

## MEMBER NEWS

## Architecture Libraries

▶ Sarah McCleskey from Clemson University is the new moderator for the Architecture Section of ARLIS/NA, Polly Trump from the University of Arizona is the new Vice-Moderator/Moderator-Elect, and Karen DeWitt from North Carolina State University continues as the Update Column Editor.

## ▶ AASL Conference Report

I enjoyed attending the 25th annual AASL (Association of Architecture School Librarians) Conference held this year in Louisville, Kentucky, March 13-16. Barbara Opar (Syracuse University) planned the conference, which included an excellent panel on "Space Planning and Architecture Libraries," with presentations by Jeanne Brown (University of Nevada at Las Vegas), Elizabeth Douthitt Byrne (University of California at Berkeley), and Judy Connorton (City College in New York City). Other highlights included Martin Aurand's (Carnegie Mellon) presentation on his project to digitize an historic Pittsburgh architecture journal, [The Charette](#), and Barbara Opar's (Syracuse University) description of her project to create an e-book, [An Anthology of Building Technology: the Field Condition](#). Both of these are fascinating projects, now available to all on the Web.

Emilie White (Mississippi State University) described her library's involvement in the Small Town Center at Mississippi State University, and I gave a short presentation on converting a traditional architecture research guide to a Web-based research

# THE Medium

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▶ **PRESIDENT'S COLUMN**

I suspect that like many of you the annual ARLIS/NA Conference is a great source of information and inspiration. I return each year with aspirations to implement much of what I have learned. This conference was no exception. However, this optimism is countered by the realities of work that await my return in the form of unanswered phone calls, e-mails, memos, and the daily work that has piled up for a week.

The same is no less true for chapter activities. That said, I am confident that we can make significant progress toward two initiatives that were broached at the recent conference: membership recruitment and mentoring.

The issue of membership is an ongoing concern for our chapter. During the past year we lost eleven members, while gaining five. Our total membership now stands at 32. While our membership numbers are not small relative to other chapters, our membership has witnessed a downward trend in recent years, not unlike that of ARLIS/NA. To counter this, we can and should continue to reach out to Mexican librarians and library school students.

As my recent message on the listserv indicated, our proposal to the ARLIS/NA Executive Board encouraging the formation of a task force devoted to Mexico relations was not accepted. The Board applauded our efforts and encouraged us to continue our work in whatever capacity we can, indicating that they may be able to support future initiatives through various means. Laura Schwartz will elaborate on the Board's decision in her South Regional Representative's column. I would like to see us continue these efforts in a positive direction through a variety of approaches, including translation of portions of our chapter website, attendance by chapter members at conferences such as FORO: The Transborder Library Forum, establishing connections with Mexican librarians along the border, and forging alliances with groups such as the Mexican Library Association's AMBAC or the Texas Library Association's Texas-Mexico Relations Committee. I think we can accomplish the first of these in the coming year. I would like to thank Laura Schwartz for taking this issue to the Board and for pushing the idea of translating portions of our website.

One group of potential members that has not been fully tapped is library school students. As a region that is blessed with three accredited library programs, we have the opportunity to reach out to a broad population of potential new members. Recently, Allen Townsend and Sam Duncan promoted the benefits of ARLIS at the University of North Texas. Prior to this, as chapter president Polly Trump worked toward this same goal. Additionally, many of our members in Austin have established a good report with potential student members there. Furthermore, members such as Jacqui Allen, who serves on the Board of Advisors of the School of Library and Information Sciences at UNT, are vital to attracting students to this chapter and the field in general. I have communicated with faculty at the UNT's Houston program about speaking to some of their classes

FAQ.

There were also some great tours, including one of the Humana Building and a walking tour of the Old Louisville neighborhood, led by the delightful and distinctive Tom Owen. My plane left too early to allow me to attend the Sunday morning tours of Farmington, a Federal-style house built in 1815-16 and based upon designs by Thomas Jefferson, Locust Grove, dating from c. 1790, and the Kentucky Derby Museum, but I heard reports that I missed a great treat!

Margaret Culbertson  
University of Houston

and hope to do so this summer and in the fall. If any of you would be interested in pursuing this in other cities or here in Houston, I would be most interested in coordinating our efforts. I ask each of you to consider how we can be more proactive in reaching out to library school students.

The practice of mentoring is one that has been in place for some time at the annual society conference. It is also something that blossoms more sporadically and spontaneously between individuals. As a means of integrating new members into the chapter, it seems that we could offer a mentoring program as a benefit of membership and as a way to retain members. Perhaps a matching system of willing individuals could be established for our next conference or even as an ongoing relationship throughout the year. If any of you would care to help coordinate such an effort, please contact me.

I look forward to hearing from each of you concerning these issues.

In the mean time, have a wonderful summer.

Jon Evans  
Museum of Fine Arts, Houston

**Museum Libraries**

▶ Amon Carter Museum announces new librarian and two Web-based digital collections

Allen Townsend, previously librarian at the Philadelphia Museum of Art, began his appointment as librarian at the Amon Carter Museum in early January. [News Release](#).

In an effort to increase the accessibility of its collections, the Carter recently unveiled two Web-based collection guides. [The Eliot Porter Collection Guide](#) provides a window into one of the museum's principal holdings: The Eliot Porter Archives. It includes more than 800 digital images, along with critical information regarding the artist. [The Erwin E. Smith Collection Guide](#) provides access to this important photographic record of southwestern range life in the early twentieth century. The Carter's Erwin E. Smith Collection Guide was the [Yahoo! Pick of the Day](#) for Thursday, March 6. With the launch of the Erwin E. Smith Collection Guide, the Carter now has more than 1,500 objects

▶ **MESSAGE FROM THE SOUTH REGIONAL REPRESENTATIVE OF ARLIS/NA**

I'm sure that everyone will agree that the 31st annual ARLIS/NA meeting in Baltimore, Maryland was top-notch. Though some of you Texas-Mexico regulars and not so regulars were sorely missed. Some of the highlights included the plenary speakers Camille Paglia and Dr. Robert Martin and convocation speaker, Joyce Scott. All of the sessions I attended were outstanding.

The purpose of this column is to report to you news items of interest from the Pre- and Post-Conference Board meetings in Baltimore. The first item of import to our chapter is a biggie. It's official. The Executive Board unanimously accepted the proposal from the ARLIS/Texas- Mexico Chapter to host the 2005 annual conference in Houston, Texas. Elizabeth Clarke, our Executive Director, was recently in Houston and has honed in on the Hilton Americas, which will be opening in November 2003. The location of this hotel is the convention center district. With Houston's recent emphasis on public transportation initiatives, this should be a terrific meeting location.

During the Pre-Conference meeting the Executive Board of ARLIS/NA again discussed our chapter's recruitment efforts in Mexico. In January I drafted a task force proposal and sent it on to Allen Townsend for consideration. The Board thanked the ARLIS/Texas-Mexico Chapter and its Mexican Relations Committee for their diligent efforts to recruit members from Mexico and decided not to pursue the task force at this point. We still have some unfinished recruitment initiatives that we need to pursue and that we can pursue with or without Board assistance. This is not a dead issue. For example, we need to have the ARLIS/Texas-Mexico web page translated. Jon Evans and I decided that this would be a worthy special funding request so that we could actually pay someone to translate the site. We need to contact the Texas Library Association Texas-Mexico Relations Committee for guidance regarding recruitment possibilities in the Border Region. Unfortunately, I was not able to attend the Diversity Forum, but from what I gathered, this is no time to abandon our efforts. If you have other ideas regarding Mexico relations, both Jon and I would love to hear them.

available for online viewing.

▶ The McNay Art Museum seeks professional to assist the Head Librarian with administrative responsibilities by supervising all functions of technical services, the archives and records center, and automation while assisting in funding, facilities planning, public relations and other administrative tasks. Master's degree in Library/Information Science from an ALA accredited library school. At least two years library cataloging experience required. Knowledge of Anglo-American Cataloguing Rules, MARC (Machine-Readable Cataloging), Library of Congress Subject Headings, and Library of Congress Classification is required. Prefer course work and/or experience in archives and records management, and administration of special collection. Experience in PC computer maintenance, library automation systems, and the World Wide Web is essential. Excellent writing skills required. \$29-\$30K. Qualified applicants only. Submit resume with salary requirements to McNay Art Museum, Attn: Head Librarian, P. O. Box 6069, San Antonio, TX 78209-0069 or fax to 210-824-0218.

I am very excited about our Regional meeting in New Orleans. Thanks to those of you who are on the planning committee. I know how much time and effort goes into putting a chapter meeting together. To work in cooperation with another chapter can be even more of a challenge, but I believe it will be well worth our efforts.

The Mid-year Executive Board meeting will be in Philadelphia August 26 and 27, I look forward to providing you will a full report upon my return.

Happy Spring!!!

Laura Schwartz  
University of Texas at Austin

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▶ **ARLIS/NA CONFERENCE REPORTS**

**Lois Swan Jones Professional Development Award Recipient Report**

Thanks to the members of ARLIS Texas/Mexico, and especially the generosity of Phil Heagy, I experienced an extremely informative and enjoyable national conference in Baltimore.

I enjoyed two tours, one to the Walters Art Museum, where we were saw the library, as well as the manuscript collection. The afternoon of that same day was spent touring two magnificent houses owned by the Garretts of Baltimore.

The next day I attended two workshops, the first on identifying prints, and the second on minor book repairs. Both were extremely interesting and pertinent to my job.

I spent time volunteering at the Registration Desk for two mornings at the conference. I quickly learned the layout of the hotel, and became pretty good at directions. At least nobody found their way back to complain. It was also a fun way to meet new people, and catch up with colleagues.

The convocation at Johns Hopkins was simply beautiful. I don't think anyone who heard Joyce Scott's presentation will ever forget it. Seeing the Cone Collection at the Museum was another treat.

I attended several excellent sessions, most notably *America's Outdoor Sculpture: Treasures at Risk*, with speakers discussing America's collection of public sculpture, as well as problems in preservation and conservation.

I feel so fortunate to have been given this opportunity, and I would like to thank the Lois Swan Jones Professional Development Award Committee for selecting me and to the entire chapter for continuing to fund this important award.

Mary Leonard  
Dallas Museum of Art

**The Invisible Web and More**

The Session *The Invisible Web and More*, led by Laura Gordon-Murnane, Bureau of National Affairs, provided some great website addresses that can help improve your various searches. I have provided a list of those sites below. Most of the session was broken into the basic descriptions of how searches work and how the requests are processed.

Most searches work with three parts: the web crawler, the indexer, and the query processor. The web crawler goes out and finds sites. The indexer keeps a 'list' of sites, but they aren't always updated. The query processor tries to find answers.

As a Visual Resources Curator, I am always looking for images or specific information on images. Due to copyright restrictions, images are particularly hard to find.

As for the 'invisible web', it's really not so invisible - you just have to know how to refine your search.

Commercial databases:

<http://www.dialog.com/>

<http://www.lexis.com/>

Specific search tools:

<http://search.msn.com/>

<http://citeseer.nj.nec.com/cs>

<http://catalog.loc.gov/>

<http://speechbot.research.compaq.com/>

<http://www.archive.org/>

<http://jin.dis.vt.edu/fedsearch/ndltd/support/search-catalog.html>

<http://www.teoma.com/>

<http://resourceshelf.blogspot.com/>

<http://iberia.vassar.edu/ifla-idal/>

<http://www.clinicaltrials.gov/>

<http://lii.org/>

<http://scout.wisc.edu/>

Multi search tools:

<http://www.alltheweb.com/>

<http://www.altavista.com/>

<http://www.hotbot.com/>

<http://www.google.com/>

For those with time for reading, here are two UC Berkeley - Teaching Library Internet Workshops:

**[Invisible Web: What it is, Why it exists, How to find it, and Its inherent ambiguity](#)**

**[Beyond General World Wide Web Searching](#)**

Merriann Bidgood  
University of Houston

### **The Garretts of Baltimore Tour**

Our tour got off to an exciting start when the driver missed a turn and rather than go back, decided to drive our bus around Baltimore. We saw many examples of beautiful architecture and sculpture, some of them more than once.

Our first official stop was the Garrett-Jacobs Mansion, on Mount Vernon Place. This imposing house was given in 1872 to Robert Garrett and his new bride by the groom's father, John W. Garrett, president of the B & O Railroad. In 1884, the Garretts hired nationally-renowned architect Stanford White to design an expanded house, incorporating the house next door. The house was purchased by the Shriners, and later by the Engineering Society in 1962. The English oak

staircase and Tiffany glass dome were much admired, as was the cozy tapestry-lined dining room.

Our final destination was Evergreen House, a beautiful estate built around 1859. The Garretts purchased Evergreen House in 1878, and added on until they had a mansion of 48 rooms. Today the house is in the middle of Loyola College and is owned by Johns Hopkins University.

Our docent-led tour took us through an exhibition of work by Leon Bakst. The main house is filled with paintings, many of them by Zuloaga, apparently quite a well-known artist of his time. We also saw several Vuillards and at least one Degas, but Zuloaga was the hands-down favorite of the Garretts. Mrs. Garrett loved to dress up, and some of her "costumes" are arranged in the rooms. We were also shown the Gold Bathroom – actually mostly brass, but still, a very shiny room.

The highlight of the entire afternoon was high tea, served in what used to be a bowling alley. We were served a lovely assortment of snacks, followed by an even lovelier assortment of desserts.

Mary Leonard

### **Descriptive and Subject Cataloging for Art Materials Workshop**

This workshop was coordinated and moderated by Sherman Clarke, New York University, and involved three speakers from the Cataloging Policy and Support Office of the Library of Congress, each of whom has been at LC for a significant part of their careers. Attendance was comprised primarily of catalogers, though a few individuals involved in reference services were present. The range of cataloging experience among attendants appeared to be broad.

The first speaker, Bob Ewald addressed descriptive cataloging of monographs containing reproductions. His focus was on descriptive access points for printed books, rather than the works of art themselves. He divided his discussion into two parts: AACR2 rules on works by one artist and works by two or more artists. Copious handouts provided examples of the myriad conventions for both. Emphasis was on the determination of main and added entries as they related to the source of information. He noted that there is a prejudice in AACR2 toward textual material over visual material. Significant discussion was given to the rules for monographs about collections.

The second speaker, Bob Hiatt, discussed the creation of headings for individual works of art. He noted that LC does not have a significant collection of objects, short of its Prints and Photographs Collection. Mr. Hiatt commented that the guidelines established for named works of art were developed by the PCC Task Force (Program for Cooperative Cataloging) after a proposal by the ARLIS/NA Cataloging Advisory Committee. LC has converted 700 of its records from the subject authority file to the name authority file as part of this recommendation. This conversion does not include buildings, monuments or the decorative arts, which still reside in the subject authority file. Mr. Hiatt indicated that the basis for determination of titles is English-language reference sources. However, this does not necessarily mean that English-language titles are supplanted for their more common foreign language variants, such as Picasso's *Demoiselles d'Avignon*. The presenter also noted that works of art by the same artist with identical titles are differentiated or qualified by either date or owning institution depending upon available information.

The last speaker, Milicent Wewerka, addressed headings and subdivisions used in the fine arts and decorative arts, noting their differences. Her discussion included an overview of the construction of subject headings, the use of free-floating subdivisions, and the assignment of subject headings to bibliographic records. Further, she addressed qualifiers for both types of patterns including nationality, ethnicity, religion and time period, noting inverted and natural language practice. Discussion of geographic and time period subdivisions was presented, noting former and current practice. Extracted from the LC Subject Cataloging Manual were many of the subdivisions commonly used with names of artists, as well as their attendant usage rules. Ms. Wewerka gave a healthy dose of clearly titled examples for all topics, accompanied by pointers to relevant MARC fields.

A brief Q&A followed the workshop. Two of the more interesting questions related to photography. The first, somewhat outside the scope of this workshop, was whether LC intends to supplant TR with the NH class schedule to which the answer was emphatically no. However, the respondent encouraged other libraries to continue to utilize and develop this alternative schedule. The second inquiry focused on the expression of location following the heading "Photography, Artistic". The respondent indicated that a separate heading for location should be created, as LC does not support geographic subdivision following this heading.

Jon Evans  
Museum of Fine Arts, Houston

### **American Visionary Art Museum**

<http://www.avam.org/>

Like Cleopatra on her barge we arrived by water - the Inner Harbor Water Taxi to be specific. After stops at the Baltimore Aquarium, Fort McHenry, Fell's Point and the like we disembarked at the stop for the American Visionary Art Museum. As I looked around and seemed to see only a cleaned up warehouse district I asked, "Where's the museum?" My daughter/companion said, "That must be it!" And indeed, Vollis Simpson's fifty-foot whirligig and a giant mobile with wheels flying around on a wheel flying around could only mark a museum of visionary nature.

The museum building makes use of one of Baltimore's best assets, adaptive reuse. The building was once a trolley barn. Redesigned as a museum and opened in 1995, it has been designated by Congress as America's national museum and educational center for self-taught art. It was the brainchild of museum founder and director Rebecca Hoffberger after she visited Switzerland's Art Brut Museum and was financed by private funds, the city of Baltimore and the U. S. government. Sixteen years passed between concept and opening.

While it has a permanent collection, the museum also changes exhibitions frequently. For instance, it has done an exhibit on the Apocalypse; one on time with every kind of watch imaginable; and a show featuring a universal, non-denominational altar from the permanent collection. The exhibition on view in March was called Drug Addiction. You can imagine its unique take on this subject in all its facets. Some of the pieces were done while someone was "under the influence". There was a wall of poignant children's letters on the effect of drugs.

Where can you find an eighteen-foot high paper mache statue of Divine? In the curve of the stairway at the American Visionary Art Museum in Baltimore. Imagine Divine standing in her orange sherbet colored, form-fitting dress with yards of gathered net just below the knee so she can walk in her size thirteen

spiked high heels. To enhance the outfit she wears long dangle earrings and teased, bleached blond, some might even say, "Dallas" hair. What better place for one of the icons of Baltimore? Divine, who before she was a six foot tall, three hundred pound movie star, was a fat little boy named Harris Glenn Milstead.

This is not traditional sculpture that you find in most fine arts museums, but it is perfect for a visionary art museum. "Visionary" is yet another word to describe a kind of art that is hard to describe. It takes its place with "naïve", "folk", "sacred heart" "art brut" and "outsider" as name for a type of art that we recognize even though none of these cover it all. It even has sub-genres like "prison art" and "mental hospital" art. The artists are usually untrained, though this is not always so. They are often unsophisticated, but not always. They come in all styles from 'so bad it's good' to really good. I'm not sure what they all would have in common, but lack of interest in commercial success comes close; they make this art for themselves. Those who display their art outside, in the front yard or the back forty sure don't worry about what the neighbors think. They seem not to notice what someone else might think about their whirligigs, their chainsaw bears, or their 'found it and saw a whatever in it.' This art seems always to bare the artist's soul. So three floors of it in the Visionary Art Museum are plenty. At the top floor my daughter/companion expressed my feelings as well when she said, "Enough of this. I'm ready for some Picasso."

On the third floor is the Joy America Café, one of the best eating places in Baltimore. It also has an unparalleled view of the Baltimore Harbor. The museum's gift shop has the usual cards, art objects, books, but as befits an outsider art institution, its objects all have some sort of unusual kick. For my colleagues back home I bought a sign for over the sink telling them to wash their mouths out before going back to work. And for that hard-to-please Libertarian on my gift list I bought the perfect Uncle Sam sign pointing out that taxation with representation ain't so hot either.

Back to that central stairway - it's made of bronze, but has tree limbs, pieces of cardboard trash and other everyday objects jammed into it - all bronzed of course. And on the way out, I couldn't help but notice that Wednesday's speaker was none other than Mrs. Milstead, mother of Divine. In a movie shown on Friday night at the ARLIS conference, Mrs. Milstead declared that her son was kind and never hurt anybody. Very good point, Mrs. Milstead; not every mother can say the same. And just as all people are not going down the wide middle, there's lots of art that not swimming the main stream. Viva la difference!

Gwen Dixie  
Dallas Public Library

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► **VISUAL RESOURCES**

**Reports from VRA**

**A New World of Acronyms**

I have heard of and even tried to discuss the use of SGML, XML, DTD and EAD for over a year now. However, I really did not understand the relationships between these terms, or fully realize their potential. To alleviate my fear of the new languages, I vowed to attend and (however minimally) understand the content of a session and a workshop at VRA, both based around XML applications for the visual resources profession. Actually, the reason I attended the session and

workshop at VRA was to be able to speak more intelligently with our museum's archivist about EAD and how we can use it to meet our needs – others in the workshop expressed similar reasons for attending. Because these acronyms are so new to me, I thought that they may be new or unfamiliar to other members of the chapter – so for us novices, I draw your attention to the world beyond HTML (hypertext markup language) for just a moment.

The motto of those using XML or SGML to create documents could be, "Build Once, Use Many." This is because the value behind using XML (a simpler and newer subset of SGML) is that you are encoding content, not just directing the format of the text as is done by HTML. Separate style sheets control display and the coded data can be presented in an endless number of ways depending on the audience and purpose.

EAD (encoded archival description) is a DTD (document type definition) or metadata standard. EAD documents were first created using SGML (standard generalized markup language), a robust but complicated language. XML (extensible markup language) is a restricted subset of SGML; it was simplified by removing aspects of SGML that were so complicated that they were rarely used. For complete descriptions and links that go on forever, [EAD site](#) hosted at the Library of Congress..

The Introduction to XML workshop was full, attended by about 24 members of VRA. The leaders were Chuck Bearden and Lisa Spiro, both of Rice University. Chuck and Lisa are clearly experts in their field and freely admit that there is so much more to learn. That can be an intimidating thought, given the current depth of their knowledge! However, like any new foreign language, we started with simplified concepts and a few exercises – taking 4 hours on a Saturday afternoon. If you are interested in reviewing the course notes, and for links to a wealth of resource materials, go to the [Web site](#) for the workshop.. If you're more comfortable with learning from books, check out *XML in Libraries* edited by Roy Tennant (New York: Neal-Schuman Publishers, 2002 ISBN: 1555704433). Another succinct PowerPoint overview of these applications in libraries can be found [here](#).

Both Chuck and Lisa were presenters at the well-attended XML session earlier in the conference. Another presenter was Günter Waibel of RLG, previously associated with the Berkeley Art Museum and Pacific Film Archive. In discussing integrated collections access through standards, he mentioned his involvement in (M)OAC, which brought museums (including BAM/PFA) into a resource that had already been started by libraries and archives in California. If you have not had a chance, visit the [OAC](#) or [\(M\)OAC](#) sites. For a full description of the project and descriptions of lessons learned during its development, see the article in [D-Lib Magazine, January 2003](#).

Unlike HTML, XML/SGML allow full-text searching of defined information. Like a traditional library catalog full of MARC records, searches of XML encoded text can be tailored to a specific need and restricted to specific fields or tags. When controlled vocabularies and standards such as METS (Metadata Encoding and Transmission Standard) are applied, the data is even more valuable because it can be combined with similar data from other projects, such as the case with the OAC/MOAC collaborations. Data conversion and digital imaging projects are extremely labor intensive. To ensure portability of our data and to extend its life and usefulness, we need to be aware of new standards and language developments. To learn something new, like XML and its wide ranging

applications, will first require a need, then application and time. However, to apply something, we first have to become aware that it exists!

Jacqui Allen  
Dallas Museum of Art

### **Volunteering**

The VRA 21 Raffle in Houston Texas was a great success. Thank you to all who participated, whether it was buying tickets, donating items, or volunteering at the registration desk where the raffle items were on display for bidding. There were several times when I thought I was in over my head. I remember specifically asking Mark if I bit off more than I could chew and I was reassured that I hadn't. We received several great donations! There were many good books, beautiful handmade jewelry pieces, and other interesting odds and ends. One of the more hilarious items was a large sock that was stuffed full of socks donated by the VRA Midwest chapter. The process was that items were set out for display. Tickets were then sold; you could put in as many tickets as you wanted to purchase. Then, the names were drawn for each item – so if you were a winner, you won what you wanted! Working on the raffle was quite enjoyable, and I would recommend assisting in such an opportunity to everyone.

Merriann Bidgood  
University of Houston

### **Managing the Digital Terrain**

At VRA, the session, *Managing the Digital Terrain*, was excellent! The session focused on the dual role that Visual Resources Curators are now facing of building and maintaining both digital and analog collections. The session also provided an example of how not to develop a digital collection. Each speaker explained what process they went through in the decision and implementation phase of creating their digital collections. Digital collection development is currently a hot topic on the VRL list-serve. Several of us don't have it and want it, or want it and don't have the funds, or the necessary help for it. I believe that there is still a lot to learn and I'm hoping that another workshop could be developed for our next conference in Portland that will elaborate on this topic.

Merriann Bidgood  
University of Houston

### **► EXHIBITIONS IN TEXAS AND MEXICO**

Please note that you can now view the exhibition list from the home page of our Web site, courtesy of Sam Duncan and Phil Heagy.

### **► SUBMISSION DEADLINES**

Please keep the following dates in mind for upcoming issues.  
SUMMER issue: August 15, 2003  
FALL/WINTER issue: December 1, 2003

### **► Column Editors**

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► **Colophon**

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