented the opportunity for the group to consider organizing a VRA chapter for the state or area.

The morning session ended with a tour of the DMA’s Visual Resource Library, lead by Rita Lasater, Manager. A brief Q/A period followed focusing on the VRL’s unique situation of administering the Museum’s photographic archives, of being the primary source of all images regarding the DMA, and providing public access, as well.
The afternoon session began with each participant presenting a brief overview of his/her visual resource facility. Completed surveys, filled out by participants prior to the meeting, were provided as reference about each collection.

A discussion session included issues such as: the changing role of the “slide librarian,” collection automation, digital imaging projects, copyright concerns, and educational imaging efforts such as AMICO and Image Directory.

The meeting ended with a commitment to meet again in six months. Until then the participants agreed to function as a support group for each other and to seek out others in the visual resources profession who are in the area.

Rita Lasater
Dallas Museum of Art

GREAT PLAINS IMAGE BANK CONSORTIUM

Visual resources people from Big 12 architecture schools met in Boulder, CO, May 24th -26th, to plan to create a shared online database of architectural images. Visual resources curators from different schools demonstrated the digital image databases they had created for their schools: Lynn Lickteig of the University of Colorado, Susan Moshman of the University of Nebraska, Michael Millar and Susan Poague of Iowa State University, and Jeff Head of Kansas State University all demonstrated their respective databases.

The next morning began with a video conference with Georgia Harper of the University of Texas at Austin, a specialist on copy issues. Several lawyers and University of Colorado faculty members also attended the session. In the afternoon, attendees met with Charly Bauer of OhioLINK, who discussed the image database that OhioLINK had created for the use of the 70 colleges and universities in Ohio, covering the intended usage, copyright issues, the technical aspects, and security concerns, among other topics.

The next session was a meeting with Kurt Wiedenhoeft of Saskia, Ltd., the slide vendor who supplied the digital images used by OhioLINK. He discussed their concerns with security and copyright, ending with a discussion by the attendees of the day's events.

A mission statement was developed, and several committees created to develop different aspects of the consortium.

Mission Statement:

The Great Plains Image Bank Consortium is an alliance of universities seeking to share their architectural and allied arts image collections and cataloging information in a digital environment for the common purpose of enhanced education and research. Our goal is to provide a higher level educational visual resource for all of our institutions than any one member of the consortium could offer alone.

Through each member institution's contribution towards the resources needed to build and maintain the Great Plains Image Consortium, we will: ... establish and implement the technology standards needed to manage our individual and collective visual
collections
... agree to use the VRA Core Categories for consistency of vocabulary in our database fields
... agree to adhere to copyright laws concerning visual media in classroom instruction and distance learning
... agree to adopt uniform copyright policies for all member institutions

Committees:

1. Copyright and Fair Use: Jeff Head (Chair), Wes Phillips, Susan Poague, Elizabeth Schaub, Mike Miller.

2. Technology: Wes Phillips (Chair), Sara Moshman, Mike Miller, Mike Gerzo, Jeff Head, Carole Cardon.


4. Standards and Cataloguing: Susan Poague and Kay Logan Petes (Co-Chairs), Stephanie Folse, Lynn Lickteig.

5. Grants and Funding: Kay Logan Peters (Chair), Sara Moshman, Elizabeth Schaub, and Karen DeWitt.


Karen DeWitt
Texas Tech University Libraries

MULTI-INSTITUTION DIGITAL IMAGING PROJECTS

An AMIGOS Workshop held May 5, 1999 at the Radisson Central Hotel, Dallas

This was a four-hour afternoon workshop focusing on the concept of large-scale imaging projects undertaken by groups of institutions. Robin L. Dale of RLG’s Digital Collections Project was the first speaker. She highlighted a number of issues central to any institutional decision to embark on a digital imaging project and the questions an institution should ask itself before beginning an imaging project.

One of the main points of her presentation was that planning for a digital imaging project is fundamentally different from other institutional projects mainly because of the fact that not many imaging projects have been undertaken and completed to date. As a result, there is as yet no infrastructure of vendors, consultants, and standards in place for digital imaging projects (as opposed to a well-developed area such as a cooperative microfilming project). However, she stated that the advice and expertise is out there, and that an imaging project can be very successful as long as all parties involved remain flexible and are willing to outsource key steps of the operations.

Some of the difficulties involved in an imaging project include conflicts or misunderstandings about funding, local vs. consortial priorities, institutional and/or vendor delays, the steep learning curve inherent in an imaging project, item selection issues, image format.
issues, and cataloging and user interface issues. Last but certainly not least, she stated that politics and the human element are often underestimated in an imaging project, primarily because it necessitates a level of departmental, institutional, and consortial cooperation not often needed in other daily operations and projects.

The questions that should be asked before beginning an imaging project are:

1. what is the purpose of the project
2. who is the intended audience
3. what are the physical characteristics (text, images, or both) of the collection to be digitized
4. who owns the material (copyright issues should definitely be sorted out prior to digitization)
5. what is the timeframe for accomplishing the project
6. who will be responsible for creating and providing access to the collection
7. who will be responsible for long-term maintenance of the digital collection

Finally, she recommended that flexibility be built into the project by employing a distributed storage and delivery system rather than a centralized one. The most important parts of any imaging project are planning, flexibility, and the willingness to seek assistance and advice from outside the institution.

Steve Smith of AMIGOS Imaging Service was the second featured speaker of the day. He reiterated the major points of Robin Dale's presentation, and highlighted the advantages of a cooperative, multi-institutional imaging project. Chief among these pluses are the greater possibilities for grant funding, expanded user base/visibility, and the opportunity to link similar collections into a single interface. He pointed out that advantages of single-institution imaging projects are that they require less planning and that full attention can be paid to the specific needs and priorities of a single institution. However, funding may be harder to obtain and they do not have the aforementioned benefits of a larger consortial project.

He next outlined some of the main reasons why imaging projects fail (or never get off the ground). These include institutions not having established the role or purpose of imaging within their own walls, a reluctance to commit resources (usually staff), the lack of a common objective among participants in the project, and finally, waiting for imaging standards to be put in place. Conversely, he listed the prerequisites for a successful imaging project as being:

1. firm, measurable objectives
2. a full understanding and commitment from all levels of institutional staff and among institutions
3. an adequate and substantial allocation of resources (especially staff).

Examples of digital imaging projects:
http://www.arl.org/did/
http://memory.loc.gov/ammem/
http://coloradodigital.coalliance.org/
http://www.rlg.org/scarlet

Stephen Gassett
Kimbell Art Museum
DEADLINE EXTENDED

Reader Services Librarian

The Hirsch Library of the Museum of Fine Arts, Houston, is seeking candidates for the position of Reader Services Librarian. This position manages all reader services, including reference and research services, bibliographic instruction, circulation, stacks supervision, and Interlibrary Loan service to the museum professional staff. In conjunction with the head librarian, determines and executes reader services policies and priorities; develops strategies for the provision of services; assists in preparing the annual budget; assists in planning for the expanded library facility; and assists with collection development. The Reader Services Librarian manages the production of necessary reader information resources including signage, web pages, brochures, etc.; trains, supervises and schedules the reader services staff and volunteers; provides reference service at the desk on a regularly scheduled basis; provides research services to museum staff on demand; and responds to written information queries.

Qualifications: A Master's in Library Science from an American Library Association accredited program; 3 - 5 years of public service in a museum or university library; some supervisory experience; knowledge of art history and research methodology (advanced degree preferred); good computer skills for the set-up of on-line resources; experience using the RLIN database for reference and Interlibrary Loan preferred; knowledge of at least one foreign language; familiarity with electronic resources in the field of art; excellent interpersonal and written communication skills; ability to teach bibliographic instruction to both individuals and groups.

The Hirsch Library collection consists of 100,000+ items. The library is open to the public 44 hours per week, and to the museum staff 49 hours per week. The on-line system, installed last November, is Endeavor's Voyager. The library is funded by a generous endowment established in 1981 by General Maurice and Winifred Hirsch. Approximately 6,000 items are added to the collection each year. Within the next year and a half, the library will be undergoing a major expansion that will double its current size. In March of 2000, the Museum of Fine Arts, Houston is opening a new building designed by the Spanish architect, Rafael Moneo. The library's primary users are the museum's professional staff, which includes 13 curators, and the education department. The library reflects the institution's encyclopedic art collections that range from antiquities to twentieth century decorative arts.

Send resume and cover letter to: Personnel, Museum of Fine Arts, Houston, PO Box 6826, Houston, TX 77265. Closing date September 6, 1999.

EDITOR'S NOTE

This issue has been an enormous pleasure to compile and edit. Thank you to everyone who contributed articles and news. Thank you, also, to
the staff at the Kimbell and Mary Leonard at the DMA for proofreading help. I look forward to the annual meeting in October when we can hear about the progress of the projects described here. I invite everyone to contribute member news to column coordinators for the next issue of The Medium. I plan to submit news from Dallas! I think you will agree that the contributions are interesting to read, and keep us connected as a chapter.

Jacqui Allen  
Dallas Museum of Art

SUBMISSION DEADLINE

FALL/WINTER issue: November 20th

Column Coordinators

Academic libraries:  
Margaret Culbertson

Architecture libraries:  
Janine Henri

Exhibition listing:  
Phil Heagy

Museum libraries:  
Steve Gassett

Public libraries:  
Robert Beebe

Visual resources:  
Marty Stein
# EXHIBITIONS IN TEXAS

## ABILENE

**MUSEUMS OF ABILENE - GRACE MUSEUM (915-673-4587)**
- Projections: The Photomontage of Romare Bearden -- May 15 - July 11, 1999
- Rollin' Thunder: the Harley Davidson Tradition -- Through August 22, 1999
- Historical Photographs of Abilene -- June 5 - August 28, 1999
- Our Saints Among Us -- August 31 - November 7, 1999

## CENTER FOR CONTEMPORARY ARTS (915-677-8389)
- Group Multi-Media Show -- June 1999
- Marjorie Lindsay Paintings -- July 1999
- Mel Ristau -- August 1999
- Ginger Womack Taylor Paintings -- September 1999
- Robert Green -- October 1999
- Sandy Carter Paintings -- November 1999
- Group Mixed Media Show -- December 1999

## ALBANY

**THE OLD JAIL ART CENTER (915-762-2269)**
- Anne Wallace -- 5 June - 1 August, 1999
- Jeanne Norworthy -- 5 June - 1 August, 1999
- Donald Vogel Retrospective -- 7 August - 26 September 1999
- Bill Bomar: The Collector & the Artist -- 2 October - 21 November, 1999

## ALPINE

**MUSEUM OF THE BIG BEND (SUL ROSS STATE UNIVERSITY) (915-837-8143)**
- History of Baseball in Alpine -- June-August, 1999

## AMARILLO

**AMARILLO MUSEUM OF ART (806-371-5050)**
- American Images: Southwestern Bell Collection -- June 5 - July 4, 1999
- Black and White, Gray Permitted: Four From Fort Worth -- July 10- August 29, 1999
- John and Margaret Hill Collection of Western Art -- July 10 - August 29, 1999

## ARLINGTON

**ARLINGTON MUSEUM OF ART (817-275-4600)**
- A Hot Show: Abstract Paintings; Expressive, Intuitive Paintings -- July 3 - September 4, 1999

## AUSTIN

**AUSTIN MUSEUM OF ART AT 823 CONGRESS (512-495-9224)**
- Alan Rath: Robotics -- April 17 - June 13, 1999
- Contemporary Art from Cuba: Irony and Survival on the Utopian Island -- September 4 - November 7, 1999

**AUSTIN MUSEUM OF ART AT LAGUNA GLORIA (512-458-8191)**
- Still Time: Photographs by Sally Mann -- Ongoing
- Groundswell: Artists and the Earth -- April 24 - August 15, 1999
- Contemporary Glass: Holding Light -- September 11 - December 31, 1999
- Masters of Mata Ortiz: Pottery from Northern Mexico -- January 15 - March 12, 2000

THE HARRY RANSOM HUMANITIES RESEARCH CENTER, UNIVERSITY OF TEXAS (512-471-8944)
- Literary Modernists in New Mexico -- Spring 1999
- David Douglas Duncan Retrospective (at the LBJ Library) -- Spring 1999
- Suida Manning Collection -- Ongoing

JACK S. BLANTON MUSEUM OF ART, UNIVERSITY OF TEXAS (ART BUILDING) (512-471-7324)
- Horsemen of the Americas: Selections from the Edward Larocque Tinker Collection (at Texas Memorial Museum) -- Through June 1999
- Bill Lundberg -- June 18 - August 8, 1999
- Cinematic Expressions (Pipilotti Rist, Burt Barr, Tracey Moffatt) -- June 18 - August 8, 1999
- The Human Condition -- June 18 - August 8, 1999
- Negotiating Small Truths -- September 2 - October 24, 1999
- 61st Annual Art Faculty Exhibition -- November 5 - December 5, 1999
- Print Study Exhibition -- November 5 - December 5, 1999
- Artistic Centers in Texas: Houston/Galveston -- Through September 5, 1999

BEAUMONT
ART MUSEUM OF SOUTHEAST TEXAS (409-832-3432)
- Imagining the World Through Naive Painting -- May 31 - July 23, 1999
- Morris Graves: Early Paintings 1932-38 -- August 8 - October 31, 1999
- Transcending Limits -- August 5 - September 5, 1999

CANYON
PANHANDLE-PLAINS HISTORICAL MUSEUM (806-656-2244)
- Edward Borein: The Artist's Life and Work -- June 12 - August 22, 1999
- Art of Adobe Walls -- June 12 - September 5, 1999

COLLEGE STATION
J. WAYNE STARK UNIVERSITY CENTER GALLERIES, TEXAS A&M UNIVERSITY (409-845-6081)
- Mexican Masks of the 20th Century -- Through July 25, 1999
- Weifong Kites -- July 29 - September 12, 1999

CORPUS CHRISTI
ART MUSEUM OF SOUTH TEXAS (512-884-3844)
- Surfin' Art -- June 3 -August 22, 1999

DALLAS
DALLAS MUSEUM OF ART (214-922-1200)
- Concentrations 33: Doug Aitken, Diamond Sea -- May 21 - August 8, 1999, Southeast Quadrant Gallery
- Bill Viola: The Crossing -- Beginning November 12, 1998, Contemporary Galleries
MEADOWS MUSEUM (SOUTHERN METHODIST UNIVERSITY) (214-768-2516)
- Building For Our Future: Architectural Designs of the New Meadows Museum -- Through August 29, 1999

DENTON
UNIVERSITY OF NORTH TEXAS ART GALLERIES (940-565-4005)
- Constance Lowe - "striking likeness" -- May 20 - July 29, 1999
- Liz Ward: The Present of Past Things -- August 30 - September 28, 1999

EL PASO
EL PASO MUSEUM OF FINE ARTS (915-532-1707)
- Vanished and Virtual Roadside America -- June 11 -August 29, 1999
- Selected Works From the Permanent Collection -- June 20 - August 15, 1999
- James Surls: Monumental Limbs -- Beginning August 26, 1999

FORT WORTH
AMON CARTER MUSEUM (817-738-1933)
- Coming Attractions -- April 10-August 1, 1999
- Fort Worth in Photographs -- Through August 1, 1999
KIMBELL ART MUSEUM (817-332-8451)
- Permanent Collection -- Through January 2000
MODERN ART MUSEUM OF FORT WORTH (817-738-9215)
- House of Sculpture -- May 30 - August 8, 1999
- Francis Bacon: A Retrospective Exhibition -- August 22 - October 24, 1999
THE MODERN AT SUNDANCE SQUARE (817-335-9215)
- The New Modern Art Museum of Fort Worth -- Through August 8, 1999

GALVESTON
GALVESTON ARTS CENTER (409-763-2403)
- The Aquarium Show -- June 5 - July 11, 1999
- Dan Burkholder -- June 5 - July 11, 1999
- Amy Blakemore -- July 17 - August 22, 1999
- Patrick Kelly -- June 5 - July 11, 1999
- Joseph Havel: Lost -- July 28 - October 3, 1999
ROSENBERG LIBRARY
- The Person in the Portrait -- June 1999

HOUSTON
BLAFFER GALLERY (UNIVERSITY OF HOUSTON) (713-743-9530)
- Closed for Renovations until Fall 1999
CONTEMPORARY ARTS MUSEUM (713-284-8250)
- Other Narratives : 15 Years -- May 8 - July 4, 1999
- Nan Goldin -- June 24 - August 8, 1999
- Maya Lin: Topologies -- July 16 - September 12, 1999
- Nic Nicosia -- September 24 - November 28, 1999
- Tony Oursler: Mid-life Crises -- December 10 - February 10, 2000
    Online exhibits:
    - Sugimoto
    - Kirk McCarthy and Jackie Tileston: Hybrid Vigor
    - Carrie Mae Weems: The Kitchen Table Series
    - Nayland Blake: Hare Attitudes
    - Derek Boshier: The Texas Years
- Wallpaper Works
- Behind the Scenes at CAM
- Alan Rath: Bio-Mechanics
- Rachel Hecker: Pleasure and Commerce
- Art Guys On Line

DIVERSE WORKS (713-223-8346)
- Five Artists: New Work -- Through June 26, 1999

THE MENIL COLLECTION (713-525-9400)
- William Eggleston -- Through September 12, 1999
- Dan Flavin Installation (Permanent installation at Richmond Hall -- Opened November 13, 1998)

THE BYZANTINE FRESCO CHAPEL MUSEUM AT THE MENIL COLLECTION (713-521-3990)
- The Repository Of A Restored Byzantine Masterpiece -- Ongoing

THE CY TWOMBLY GALLERY AT THE MENIL COLLECTION (713-525-9400)
- Cy Twombly Collection -- Ongoing

THE MUSEUM OF FINE ARTS, HOUSTON (713-639-7300)
- Baroque Masterpieces from the Dulwich Picture Gallery -- October 24, 1999 - January 9, 2000
- The Golden Age of Archeology ; Celebrated Archaeological Finds from the People's Republic of China -- February 13 - May 7, 2000
- Masks : Faces of Culture -- June 25 - October 1, 2000

THE MUSEUM OF PRINTING HISTORY (713-522-4652)
- Heather Logan -- Opens June 17, 1999

RICE UNIVERSITY ART GALLERY (713-527-6069)
- Online exhibits:
  - Yayoi Kusama, Dots Obsession
  - Sol LeWitt, New Work

LONGVIEW
LONGVIEW MUSEUM OF FINE ARTS (903-753-8103)
- LMFA 39th Annual Invitational Exhibit -- May 15--June 30, 1999
- Jean Nichols : Ceramics -- July 10--August 28, 1999
- Franklin Willis : Paintings -- January 8--February 26, 2000
- Women's Exhibit (artists to be announced) -- March 4--April 1, 2000
- PhotoView 2000 -- May 13--June 30, 2000

LUBBOCK
LUBBOCK CHRISTIAN UNIVERSITY PIONEER GALLERY (806-796-8920)
- LCU Spring Student Exhibition -- April 15 - May 6, 1999

LUBBOCK FINE ARTS CENTER (806-767-2686)
MUSEUM OF TEXAS TECH UNIVERSITY (806-742-2490)
- N.C. Wyeth and the Heroic Image --February 7 - June 27, 1999
- The Jazz Age in Paris, 1914 - 1940 -- April 25 - October 3, 1999
- Embroidery from Around the World: Plain and Fancy (from the Clothing and Textiles Collection of the Museum of Texas Tech University) -- May 23 - November 14, 1999
- The Mills Collection of Prints -- Opening June 20, 1999
- The Intimate Collaboration: Prints from the Teaberry Press -- Opening August 1, 1999
- Santa Barraza -- October 24, 1999 - January 2000
- An exhibition of sculpture in collaboration with the Old Jail Art Center in Albany, Texas -- November 7, 1999 - February 6, 2000

MARFA
CHINATI FOUNDATION (915-729-4326)
- John Wesley: Paintings and Washes -- Through June, 1999
MARSHALL
MICHELSON MUSEUM OF ART (903-935-9480)
- Guy Coheleach -- Through July 31, 1999

MCALLEN
MCALLEN INTERNATIONAL MUSEUM (956-682-1564)
- Action/Reaction: Kinetic Works by Five Sculptors -- March 18 - June 13, 1999

MIDLAND
MUSEUM OF THE SOUTHWEST (915-683-2882)
- Seeing Jazz -- April 8 - June 27, 1999
- The Fred T. and Novadean Hogan Collection -- July 14 - November 14, 1999
- Dreamings: Aboriginal Art of the Western Desert from the Donald Kahn Collection -- September 1 - October 14, 1999
- Currier and Ives: Printmakers to the American People -- November 4, 1999 - January 2, 2000
- Crossing Boundaries: Contemporary Quilts -- October 1 - November 7, 1999
- Hogan Collection: The Fred T. and Novadean Hogan Collection -- October 12, 1999 - March 26, 2000
- Siri Berg: Collage -- July 8 - August 29, 1999
- Michael McWillie: Painting -- September 9 - October 24, 1999
- Ben Woltena: Sculpture -- November 11 - December 26, 1999
- Beth Henry : Sculpture -- May 13 - June 27, 1999
- Taos Society of Artists -- Through October 17, 1999
- Best of the Southwest: Selected Works from the Museums Collection -- June 5 - August 22, 1999
- In the Third Dimension: Sculpture From the Museums Collection -- Through January 14, 2000

SANT ANTONIO
BLUE STAR ART SPACE (210-227-6960)
- Blue Star IV -- July 2 - July 30, 1999
MCNAY ART MUSEUM (210-824-5368)
- Fourth in South Texas Artist Retrospective Series -- Summer 1999
- After the Photo Secession: American Pictoral Photography 1910-1955 -- August 17 - October 17, 1999
- Collectors Gallery XXXIII -- October 1999
SAN ANTONIO MUSEUM OF ART (210-978-8100)
- Hillwood Exhibit -- Through August 8, 1999

TYLER
TYLER MUSEUM OF ART (903-595-1001)
- Selections from the Collection of the Tyler Museum of Art -- May-July 1999
- Hand in Hand: Daphne Roehr Hatcher and Gary C. Hatcher -- May 29 - July 11, 1999

Last updated: 16 June 1999
http://www.menil.org/txexh.html
Provided by Phil Heagy
Menil Collection Library