

# TheMedium

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Welcome to the third issue of volume 33 of *The Medium*. This issue is packed with summaries of tours from our annual chapter meeting in Dallas--who knew that such familiar territory could take on a new visage with all the varied venues and events to which we were treated? Our collective gratitude again goes to Gwen Dixie, who arranged every aspect with such effortless command (and even hosted us for dinner at her house!). We also have an excellent summary of our Dallas panel session, *Collecting Early Texas Art*, from our chapter president. In addition to items related to our annual meeting, this issue also features some announcements and summaries of events throughout the state, such as the Texas Digital Library meeting in Austin and the upcoming AASL conference in Houston. You'll also find a collection profile (thanks Elizabeth!) and a report from our ARLIS/NA South Regional Representative (thanks again, Elizabeth!). I also want to call attention and appreciation to Catherine Essinger, who has agreed to take over the Architecture Libraries News column from Janine Henri, who has left us for dreary Los Angeles (we miss you already, Janine). Catherine's contact information is on the Colophon page of this issue. Enjoy!

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# Annual Meeting 2007: Dallas Arts District Tour

## Tour of Dallas Arts District, Thursday, October 27, 2007

The 2007 ARLIS/NA Texas-Mexico Chapter Annual Meeting in Dallas got off to a great start with a leisurely ramble through the Raymond Nasher Sculpture Center. The "Nasher," designed by architect Renzo Piano and landscape architect Peter Walker opened in 2003. The museum and garden consists entirely of modern and contemporary sculpture. Of particular note is the building's roof, an engineering marvel designed by the London-based architectural consulting firm Arup. Their engineers plotted the sun's yearly path across the Dallas sky and then created a protective 'sunscreen' consisting of over a half-million aluminum 'shells' that deflect the sun's damaging rays while flooding the galleries with natural sunlight.

Following dinner at Wolfgang Puck's Café Nasher, the inimitable Gwen Dixie led us on a walking tour of the surrounding [Arts District](#). We gathered to observe firsthand what is now called "the largest urban cultural district in the nation" consisting of Dallas' best multi-cultural art, music, and dance venues situated on nearly 69 acres in the northeast section of downtown. According to Gwen, the Dallas Arts District was conceived and developed from 1977 to 1984 through a cooperative effort by the City of Dallas and private art foundations. The Dallas Museum of Art, the Dallas Theater Center, and the Trammell Crow Center all opened in 1984, forming the nucleus of an area already graced by historic structures such as the Cathedral Santuario de Guadalupe, St. Paul United Methodist Church, and the Belo Mansion.

The tour began in front of the Trammell & Margaret Crow Collection of Asian Art, which unfortunately we were not able to enter. Gwen stated that the treasures on display in the building are from the personal collection of Dallas real estate czar Trammell Crow and his wife Margaret. The art objects were acquired from Japan, China, India, and Southeast Asia dating from 3500 B.C. to the early 20th century.

Around the corner in the next block appeared the beautiful Neo-Gothic Cathedral Santuario de Guadalupe designed over 100 years ago by the legendary Texas architect Nicolas Clayton. The recent exterior renovation was based on drawings discovered in Galveston's Rosenberg Library. Two steeples have been added to complete Clayton's original vision.

Just across the street from the Cathedral is the Morton H. Meyerson Symphony Center designed by I.M. Pei who worked with the famed acoustical engineer Russell Johnson. The Dallas Symphony Orchestra, the Turtle Creek Chorale, the Dallas Wind Symphony and the Greater Dallas Youth Orchestra all perform in this magnificent hall. Next to the Meyerson is the Annette Strauss Artist Square named after the former Dallas mayor who was a

stalwart supporter of the arts. It serves as an outdoor venue for music, dance, theatre, festivals, and almost every other imaginable outdoor gathering.

In the middle of a giant fenced-off construction area Gwen pointed out a most interesting structure designed by Foster & Partners called the Winspear Opera House. This latest addition to the Dallas Center for the Performing Arts is scheduled for completion in 2009. The design is a horseshoe configuration like many of the old acoustically superior opera houses in Europe.

Looking behind us we could barely make out the sprawling campus of the Booker T. Washington High School for the Performing Arts. The school has the nickname "Grammy High" because of the number of graduates who have won Grammy Awards. We could only think of two—Norah Jones and Erykah Badu—among the many. Founded in 1892 in a different location, it was known as the "Dallas Colored High School" because it was the only high school in the city that allowed African American students. It has now become one of the preeminent schools in the country for the study of the performing arts.

And so to Gwen Dixie, a proud member of the Dallas Arts District Alliance, many thanks from the ARLIS strollers for your informative glimpse of what can be truly called an urban cultural miracle!

Edward Lukasek

Museum of Fine Arts Houston

# Annual Meeting 2007: Dallas Museum of Art Library Tour

## Tour of Dallas Arts District, Thursday, October 25, 2007

The ARLIS Texas-Mexico group met at the lobby of the Warwick Melrose Hotel and headed to the Dallas Museum of Art (DMA) for a self-guided tour. On Thursdays, the DMA is open late and has live music. While live jazz was playing in the dining area, a group of us walked up to tour the Mildred R. and Frederick M. Mayer Library.



TEXAS STATE UNIVERSITY SAN MARCOS LIBRARIANS KAREN SIGLER, SELENE HINOJOSA, AND TARA SPIES IN FRONT OF THE MAYER LIBRARY AT THE DMA.

Librarians Mary Leonard and Jacqueline Allen gave us a brief tour and answered our questions. The library has over 55,000 titles and is still growing. They serve the public and the curatorial staff at the DMA. They have two reference areas and their collection is mainly focused on art reference materials, periodicals and serials. They also have artist files. The current library was built in 1991 with the renovation of the DMA. After the tour, we were on our own to explore the DMA galleries, the Nasher Sculpture Center, and the Crow Collection of Asian Art. We met for dinner at the Nasher Sculpture Center and went on a wonderful tour of the downtown arts district with Gwen Dixie.

Carla Ellard

Texas State University

# Annual Meeting 2007: Fair Park Tour

## Tour of Fair Park, Friday, October 26, 2007

What a treat! Brad Hamilton was the most amazing tour guide. His passion for the [Texas State Fair](#) and [Fair Park](#) was obvious. Fair Park was the site of the first World's Fair in the Southwest, which took place in 1936. Fair Park has marvelous art deco structures, murals, and sculptures. Bob Thorton and George Dahl lobbied to get the World's Fair in Dallas in 1936 for the Texas Centennial. Each building has a rich history. For example the first public radio station in Texas was in the annex building on the Fair Park grounds. Brad told us so many interesting tidbits.

- Fair Park was used during the war and the murals were covered as to not distract the soliders.
- The 1836 Fair was the first World's Fair with air conditioning.
- Most of the sculptures on the grounds were done by California artists.
- Big Tex is the world's biggest cowboy.
- At 212 feet, the Ferris Wheel in Fair Park is the tallest in the Northern Hemisphere.
- Ten different architecture firms submitted designs for the [Hall of State](#). The final design was a composite of all ten. The Hall of State is shaped in a T for Texas. When it was built it was the most expensive building at the time, costing \$1.2 million.
- In the midst of the Great Depression, ten million visitors came to the Centennial in 1936.

# Annual Meeting 2007: Waxahachie Tour

## Tour of Waxahachie, Texas, Saturday, October 27, 2007

Margaret Culbertson led members on a tour of Waxahachie's downtown square and a historic residential district. Ms. Culbertson, a former resident of Waxahachie, is currently the Director of the Hirsch Library at the Museum of Fine Arts, Houston.

The tour began at the Rogers Hotel, a Prairie Style hotel of reinforced concrete. It was designed by architect C.D. Hill in 1912. After two hotels on the site burned down, the Rogers was designed to be as fire-resistant as possible.

The hotel anchors one corner of the courthouse square. The Ellis County Courthouse stands at the center of that square. It was designed by James Riely Gordon, though his association is somewhat accidental. The contractor, Otto Kroeger was hired to construct the courthouse and sold Ellis County the plans of his business associate, Gordon. It is unlikely that Gordon visited Waxahachie during the design process or building construction. He had earlier devised five courthouse plans that could be customized by government contractors. Construction progress was reported daily in the local newspaper. The carved stonework on the Richardsonian Romanesque courthouse is a highlight of the building. Carving was supervised by Harry Herley, a German craftsman who emigrated to Texas in 1890. A local legend that the carved faces chronicle Herley's unrequited love affair persists. The uglification of the faces supposedly mirrors Herley's increasing dissatisfaction with a local girl which did not return his affection. The accuracy of this legend cannot be confirmed, however.

In addition to the Rogers Hotel and the Ellis County Courthouse, the square is home to the Citizen's National Bank, built in 1894, and Oddfellows' Hall, built in 1895, and the Webb Gallery (see Craig Bunch's review of the Webb Gallery below).

The tour continued along W. Main St. to a residential neighborhood which largely developed after Trinity University moved to Waxahachie in 1902, diversifying the local economy. Ms. Culbertson noted a number of houses that exemplify the local style. L-plan and T-plan houses were typical, as was gingerbread carpentry. Notable houses included the Rogers bungalow, built in 1915, the Chostka House, built in 1904, a house on 711 with decorative relief in terracotta, and Prairie Style houses at 700 and 705. The Anderson house and servants' quarters, built for \$32,000 in 1924, was profiled in the Dallas Morning News. The Harrison House at 717 was built out of red birch for an English bride. Mr. Harrison visited daily to see construction of "the most solidly built house in Waxahachie."

The tour continued down W. Jefferson, where the group saw a perfect example of an American foursquare, two-story bungalow. On W. Jefferson, the tour passed the back of the Sims Library, the front of which was seen on W. Main. The Library was built in 1905 on land donated by the publisher of the local newspaper. A theater was tucked into the curved rear wall.

Two of the buildings on the tour once sheltered famous American characters. Ty Cobb stayed at the Rogers Hotel, as did many baseball players during spring training in the teens and twenties. Mary Spaulding, who served as the model for the protagonist in Robert Benton's *Places in the Heart*, ran a two-story boarding house in the neighborhood.

Ms. Culbertson also suggested that visitors see the Waxahachie City Cemetery and the octagonal Chatauqua Auditorium, built in 1902, while in town.

The tour culminated with a visit to the Webb Gallery.

Catherine Essinger  
University of Houston

# Annual Meeting 2007: Webb Art Gallery Tour, Waxahachie

## **Tour of Webb Art Gallery, Waxahachie, Saturday, October 27, 2007**

Webb Art Gallery, the 1987 love child of Bruce and Julie Webb, bursts at the seams with self-taught painting and sculpture, tramp art, fraternal lodge items, sideshow banners (“Two Noses” anyone?), and general strangeness. I loved it, and bought a trio of collages by an as-yet-unidentified architect. There were reports of other purchases and near-purchases. For those who could not attend, the Webb Art Gallery is a kind of cross between Austin’s Yard Dog Folk Art and the incomparable Uncommon Objects. Among the artists represented are Chelo Gonzalez Amezcua, Ike Morgan, Jimmy Lee Sudduth, Reverend Johnny Swearingen, and Dan Phillips. It is well worth a return trip.

Craig Bunch

Cold Spring Independent

# Annual Meeting 2007: Business Meeting Minutes

Annual Business Meeting Minutes

8:30-11:30 a.m., Sunday, October 28, 2007

Warwick Melrose Hotel, Dallas

## **1. Call to Order (President Hinojosa)**

The Art Libraries Society of North America, Texas-Mexico Chapter's Annual Business Meeting 2007 was held at the Warwick Melrose Hotel, San Antonio, Texas at 8:30 A.M., October 28, 2007. The meeting was called to order by President Selene Hinojosa.

## **2. Approval of 2006 Business Meeting Minutes (President Hinojosa)**

President Hinojosa called for approval of the 2006 minutes. Jon Evans asked that the minutes specify that the Website referred to in Section Three is the 2005 ARLIS/NA Annual Conference website. Laura Schwartz moved to that the minutes be approved with that addition. Mark Pompelia seconded. The minutes were then unanimously approved.

## **3. Introductions and President's Report (President Hinojosa)**

At President Hinojosa's request, those present introduced themselves. Craig Bunch (Coldspring-Oakhurst CISD), Kate Clark, Gwen Dixie (Dallas Public Library), Carla Ellard (Texas State University), Catherine Essinger (University of Houston), Jon Evans (Museum of Fine Arts, Houston), Selene Hinojosa (Texas State University), Karen Holt (University of Texas at Austin), Edward Lukasek (Museum of Fine Arts, Houston), Katie Pierce (University of Texas at Austin), Mark Pompelia (Rice University), Elizabeth Schaub (University of Texas at Austin), Laura Schwartz (University of Texas at Austin), Chia-Chun Shih (Kimbell Art Museum), and Karen Sigler (Texas State University) were in attendance.

President Hinojosa thanked the chapter officers for their support, as well as Gwen Dixie and Margaret Culbertson for arranging activities in Dallas and Waxahachie. She asked Vice President Pompelia to summarize details the chapter gathering at the ARLIS/NA Annual Conference in Atlanta. He reported that attendees elected to keep the Annual Chapter Meeting in Dallas, but not arrange activities in Fort Worth, as originally planned.

President Hinojosa reported that she applied to the Society for special project funding to aid chapter members' anticipated travel to the Guadalajara Book Fair in 2008. The funding was not awarded, as these grants cannot

fund travel expenses. She asked members to consider what projects might be funded by Society grants in the coming year and contact her with possible endeavors.

She also reported that she updated the Chapter's mission statement and asked for discussion later in the meeting. She asked that any feedback regarding the mission statement be directed to her or Secretary Essinger.

She concluded that the 2007 Chapter Meeting had been a great success and she enjoyed the activities arranged by Margaret Culbertson and Gwen Dixie.

#### **IV. Secretary's Report**

Secretary Essinger thanked members for the approval of the 2006 minutes. She reported that Treasurer Bunch was updating the membership role following the meeting, which she would maintain and submit to the chapter.

#### **V. Treasurer's Report**

Treasurer Bunch reported that the Chapter's current financial balance was in flux, as meeting expenses were still being paid. The bank balance was \$1843.46, as the meeting commenced. Members discussed appropriate funding for the Lois Swan Jones Award. Laura Schwartz moved that one \$500 award be given during the fiscal year. Treasurer Bunch seconded. The motion passed unanimously.

#### **VI. Webmaster's Report**

Vice President Pompelia, who also serves as the Webmaster and Medium editor, reported that he will post instructions on updating one's directory information to the chapter listserv. Members also discussed formatting problems related to the website's cascading style sheets. Although there appeared to be no simple solution, it was suggested that members try a variety of browser clients to alleviate the problem until it can be solved.

#### **VII. Medium Editor's Report**

Vice President Pompelia thanked the previous year's content editors. He announced that Secretary Essinger will take over the Architecture Column, as the previous editor has left the chapter.

He led a discussion concerning the online packaging of content, which he feels could be more dynamic. He suggested employing RSS feeds and the creation of dynamic sections.

Laura Schwartz updated members on the migration of data to the new Medium. She suggested that the Chapter not focus on migrating existing electronic issues to a new content management system, but concentrate on moving older, paper issues online. Vice President Pompelia proposed the creation of a subcommittee to examine these issues. Laura Schwartz seconded. Members resolved the creation of a Web Issues Subcommittee. Vice President Pompelia and Laura Schwartz volunteered to serve.

### **VIII. South Regional Representative's Report**

Representative Schaub reported on several changes to the Society governance. At mid-year, the Society approved a proposal that Round Tables be abandoned in favor of a more flexible system of internal governance. Regional representation will not be based on geography, but on functional needs. Representative Schaub will continue to act as a liaison to chapters, but is now also assigned to a group focused on education. Cate Cooney will serve as the chapter coordinator. These changes will affect Society bylaws, which will require chapter votes for approval.

She also reported that Society dues shall be raised for the first time in ten years and a taskforce to revise the nomination process has been appointed.

### **IX. Lois Swan Jones' Award Committee Report**

Vice President Pompelia reported on behalf of Chair Beth Dodd, who was unable to attend the meeting. A \$500 award was given to Beverly Mitchell, Fine Arts Librarian, Jake and Nancy Hamon Arts Library, Southern Methodist University, as well as Kathryn Pierce, Graduate Student, School of Information, University of Texas at Austin. Both recipients reported on their conference activities in the Summer 2007 issue of *The Medium*. Committee members offered the following recommendations:

- Add links to the membership pages for both ARLIS/NA and the Texas-Mexico Chapter in the Eligibility section on the Lois Swan Jones Website. This will both clarify requirements and enable membership in both groups.
- Solicit awardees to volunteer for service on the Lois Swan Jones Award Committee if they continue membership with the ARLIS/Texas-Mexico Chapter.
- Add the guidelines, planning calendar, and ranking tool to the Web administrative page.

### **X. Call for New LSJ Award Committee Volunteers**

Kathryn Pierce volunteered to serve on the 2007-2008 committee, after President Hinojosa issued a call. Vice President Pompelia moved that the Committee Chair issue a public call for volunteers over the website. Secretary Essinger seconded the motion, which passed unanimously.

## **XI. Election of Vice President/President-Elect**

After President Hinojosa explained the terms of appointment, Past President and South Regional Representative Schaub nominated Carla Ellard, Wittliff Gallery, Texas State University to serve as the Vice President/President-Elect in 2008. After a call yielded no additional nominations, Representative Schaub moved that Carla Ellard be elected. President Hinojosa called for a vote and Ms. Ellard was unanimously elected.

## **XII. 2007 Meeting Contract Issues**

Vice President Pompelia explained that the chapter used an independent third party broker, Helms Briscoe, to make hotel arrangements. As attendance was low in 2007, the chapter now owes Helms Briscoe for lost revenue. Vice President Pompelia was able to arrange a compromise with the broker and the hotel. The hotel will forgive the lost revenue for fifteen rooms at the Chapter meeting, but will recoup its losses in Spring 2008 when those rooms are booked by members attending the College Art Association meeting. In the event that members do not book all fifteen rooms, any rooms taken will reduce the penalty owed. The Chapter will pay the difference. Members debated the wisdom of using a third party broker for future meetings and agreed they are unlikely to do so in the near future.

## **XIII. ARLIS/NA 2008 Welcome Party Donation**

Treasurer Bunch reported that the Chapter possesses sufficient funds to donate \$300 to the 2008 Welcome Party. Jon Evans explained the importance of providing this funding. Laura Schwartz moved that the Chapter donate \$300. Gwen Dixie seconded. The motion passed unanimously.

## **XIV. 2008 ARLIS/Texas-Mexico Chapter Meeting**

President Hinojosa recommended that the 2008 Chapter Meeting be held in conjunction with the Guadalajara International Book Fair. The international travel costs may be mitigated by American Library Association grants to ALA members who may purchase library materials. President Hinojosa proposed that she begin the planning process in November 2007, when she attends the 2007 International Book Fair. Members discussed logistics and outreach opportunities with librarians in Mexico.

Secretary Essinger motioned that the 2008 ARLIS/Texas-Mexico Chapter Meeting be held in Guadalajara during the International Book Fair. Jon Evans seconded. The motion passed unanimously.

## **XV. Updated Mission Statement**

President Hinojosa presented an updated mission statement. Changes were made to align the mission with that of strategic plan of ARLIS/NA. She asked members to consider the updated statement and provide her with feedback after the meeting. See Appendix A for the proposed mission statement.

### **XVI. Visual Resources Association Texas Chapter Update**

Vice President Pompelia reported that the VRA Chapter meeting, held on October 27, 2007, was productive. Approximately fifteen members attended.

### **XVII. Risk Assessment Update**

Representative Schaub reported that a recent risk assessment implemented by the Society headquarters deemed the Texas-Mexico Chapter to be of low risk. Cate Cooney, the Chapter Coordinator, is creating an FAQ regarding chapter insurance, which is forthcoming.

### **XVIII. Chapter Tax-Exempt Status Update**

Representative Schaub reported on interactions with the Comptroller of Public Accounts. She reported that she and Treasurer Bunch had worked to resolve confusion over the Chapter's name change and tax-exempt status. She recommended that the Chapter Treasurer submit address information to the State of Texas as it changes.

### **XIX. Judd Project Update**

Vice President Pompelia reported that the Judd Project had not progressed since the 2006 meeting. He, Beth Dodd, Jon Evans, and Representative Schaub will craft a final letter to the new director. If there is no response, the project will cease.

### **XX. New Business**

Representative Schaub asked that members interested in serving on a Technology Taskforce contact her.

Jon Evans suggested that Chapter members sponsor an event during the College Art Association. Gwen Dixie volunteered to organize an arts-related event for the Chapter. Chia-Chun Shih agreed to organize a field trip to the Kimbell Museum, as well.

Vice President Pompelia and Representative Schaub announced they will begin the nomination process early this year.

### **XXI. Adjournment**

With no further business, President Hinojosa moved that the meeting be adjourned. Carla Ellard seconded the motion, which passed unanimously.

## **Appendix A**

### Proposed Mission Statement and Strategic Plan

#### Mission Statement

ARLIS/Texas-Mexico

To advance the cause of art librarianship.

#### Vision

We will promote the development, good management, and enlightened use of all art libraries and visual resources collections throughout the world, and in particular, Texas and Mexico.

Goal I: To increase the effectiveness and support the professional development and expertise of art librarians and visual resources professionals

Objective A. Assist in the continuing professional education of our members and the general knowledge of the public by sponsoring conferences, seminars, lectures, workshops, and other exchanges of information and materials concerning all aspects of art librarianship and visual resources curatorship.

Objective B. Endeavor to stimulate greater use of art libraries and visual resources collections by sponsoring, supporting or publishing resources directories, bibliographies, inventories, periodicals, occasional papers, reports and related materials concerning the organization and retrieval of art information.

Objective C. Foster excellence in art librarianship and the visual arts by establishing standards for art libraries and visual resources collections.

Objective D. Promote improvements in the academic education of art librarians and visual resources curators by sponsoring awards for outstanding achievement.

Goal II: To foster cooperation and share professional development information with librarians internationally, specifically with art librarians in Mexico.

Objective A. Assist in the continuing professional education of our members by participating in, or sponsoring conferences, seminars, lectures, workshops, and other exchanges of information and materials concerning all aspects of art librarianship and visual resources curatorship, with art librarians and visual resources curators in Mexico.

Objective B. Coordinate with American Library Association (ALA) and the Feria Internacional de Libros (FIL) to have the 2008 ARLIS/NA, Texas-Mexico chapter annual conference in conjunction with Guadalajara Mexico.

Objective C. Disseminate as much information as possible to all ARLIS/NA, Texas-Mexico chapter members to encourage them to start planning for Guadalajara in 2008, including participating on their own (as ALA members) in the 2007 Gualalajara Book Fair.

Note: The existing mission statement is on the Chapter Website.

# Annual Meeting 2007: Collecting Early Texas Art Panel Session

## Collecting Early Texas Art panel discussion at the Hall of State Fair Park, Friday, October 26, 2007

This year, thanks to the efforts of Gwen Dixie, the ARLIS/NA Texas-Mexico chapter hosted a panel discussion titled *Collecting Early Texas Art*. Gwen managed to get four of the most preeminent names in early Texas art collecting to talk to us about their areas of interest and expertise. Personally I do not know anyone who could refuse Gwen (myself included), but I also suspect that each of the panelists were there because they know her and love and respect her as much as we do.

Before the panel discussion, Michael Duty showed us between twenty and thirty small, exquisite Texas landscapes by Frank Reaugh, which the Dallas Historical Society owns but have never been exhibited. I believe he said they were in the process of compiling a book about them.

The discussion was presented at the Hall of State Fair Park auditorium by Michael Duty, Director of [Dallas Historical Society](#) and former Director of Wichita Falls Museum David Dike of [David Dike Fine Art](#) gallery owner/dealer of Texas Art, George Palmer, an originator of TACO, the Texas Art Collectors Organization (allied with CASETA, the [Center for the Advancement and Study of Early Texas Art](#), which is on the Texas State University campus in San Marcos; TACO now has groups in Austin, Houston, Dallas, and El Paso), and Kevin Vogel, son of well-known Texas painter Donald Stanley Vogel, and director of [Valley House Gallery and Sculpture Garden](#). The panelists and other art historians define early Texas art as on a moving scale, starting from the time of "colonization" (1820) to forty years prior to the present year.

As a point of interest to us librarians, Laura Schwartz (who reviewed early Texas art resources for ARLIS/NA's *Art Documentation* in 2004) asked the panelists if there were any other publications to updated or expanded information about early Texas art and artists. They mentioned Fisk's *History of Texas Artists and Sculptors* (Abilene, Texas: The Author, 1928) and *Art and Artists of Texas* by Esse Forrester-O'Brien (Dallas, Texas: Tardy, 1935). They agreed that the more recent Grauer's *Dictionary of Texas Artists, 1800-1940* (College Station: A&M University Press, 1998) and Powers' book, *Texas Painters, Sculptors and Graphic Artists: A Biographical Dictionary of Artists in Texas before 1942* (Austin, Texas: Woodmont Books, 2000) was basically all there was of that genre (biographical dictionaries), and agreed that there was a need to expand and update the resources currently available.

During the panel discussion, someone asked where the best collections of Texas (not necessarily early) art were located. They mentioned the Witte Art Museum in San Antonio, the Barrett Collection in Dallas (DMA) SMUs Meadows Museum, and even the "Wittliff Collection" at Texas State University.

The Texas State contingent (there were four of us) were present, and let the panelists know we were representing TX State that day. As it happened, as appreciation and on behalf of the ARLIS/NA Texas-Mexico chapter, each panelist was presented with signed, first edition copies of Bill Wittliff's *A Book of Photographs from Lonesome Dove* (Austin, Texas: UT Press, 2007). We had planned to present them all along, and not just because they mentioned the collection!

Selene Hinojosa

Texas State University-San Marcos

# Annual Meeting 2007: Hamon Arts Library Tour, Southern Methodist University

## Tour of the Hamon Arts Library, Southern Methodist University, Friday, October 26, 2007

Members of the ARLIS TX/MX chapter attended a tour of the [Hamon Arts Library](#) at Southern Methodist University given by Beverly Mitchell, the library's Fine Arts and Dance Librarian. The tour began with an introduction to Hamon's Special Collections where Dr. Sam Ratcliffe, Head of Special Collections, displayed some examples of the artwork and documents for the then upcoming Meadows Museum exhibition, *Jerry Bywaters: Interpreter of the Southwest & Lone Star Printmaker*. Bywaters was a professor of art at SMU and director of the Dallas Museum of Fine Arts, now the Dallas Museum of Art. Several of his works and archives, which Bywaters bequeathed to Hamon, comprise the nucleus of this exhibition. This exhibition runs from November 30th, 2007-March 2nd, 2008. Dr. Ratcliffe also took chapter members into the vault where he showed and discussed other special holdings of the library, including model drawings by Bywaters for post office murals in west Texas and the archives of Greer Garson.

Beverly Mitchell then took members through the library to show its services and circulating collection, which supports the curriculum of the Meadows School of the Arts at SMU. Subject areas in the collection are art, art and architectural history, music, film, theatre, dance, arts administration, and communications. The print holdings for Hamon are approximately 152,000 volumes. Print holdings for art are approximately 58,000 and current art and architecture journals are at 94. The building has four floors, the basement of which is dedicated to audio/visual services and computers. In this area, students and faculty may check out CDs, DVDs, and iPods with class playlists, or they may compose music, edit digital video, or use other software for their coursework. The upper three floors house periodicals, reference materials, and the stacks.

At the end of the tour, members had the opportunity to view an exhibition, *Printing in Color*, in the library's Mildred Hawn Exhibition Gallery. This exhibition was curated by Dr. Lisa Pon, Assistant Professor of Art History, with the assistance of Dr. Sam Ratcliffe and Ellen Buie-Niewyk, Curator of the Bywaters Collection. The prints for this exhibition were selected in conjunction with assignments for a Meadows art history class, History and Theory of Prints.

Beverly Mitchell  
Southern Methodist University

# Annual Meeting 2007: Pam Nelson Art Gallery Tour

## Tour of the gallery of Pam Nelson, Saturday, October 27, 2007

Pamela Nelson, local artist and teacher graciously allowed us to tour her downtown loft home and studio on Saturday morning. Pam (as the whole world calls her) is also a member of the U. S. Commission of Fine Arts, and began the very successful homeless art classes in a downtown church. Since many of us were late, she and member Beverly Mitchell, were standing outside to usher us into an old office building near the central Dallas Public Library that she has turned into three large condominiums. Two are for rent and she and her husband use the top floor for themselves.

Pam Nelson is first of all an artist and her loft is also her studio. She discussed her varied career and influences extending back to childhood. Raised in Midland, she spent summers in Bay City, Texas, where her grandmother ran a thrift shop and often made crafty items from materials that came through her shop. She often gave these items as gifts to the needy. Pam credits her grandmother for being the inspiration of her life and art. She has often incorporated her grandmother's collections and handwork into her paintings and sculptures. Her artworks might make use of buttons from her grandmother's collections, or hand-wrought tin roses made by her grandmother fifty years ago from can tops. Some of her designs are reminiscent of quilt patterns.

In a long career Pam Nelson has worked in many media. She designed three of the Dallas Area Rapid Transit stations. Recently she designed a new terminal at Dallas Fort Worth International Airport in colored terrazzo made to look like a large Parcheesi game. In 2004 she designed and worked new stained glass windows for a Dallas church. She has done murals for many walls including ones for the Dallas Humane Society and the Children's Collection of the downtown Dallas Public Library. She has sculpted in wood. She has even designed an extra large crown with excessively big reflector lights as jewels and cotton bolls decorating the crenulations to represent Mississippi County, home of the national cotton-picking contest, in the Arkansas sesquicentennial parade.

A lifelong collector of kitsch-type objects, Pam has incorporated them into her art and her home. She has had collections of everything from artificial food, old jewelry, marbles, trophies, and game pieces to Pope memorabilia. She once used a lot of these items to install her "La Pausita" in a Dallas gallery. Locals recognized it as a takeoff on the Dallas Museum of Art's "La Casa Pausa" wing (Q.V.). La Casa Pausa was a villa in the south of France built for Coco Chanel and later owned by born-in-Texas, Wendy Reves (Q.V.), and her husband Emery (Q.V.). Wendy Reves gave the museum a large bequest of Impressionist paintings, rare

artifacts and furniture to recreate six rooms exactly as they were at La Casa Pausa. Stipulations in the bequest say that nothing may be moved or changed, which could make for staleness. But Pam's La Pausita could be sat upon and circled around.

Pam worked for a crayola company for several years and said she learned "so much" about color. She and Robert Wilson (husband of photographer, Laura, and father of actors, Owen and Luke) wrote a small and easily understandable book on color. Pam was giving away free copies the day we visited. I could just imagine anyone from child to unsophisticated adult learning a lot from this simple book.

As a church member Pam visited Honduras and helped in setting up a woman's co-op for local embroiderers. She designed, very loosely, decorative pillow covers that local Honduran women embroider and are free to redesign with needle and thread as they work. On the day of our visit the pillow covers had not yet been offered for sale and were all at her home. Several in the group bought them. Though each cover was different, the designs were unmistakably influenced by Pamela Nelson. The circles and wide paths full of linear embroidery are very reminiscent of her paintings. She said the pillowcases were how the Honduran rivers looked from above in the airplane.

Of course, it is as an artist that Pam is most known. Her work is represented by Gerald Peters Gallery of Dallas and New York. She has had exhibited in all large Texas cities and at several museums. Her paintings are often acrylics with appliqués and may contain buttons, tiny mirrors, metal eye hooks, or sewing thread done to decorate and hold pieces of canvas together. The designs seem feminine with flowers, running lines and patterns sometimes like quilts. And she is a master of color.

Pamela Nelson began art classes for the homeless of downtown Dallas when she moved into her loft fifteen years ago. She had formerly taught at the Dallas Museum of Art. She said that she didn't want to live in a neighborhood and not know the neighbors. So the First Presbyterian Church across the street which provides many services to the homeless furnished the room and the materials to begin an art class. The Wednesday, and now added Friday classes, are one of the most innovative and successful programs in the city for the homeless population. Anyone may attend as long as conduct standards are maintained. As well as the healing power of creating art, the class participants receive a much-needed shot of self-esteem. At least two of its students have begun to support themselves with art. Dallas Public Library has given the class exhibit every December for twelve years. Called "Food for the Soul" this eagerly awaited show is visited by collectors, church members, and most particularly the proud students. Though Pam still teaches when in Dallas, the program has become self-sustaining enough to be handed off to others.

Pam Nelson also serves as one of seven members on the United States Commission of Fine Arts. Until recently, she was its only member west of the Mississippi, and is still the only practicing artist, and the only

one with any experience such as teaching art to a homeless population. Most members are heads of major museums, architects, etc. Appointed by the President, this commission advises on art matters of the government and the District of Columbia. She spoke briefly about her service and what problems the Commission might encounter. The commission has recently considered such matters as the redesign of a United States coin and the advisability of adding an underground museum to the Vietnam Memorial.

The loft itself was an interesting dwelling containing an artist's studio and all its projects. It was a pleasure to see Pam's works as well as pieces by artist friends. The home had interesting but well used furnishings and collections, and an outstanding view of the large white Corinthian columns of the First Presbyterian Church across the street. Pam Nelson is a first rate artist, but also a citizen of the world. Her down-to-earth personality put all at ease and ARLIS members were grateful for her graciousness in opening her home and studio for this tour.

Gwen Dixie

Dallas Public Library

## News: Architecture Libraries

The [Association of Architecture School Librarians \(AASL\)](#) will meet in Houston, March 27-29, 2008. The annual conference will be held in conjunction with that of the Association of Collegiate Schools of Architecture, which is sponsored by the University of Houston. The AASL conference will include walking tours of downtown Houston and the Menil Collection facilities, as well as visits to the collections and facilities at the University of Houston, Rice University, and the Museum of Fine Arts, Houston. An information literacy workshop will be offered, as well as presentations on Houston architecture, instructional technology, and scholarly communication. There will also be opportunities to network with publishers and other architecture librarians. Attendees will see both world class and vernacular architecture during conference activities.

Catherine Essinger  
University of Houston

# News: Visual Resources

## **VRA Texas Fall Meeting, Dallas, October 2007; Chapter Update**

The Visual Resources Association's [Texas Chapter](#) met on October 29, 2007 in Dallas, at the Hamon Arts Library, Meadows School of the Arts at Southern Methodist University.

Although held at the same time as the Annual Meeting of the 2007 ARLIS/NA Texas-Mexico Chapter, it was not possible to schedule a joint meeting. However, since the most important purpose of the VRA Texas meeting was to decide whether or not the chapter would continue as a formal entity, it was decided just to focus on a business meeting this time and plan for future joint educational programs with the ARLIS/NA Texas-Mexico chapter.

The meeting was hosted by Eileen Coffman, Director of the Visual Resources Library, Southern Methodist University, who did a wonderful job making everyone welcome. During the morning hours we met in her facility. She gave a demonstration of Embark Cataloger and Web Kiosk software with Archivision images installed. We had a chance to talk to each other and swap questions (and complaints) about equipment and other concerns. After a relaxing, communal lunch we reconvened for our business meeting. We addressed the requirements the board of the VRA had stipulated for our regional chapter in order to avoid dissolution.

New chapter bylaws, revised by Mark Pompelia, and two new officers were approved. Mark Pompelia, Rice University, will serve as the chapter's Chair for 2008. Ray Sikes from UT Tyler is the Incoming Chair for 2009. Katherine Hooker, Southwestern University agreed to serve as secretary/treasurer for two years (2008-2009), under the mentorship of Elizabeth Schaub, University of Texas at Austin, School of Architecture. We came to an agreement on annual membership dues and how to collect them. Since there is high concentration of VR professionals in the Dallas area, it was also decided to meet again (a 2nd meeting of the chapter is mandatory) in February in Dallas, at the time of the CAA meeting, when a CCO training workshop will be offered.

Everybody who attended the VRA Texas chapter meeting was glad that we had met and that actions had been taken to continue to work together as an official local chapter.

Sigrid Knudsen  
University of Texas at Austin

# Profile: Visual Resources Collection, School of Architecture, The University of Texas at Austin

## Contact Details

Visual Resources Collection  
School of Architecture, The University of Texas at Austin  
1 University Station, B7500  
Austin TX, 78712-0222

Phone: 512.471.0143

[Web site](#)

Physical Location:  
Sutton Hall, Room 3.128

## Scope

The Visual Resources Collection (VRC) is a unit within the School of Architecture (SOA). The VRC's primary function is to provide a sustainable and searchable collection of visual images to support current classroom teaching with an emphasis on the SOA's curriculum as well as reflecting the specializations of the VRC's patrons. The image collection is comprised of over 240,000 35mm slides, a burgeoning collection of digital images currently numbering over 60,000, video tapes, CDRoms and DVDs. In addition to visual material, the VRC maintains and circulates 35mm slide projectors and slide carousels.



The VRC administers the SOA's Photo Union in order to encourage documentation of student work and investigation into the photographic medium as it relates to the SOA curriculum. The Photo Union is a student organization; membership is open to any currently enrolled SOA student. Members have access to a fully equipped black and white darkroom and may borrow Photo Union 35mm camera equipment from the VRC.

The VRC curates two exhibits a year, one highlighting recent image acquisitions and the other focusing on student photographic work produced by Photo Union members. The exhibits may be viewed during the VRC's normal business hours. Past exhibits are archived and may be viewed on the [VRC's Web site](#).

## History

The VRC began as a special Resources Center for the SOA faculty and students with a small collection of slides taken care of by graduate assistants. In the mid-1960s a core group of architectural historians, including Professor Emeritus D. Blake Alexander, met with Molly Chesney, curator of the Architectural Drawings Collection—now the Alexander Architectural Archive—beginning in 1998. They decided that 7,000 glass lantern slides housed in the archive would be made available to the SOA faculty as a teaching collection. The Slide Collection grew to include 35mm slides through faculty donations and in-house copy work.

In 1973, a full time Slide Librarian position was established, held by Susan Hoover from 1973-1980, to maintain and promote the collection of 20,000 slides. By 1977, the Slide Collection had grown to include 60,000 slides and other collections of reference and technical materials were acquired. At this point, the Slide Librarian position was changed to a Social Science/Humanities Research Associate III. From 1977-1984, the resources and activities of the Center increased dramatically. The Slide Collection grew to 100,000 slides, all

audio-visual equipment for the SOA was acquired and circulated through the Resources Center, staff was added to handle additional services and special projects were assigned to the Resources Center (such as responsibility for exhibitions and special research) all while the number of users increased. In addition, photographic services were planned, scheduled, executed and supervised through the Center.

The Resources Center eventually came to be known as the Audio Visual Resources Collection and was managed by Pamela Leighton-Burwell from 1980-1994 and by James O'Donnell from 1994-1998. Elizabeth Schaub was hired in 1997 and currently directs the facility's activities; the position was reclassified to a Professional Librarian position in 2000. In fall 2004, the facility was renamed the Visual Resources Collection (VRC). The name change reflects a shift in focus emphasizing the image collection since most of the equipment inventory formally maintained and circulated by the VRC was transferred to the SOA's Computer Lab.



## Staff

The VRC has one FTE professional librarian (director) with plans to hire another FTE staff member who will be the metadata librarian. Both undergraduate and graduate employees comprise an additional 2.9 FTE positions.

## Data Environment

The VRC has recently adopted [VireoCat](#) as its local cataloging utility enabling VRA Core 4.0 compliant XML file import into the campus's [Digital Archive Services](#), also known as DASE. DASE, developed by the Liberal Arts ITS, enables the entire campus community to browse across contributed collections. VRC legacy hybrid

records, that are an aggregate of work and image metadata, will reside in DASE as flat records. New records created in VireoCat will be flattened for display in DASE but the associated XML file created in VireoCat will allow for the expression of hierarchical relationships between and among data via a DASE module.

### **Image Acquisition**

The collection grows through donations from faculty and students, copy work, and licensing images from vendors.

The campus licenses ARTstor.

Submitted by:

Elizabeth Schaub, Director

Visual Resources Collection

## Report: ARLIS/NA South Regional Representative Column

It was wonderful to see everyone at the recent chapter meeting in Dallas, October 25-28, 2007. Thanks to the organizational efforts of Gwen Dixie and Mark Pompelia, the meeting was a great mix of educational and culturally stimulating activities. We were also afforded time to address chapter business and reconnect with colleagues from around the state. I personally found the exhaustive tour of Fair Park exhilarating and look forward to visiting again during the State Fair of Texas in 2008 with a much deeper understanding of the history and evolution of the fairgrounds and the buildings comprising the complex. The Greek dinner hosted by Gwen was another highlight for me. Gwen's hospitality, along with her colorful home, created the perfect environment to enjoy each other's company. President Selene Hinojosa and Secretary Catherine Essinger ran the chapter's business meeting with great efficiency and aplomb. Congratulations go to Vice President/President Elect Carla Ellard and a warm thanks to Craig Bunch who will be continuing as the chapter's treasurer in 2008.

At the chapter's meeting in Dallas, I mentioned several issues that will be up for a membership vote. They include Bylaws changes to reflect 1) the Society's administrative restructuring, specifically the dissolution of Round Tables and the creation of Special Interest Groups, and the change from Regional Representatives to Functional Liaisons, 2) a revised nominations process, 3) the addition of an introductory membership category, and 4) acceptance of votes cast electronically. The ballot is due to be mailed to the membership no later than mid-January 2008.

In the wake of chapters signing the ARLIS/NA Affiliation Agreement in 2006, chapter liability insurance is a topic of ongoing interest that was touched on during our most recent meeting in Dallas. Cate Cooney, who is the ARLIS/NA Northeast Regional Representative and also taking on the functional role of Chapters Coordinator during ARLIS/NA's administrative 'year-of-transition,' has surveyed chapters about their respective approaches towards liability insurance. Cate sent a message to the chapter leaders in mid-November summarizing the results of her informal survey. Of the eleven chapters that responded, seven have decided not to get Director & Officer insurance for chapter heads. All seven of these chapters cited the high cost as the deciding factor. The other four chapters have not made a decision. Two chapters mentioned that they are investigating the issue.

As has been stated before, ARLIS/NA Headquarters investigated an umbrella insurance policy that chapters could benefit from. However, this type of insurance would run between \$2500-\$3000 per chapter, per year which is prohibitive and therefore will not be an option through ARLIS/NA. Each chapter, on a continuing basis, should focus on risk assessment weighing the pros and cons of pursuing insurance. ARLIS/NA Executive

Director Elizabeth Clarke has stated that she will be available to field questions from chapters related to this topic.

MemberClicks implementation is still very much on the minds of the Executive Board. In making headway towards devising a solution to address this issue, a revised timeline projects a site launch in January 2008.

I look forward to seeing you at the Society's annual conference in Denver, Colorado, May 1-5, 2008. Please take a moment to peruse the conference Web site and begin making your plans to attend.

Respectfully submitted by:

Elizabeth Schaub

ARLIS/NA South Regional Representative and Education Liaison

## Report: Texas Conference on Digital Libraries, May 30-31, 2007

The Texas Conference on Digital Libraries was held on The University of Texas at Austin campus, May 30-31, 2007. This conference, hosted by the Texas Digital Library (TDL), provided a forum for a broad cross section of administrators, curators, developers, librarians, and other interested parties to hear about the digital revolution in general terms, how TDL is developing solutions to digital content creation, delivery, preservation, and storage, and how others throughout the state are addressing local needs to package, promote, and deliver digital content. Presentations from the conference can be accessed from the [TDL Web site](#).

TDL will host the 2nd Annual Texas Conference on Digital Libraries June 4-6, 2008, on the University of Texas at Austin campus. Those interested in attending should check the [TDL Web site](#) for information as the date of the conference nears.

# Colophon/Editor's Note

## Editor

Mark Pompelia ([pompelia@rice.edu](mailto:pompelia@rice.edu))

## Column Editors

### *Academic Libraries*

Laura Schwartz ([lschwartz@austin.utexas.edu](mailto:lschwartz@austin.utexas.edu))

### *Architecture Libraries*

Catherine Essinger ([Catherine.Essinger@mail.uh.edu](mailto:Catherine.Essinger@mail.uh.edu))

### *Museum Libraries*

Jon Evans ([jevans@mfah.org](mailto:jevans@mfah.org))

### *Public Libraries*

Gwen Dixie ([gdixie@dallaslibrary.org](mailto:gdixie@dallaslibrary.org))

### *Visual Resources*

Mark Pompelia ([pompelia@rice.edu](mailto:pompelia@rice.edu))

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