

TheMedium

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Welcome to *The Medium*, the newsletter of the Texas-Mexico Chapter of ARLIS/NA. The Spring 2013 issue (v. 39, no.1) contains session reports from the recent annual conference in Pasadena, California, collection profiles, and news about events and members of our regional chapter.

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President's Column

A Word From The President

I have been a member of the Texas-Mexico Chapter for almost ten years now and am honored to be our chapter's President for this year. Before I was a member, I had an unshaped idea of how I wanted to proceed with my career. Networking with chapter members, ARLIS/NA, and several extremely supportive mentoring colleagues has exposed me to so many wonderful opportunities and inspired me to take the path of art librarianship. At both our annual chapter meeting and the ARLIS/NA conferences I have been fortunate enough to attend, I always learn so much and remember why I love being an art librarian.

At the recent [ARLIS/NA Conference in Pasadena, California](#), I met many colleagues from several different areas of the art world and art information professions; we exchanged valuable knowledge, and I was able to gather new and useful ideas from them. ARLIS/NA is a wonderful way to connect with and discover the many branches of art information professions. We welcome and encourage not only art librarians to join and contribute to the vast pool of professional information and networking opportunities our organizations create, but also curators, archivists, and artists!

Another exciting piece of news that was announced at the ARLIS/NA Conference in Pasadena is that the ARLIS/NA Texas-Mexico Chapter's invitation to host the 43rd Annual ARLIS/NA Conference in Ft. Worth in 2015 was officially accepted by the ARLIS/NA Executive Board! I will soon share more information about our co-chair volunteers and conference planning details on our chapter listserv.

I invite you all to attend our annual fall ARLIS/NA Texas-Mexico Chapter meeting in San Antonio this November 1st through 3rd. With the generous assistance of many new and existing chapter members and in scouting the culturally rich city of San Antonio, I have discovered many wonderful surprises. I am piecing together what I hope is an inspiring meeting and agenda of events. I will send more information in the next couple of months about our annual fall meeting. Please contact me if you have any questions about ARLIS/NA Texas-Mexico Chapter membership, joining our listserv, or our fall meeting in San Antonio.

Tara Spies Smith

2013 President, Art Libraries Society of North America, Texas-Mexico Chapter



CHAPTER MEMBERS, 2012 ANNUAL MEETING, MARFA

ARLIS/NA Annual Meeting: The Evolution of the ARLIS/NA Graphic Novels Special Interest Group

The Evolution of the ARLIS/NA Graphic Novels Special Interest Group



TARA SPIES SMITH, GRAPHIC NOVEL COLLECTION, ALKEK LIBRARY, TEXAS STATE UNIVERSITY – SAN MARCOS

At the 41st Annual ARLIS/NA Conference this year in Pasadena, California, I coordinated the first Graphic Novels Special Interest Group (SIG) meeting. There were twelve meeting attendees total. Attendee names will be listed in the meeting minutes available with the ARLIS/NA 2013 conference proceedings. This article is an explanation of why I wanted to start the Graphic Novels SIG.

In February of 2012 I curated a graphic novel exhibit with relevant graphic novels, comics, books about graphic novels, and DVDs. The exhibit also featured signs with information about important graphic novels, novelists, and artists. The popularity of the exhibit inspired me to create a separate collection and area for this genre which lends itself to promotion and leisure reading in a comfortable space. A very efficient working group of other librarians and library staff helped me to arrange the graphic novel collection and get it ready for circulation by September of 2012 in Alkek Library at Texas State University. The circulation of the existing and added titles has tripled since we created the collection.

The Graphic Novels SIG evolved from my desire to talk to others who have or want graphic novel collections at their institutions or who are just interested in the genre. In the request to form the SIG we stated, "Because graphic novels are becoming a more prevalent topic of study in art and design schools, graphic novel collections are starting to be more common in academic libraries. This creates a need for discussion and sharing of ideas related to graphic novels and graphic novel collections."

The attendees and new members of the Graphic Novels SIG agreed on our statement of purpose to read as follows: "The purpose of the Graphic Novels SIG is to discuss, share and/or present topics including collection development issues, circulation, processing and display of graphic novels, statistics for support of the collection, preservation, conservation, library related instruction and any other issues that come up with this type of collection or other similar collections. Examples of other collections include comics or other types of sequential art and zines."

The Graphic Novels SIG decided to start a listserv as well as the [ARLIS/NA Graphic Novels SIG blog](#) to share ideas and information with each other and the public about the genre in and outside of libraries. Both are active so please contact me if you are interested in being a member or want more information. We are still evolving!

Tara Spies Smith
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ARLIS/NA Annual Meeting: Session Report "Why Watercolor?"

Why Watercolor?

The Pasadena Museum of California Art (PMCA) graciously opened their doors after hours on Saturday, April 27, 2013 from 6–9 p.m. exclusively for ARLIS members. It was quite an enjoyable experience to see so many fellow ARLIS colleagues in the museum at one time. I was also very excited to learn that the museum was currently showing the exhibit *California Scene Paintings from 1930–1960*, because I have an interest and degree in watercolor painting. This was my chance to see so many of the paintings that my major professor had referred to as "The California School" over the years and shared many times with the class in slide shows and in books. Now I could see many of the paintings in person!

As I viewed the paintings, the first impressions I received involved the vibrancy, lively brushwork and the artists' abilities to capture the pulse of the land. There was a dynamic inner life in most of the paintings and a sense of bold color and delicate inner light. A few minutes later, I had the realization that our watercolor painting class had only examined the paintings formally. The exhibit evoked a question about the movement. The specific question that arose was why did so many California artists at this time choose to use watercolor as a medium for their paintings when earlier in time it had been used primarily for preliminary studies that informed the final paintings done in other mediums?

To answer this question, I turned to the book *American Scene Painting: California, 1930's and 1940's*, and the *Final Report on the WPA Program: 1935-1943*. The book contributes some of the influence of the growth of interest in watercolor painting to the influential Chouinard School and the California Watercolor Society, both of which were founded in Los Angeles in 1921 (Anderson 1991, 18-21).

The book and the WPA Program Report also both credit the Works Progress Administration for the growth of art production as it was responsible for funding many artists to create artworks from 1935 – 1943. The report stated that "108,000 easel works" of oil and watercolor were produced under the WPA Program overall (Report on the WPA Program 1946, 65). The only stipulation the WPA made concerning the subject matter of the art produced was that "it must be American" (64). So it sounds as if the WPA Program was pretty democratic in its funding activities of artists and art in different mediums and a broad range of subject matter. In addition to the WPA funding, other aspects about watercolor may have influenced the artists' choice to use them, including the fact that the paint is more affordable, faster drying and a more portable medium compared to oil paint.

All of the reasons mentioned above appear to be contributing factors to why watercolor became a popular medium in California at this time, but I would like to suggest that there are additional reasons. There seems to have been a developing love for working with the medium of watercolor itself in California over time. I found it interesting that most of the original founding members of the California Watercolor Society were oil painters (Hoopes 1991, 44). The love of the medium would seem inextricably linked to how the paint performed for the artists and enabled them to create what they desired. So, I think the answer to "why watercolor?" can best be answered by approaching the paintings as we did in class all those years ago, that is by reviewing some of the more formal aspects of the paintings.

While a surface glance of many of the paintings include depictions mostly of the land and the people inhabiting it; a closer examination reveals that the people are usually depicted as types and there are not many individually identifiable people or portraits. The people in my mind are not as important as the nature of the land. There are many identifiable places depicted in the paintings, but they are not painted in an overtly historical, meticulous, idyllic or photographic manner. The nature and power of the land seem to be the more dominate themes. These themes in the paintings are rendered by a knowledgeable use of the inherent qualities of watercolor paint and water to depict the raw essence of the nature of the land. For example the nature of how a heavy application of watercolor paint spreads and trails on very wet paper is utilized in Phil Dike's *Then it Rained*, 1939, to create the perfect aesthetic and sensory effect. In other paintings, storms and billowing clouds of smoke from trains are rendered in watercolor paint in a manner that seems to capture the very nature of the phenomena themselves. Most of these paintings were also created using a very direct painting style with little or no underlying drawing. In fact, many of the paintings appear to be drawn with the paintbrush, so that drawing and painting are accomplished in one action.

The inherent qualities of watercolor paint seemed to be a perfect medium to depict the raw beauty and nature of the land of California. This was a very special moment of time in California when watercolor was taken to new heights by artists who became very adept in the medium and created a new and unique California painting style whose paintings themselves elucidate the answer to the question "why watercolor?"

Works Cited

Anderson, Susan M. 1991. Dream and Perspective: American Scene Painting in Southern California. In American Scene Painting: California, 1930's and 1940's, ed. Ruth Lilly Westphal and Janet Blake Dominik, 17-35. Newport Beach, CA.: Westphal Publishing.

Final Report on The WPA Program 1935-43. 1946, By Philip B. Fleming, Major General. Washington, D.C.: Government Printing Office.

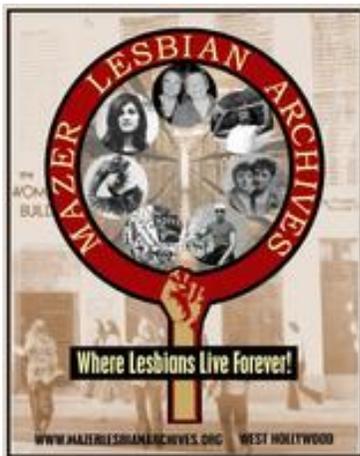
Hoopes, Donelson. 1991. California Watercolor Painters in Context. In American Scene Painting: California, 1930's and 1940's, ed. Ruth Lilly Westphal and Janet Blake Dominik, 37-53. Newport Beach, CA.: Westphal Publishing.

Rebecca Barham
University of North Texas

ARLIS/NA Annual Meeting: Queering our Collections: Three Important LGBT Archives

This year in Pasadena, Deborah Evans-Cantrell and I had the chance to co-chair a SIG session entitled *Queering our Collections: Three Important LGBT Archives*. Representatives from three major collections discussed the unique issues and challenges surrounding their particular collections as well as how they see their work being affected by technological change as they move into the future.

Curator David Frantz explained in his presentation *Cruising the Archive at **one*** that the ONE National Gay & Lesbian Archives is the oldest active Lesbian, Gay, Bisexual, Transgender, Queer, Questioning (LGBTQ) organization in the United States and the largest repository of LGBTQ materials in the world. Founded in 1952, ONE Archives currently houses over two million archival items including periodicals, books, film, video and audio recordings, photographs, artworks, organizational records and personal papers. The collections at ONE Archives are a part of and supported by the [University of Southern California Libraries](#).



According to Director of Communications Angela Briskele, in her talk entitled *Collecting Anything a Lesbian ever Touched: A Grass Roots Archive*, the June Mazer Lesbian Archives is located within the UCLA Library and is the largest major archive on the West Coast dedicated to preserving and promoting lesbian and feminist history and culture. The collections expand the pool of primary source materials available to researchers and to the community at large. The project was initiated by the Center for the Study of Women to inventory, organize, preserve, and digitize several of Mazer's key Los Angeles-themed collections.

TOM OF FINLAND FOUNDATION



The third presentation was extremely interesting since the collection exists outside of an academic institution and for the content of the material archived in a private home turned museum. Volunteers Marti Pike and Toni Rodriguez explained that in 1984 the non-profit Tom of Finland Foundation was established by Durk Dehner and his friend Touko Laaksonen – a.k.a. Tom of Finland. As Tom had established worldwide recognition as the master of homoerotic art, the Foundation's original purpose was to preserve his vast catalog of work. Several years later the scope was widened to offer a safe haven for all erotic art in response to rampant discrimination against art that portrayed sexual behavior or generated a sexual response. Today the Foundation continues in its efforts of educating the public as to the cultural merits of erotic art and in promoting healthier, more tolerant attitudes about sexuality. The processing of archives and books are done strictly by volunteers and efforts are moving forward to bring the library catalog online soon using the Koha automated system.

<http://www.onearchives.org>

<http://www.mazerlesbianarchives.org>

http://tomoffinlandfoundation.org/foundation/N_Home.html

Edward Lukasek
Hirsch Library
MFAH

ARLIS/NA Annual Meeting: Pasadena Conference Report by LSJ Award Winner Annie Sollinger

Lois Swan Jones Conference Report

I was able to thank some of you in person in Pasadena, but I would like to extend my thanks to the Texas-Mexico chapter for the opportunity to attend the ARLIS conference in Pasadena.

Two days after I received the fabulous news that I was the lucky recipient of the Lois Swan Jones award, I was offered a job at Boston College. Planning a cross-country move put a bit of a crunch on my conference plans, not to mention the project I was working on for Laura Schwartz at UT. I arranged to start work two days after the end of the conference.

I missed out on securing a mentor this time around, but I was fortunate that former award winner Mary Wegmann attended the conference as well. Appropriately, one of my first meetings was the ARLISnap SIG, which gave me the chance to meet fellow emerging professionals and talk about getting ARLIS into library schools. ARTex, the art and architecture interest group at UT Austin's iSchool, has had low interest; other students reported similarly. I am still hoping to reach out and get more UT students interested in the local chapter!

As a big fan of Los Angeles art and architecture, I really enjoyed the opening plenary on Pacific Standard Time projects. I just wish everyone had more time to speak! Afterwards I attended the New Voices in the Profession session, which was very encouraging to me as a new professional by highlighting some great projects. I loved hearing about addressing privacy concerns while assisting researchers in an East L.A. Graffiti archive. Next I went to the Book Arts SIG, which was fairly well attended by a diverse audience. Mary and I wondered exactly what a Special Interest Group actually *does*, and the interactions we witnessed helped clarify that for us. We stopped by the First Time Attendees welcome and caught up with fellow iSchooler Jarred Wilson before rushing off to the Autry for the welcome party. The atmosphere was perfect for rubbing elbows (but we all wished for more snacks).

Saturday was a full day, starting with the New England chapter meeting. While I'm grateful to Texas for the support, I am glad to have met so many of my new colleagues. The "Artists' Books: Turning the Page to the Future" session that I had been looking forward to did not disappoint with a great variety of endeavors discussed. After a great lunch courtesy of ARTStor, I skipped between "Forward Into the Past" and the Alt-ARLIS panel. After the fantastic plenary by Chon Noriega, I checked out the posters, taking particular interest in the local zine efforts, which I know interests many in the MX-TX chapter. At the Visual Resources division, I found myself agreeing to be a moderator; more importantly, I got to meet fellow ex-Texan MarK Pompelia. Next, Mary and I went to the Pasadena Museum of California Art before catching dinner downtown with some fellow vegetarians.

Having been unsuccessfully waitlisted for the California Modern house tour, I was hoping to register for the printing workshop on Monday through the hospitality desk. That didn't work out either, but I did volunteer for a couple of hours at the desk, checking in a few late arrivals. I realized how much work goes into orchestrating these conferences! I was thrilled to see Maureen Whalen, Associate General Counsel for the J.

Paul Getty Trust, speak on intellectual property in the session “Copyright and Images: An Evolving Landscape and New Opportunities.” Perhaps inspired by her, as well as by general conference fatigue, I left Pasadena for the hills to enjoy the Getty Center on my own. While I’ve been there before, I saw the place with fresh eyes, invigorated by all the fantastic conversations I’d had through the weekend.

Submitted by
Annie Sollinger
University of Texas at Austin

Collection Profile: Jerry Bywaters Special Collections, SMU Hamon Arts Library

The [Jerry Bywaters Special Collections](#) on the second floor of the Hamon Arts Library at Southern Methodist University houses several collections on the visual and the performing arts. The collections center on the twentieth-century history of the arts in Dallas and the Texas region. In addition to a substantial collection of works of art and other documents of Jerry Bywaters, former Director of the Dallas Museum of Art (1943 – 1964) and long-time SMU art faculty, the BSC holds the archives of several Texas artists, including Charles Bowling, Mary Doyle, Otis and Velma Davis Dozier, E. G. Eisenlohr, DeForrest Judd, William Lester, Evaline Sellors, Olin Travis, Octavio Medellin, Janet Turner, and Henry Potter. Other collections include the correspondence of nineteenth-century French painter, Rosa Bonheur, the Greer Garson Collection, McCord/Renshaw Collection on the Performing Arts, and music collections. The staff includes two curators and an archivist. For more information about Jerry Bywaters and the artist's work, see these [publications](#) by BSC staff. For more information on these collections, see the following descriptions about the [visual arts](#) and the [performing arts](#).



Collection Profile: William R. Jenkins Architecture and Art Library



The William R. Jenkins Architecture and Art Library is part of the University of Houston's branch library system. Housed in the Gerald D. Hines College of Architecture on the central campus, it supports the curricula of the College of Architecture, as well as the School of Art next door. The library was established in 1985, when Philip Johnson and John Burgee's new Architecture building was completed. It features abundant study space, a rare books room and large and diverse collection of monographs, serials, media and ephemera.

The collection features over 100,000 monographs and nearly 200 current journals, which support architecture, art history, painting and sculpture programs, as well as some unusual programs. The College of Architecture offers degrees in industrial design and space architecture. The School of Art offers undergraduate and advanced degrees in graphic communications and students majoring in art history or studio art can elect to specialize in photography/digital media, critical studies, or interdisciplinary practice and emerging forms. Electives in printmaking and book arts are also supported. The library collection is, therefore, a variegated one that encompasses all of these fields.

In addition to traditional materials, the broad collection development policy allows the collection of unusual items. Highlights include:

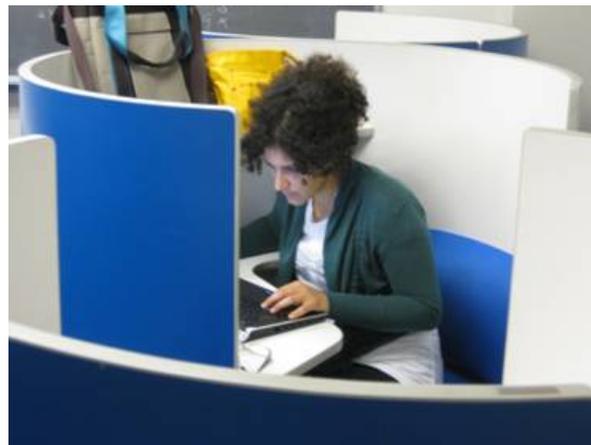
- A large collection of DVD tutorials on fabrication, industrial manufacturing and software, including series by Gnomon and Society of Mechanical Engineers.
- Toys related to architecture, including architecture playing cards (the suites are Modernism, Post-Modernism, Structuralism, and Pre-Modernism), Legos box sets of great architecture, and a Modern architecture trivia board game (players can wear Philip Johnson glasses while quizzing opponents).
- Books in unusual shapes, such as a circular binding or the shape of a house.
- Design aids, such as Pantone color tools and material samples.



Rare books are housed in the Kenneth Franzheim II Rare Books Room, a focal point of the facility. The Franzheim collection consists of approximately 10,000 books from the mid-1500's to the 21st century. The collection includes a number of large portfolios on different building types and regional architecture, notable first editions by masters like Mendelsohn, Wright, and le Corbusier, catalogs of early industrial design and products for the home and exceptional art books. Works on local art and architecture are also collected.

The library also provides access to specialized online resources: Avery Index, Art Full Text and Art Index Retrospective, JSTOR, ARTstor, Art Museum Image Gallery, Bridgeman and others. The staff is in the process of revamping its online presence by creating new online guides and video tutorials to provide virtual reference assistance. Chat and an Ask the Librarian service are also available. Reference services are very well used at the Jenkins Library. Some years, the number of complex reference transactions rival that of the central library.

The Jenkins Library offers a number of technology services. Both color and black/white printing and copying is available, as are scanners. Customers may email documents or save them on flash drives. Students may use one of the library's computer workstations or borrow a Netbook.



A private room which features private study carrels is reserved for students pursuing an MA of Art History. The library also features large study tables and open carrels.

The library is staffed by one librarian and a support staff of 2.5, all of whom have extensive library experience in fine arts research. The staff organizes small rotating exhibits in the library's display space.



Freedom of illusions (Illusions of freedom) Acrylic by Chad Maydwell
2012 UH Libraries Student Art Exhibit

It also organizes an impressive annual student art exhibit every spring, which is open to students of all classifications and majors. The exhibit is juried by curators from Houston's museums, artspace directors and other arts professions. Only one of every four submissions is accepted every year.

The staff is currently in the process of planning an extensive reorganization of the facility to response to customer feedback. An increase in silent study space, consolidation of technology resources and the creation of a small gallery for student artwork are all being planned. The Jenkins Library is a center for community, quiet reflection and academic development for the visual arts faculty and students, and the proposed changes are intended to support those functions. The goal is to be their living room on campus.

Catherine Essinger
University of Houston

Academic Libraries News: Tara Spies Smith Receives Employee Excellence Award

ARLIS/Texas-Mexico Chapter Member Award Winners

Tara Spies Smith, current ARLIS/NA Texas-Mexico Chapter President recently received the Texas State University Alkek Library's Employee Excellence Award for 2012 for providing the highest quality library service as a Reference Instruction Librarian in the Research and Learning Services Department. The award was also given for her initiatives and creative work with the Library Web Team, Promotions Team, and development of the Graphic Novel Collection.

Academic Libraries News: Wittliff Collections Exhibitions Closing Soon

Exhibitions closing soon at the Wittliff Collections

There is still time to view two inspiring exhibitions by Australian native Kate Breakey at the Wittliff Collections at Texas State University-San Marcos. *The Las Sombras/The Shadows* and *Creatures of Light and Darkness* exhibitions are closing on July 7, 2013.

Las Sombras/The Shadows features work that Breakey created after moving to Arizona in 1999. Making pictures without a camera like William Henry Fox Talbot and Anna Atkins in the nineteenth century, Breakey also shares their affinity for recording the natural world in scientific detail as well as with artistic beauty. Her contact prints—known as photograms—have the sepia-toned look of Victorian images, yet their sensibility is distinctly modern. Luminous coyotes and whipsnakes, mice, rabbits, quail, cactus, moths and scorpions are imbued with her affection for the flora and fauna that inhabit the American Southwest, which is now her home. As she says, "The natural world is full of wondrous things to look at and to chronicle and catalogue. In my own way, I have devoted myself to that end." Over 200 photograms, which Breakey donated to the Wittliff Collections are arranged salon style for the show.

Images from her newest series, *Creatures of Light and Darkness* were taken with a motion sensor infrared-camera. Breakey captured wildlife —such as coyotes, javelinas, and screech owl's — in their natural habitat. She enhanced the animals in their landscapes by coloring the large, archival pigmented-ink photographs with oil and pencil.

[CLICK HERE TO WATCH THE VIDEO](#) of the *Las Sombras* exhibition talk at the Wittliff on November 10, 2012.

For more information about directions and hours, please visit <http://www.thewittliffcollections.txstate.edu>

Carla Ellard, Curator, Southwestern & Mexican Photography Collection at the Wittliff Collections, Texas State University-San Marcos

Architecture Libraries News: UT's Alexander Architectural Archive Materials at the Getty

Alexander Architectural Archive Materials at the Getty



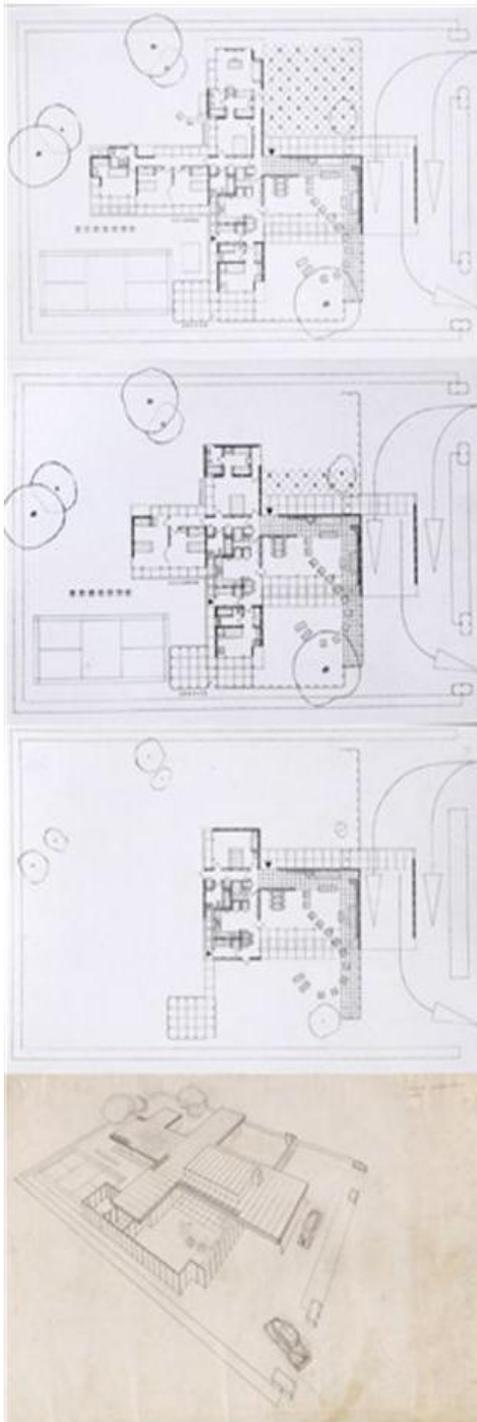
The University of Texas at Austin Alexander Architectural Archive has loaned four drawings and a brochure from the Harwell Hamilton Harris collection to the The J. Paul Getty Museum for their exhibition *Overdrive: L.A. Constructs the Future 1940 – 1990* on display April 9–July 21, 2013.

The drawings and brochure document an innovative design for post war housing called "The Segmental House." According to Harris "the segmental house provides a means by which the young husband and wife, starting life together, may plan a house for their ultimate needs and achieve it gradually as their requirements and income increase."

This is the first major exhibition to survey Los Angeles's complex urban landscape and diverse architectural innovations.

Co-organized by the Getty Research Institute and the J. Paul Getty Museum, *Overdrive: L.A. Constructs the Future, 1940–1990* is part of the initiative [Pacific Standard Time Presents: Modern Architecture in L.A.](#), which celebrates Southern California's lasting impact on modern architecture through exhibitions and programs organized by seventeen area cultural institutions from April through July 2013.

Next fall, *Overdrive* will be travelling to the [National Building Museum](#) in Washington, DC where it will be on display from October 13, 2013 through March 2, 2014.



Harwell Hamilton Harris collection finding aid:

<http://www.lib.utexas.edu/taro/utaaa/00001/aaa-00001.html>

Getty exhibition website:

<http://www.getty.edu/art/exhibitions/overdrive/index.html>