

Member News

▶ **Heather Ball** has accepted the position of Art & Architecture Librarian at Virginia Tech in Blacksburg and will be starting her new position in July. Heather says, "Thanks to the Austin-based ARLIS/Texas-Mexico members in particular who have been so encouraging and supportive. I've had a great time in Texas and will miss you very much! See you in St. Louis!"

▶ **Joanna Cook** has accepted the position of Rights and Reproductions/Publications Assistant at the Menil Collection in Houston, Texas. In this post Joanna will coordinate all internal and external requests for photographs of objects in the collection, and, in particular, investigate copyright issues related to reproduction of and filming of collection objects. She will also manage all Menil Collection visual resources--this will entail a long-term project of cataloging, preserving, and providing access to the museum's film and video collection. Additionally, Joanna will assist curatorial staff with photographic research for publications. She begins her new post in July.

▶ **Margaret Culbertson** received a 2001 Publication Award from the San Antonio Conservation Society for her book *Texas Houses Built by the Book* (College Station: Texas A&M Press, 1999). The awards ceremony was in March at Beethoven Hall, where the ARLIS/NA convocation was held when ARLIS met in San Antonio.

▶ Congratulations to **Beth J. Dodd** who has won one of the 2001 Librarian Excellence Awards from The University of Texas at Austin, General Libraries. The award carries a \$1,000 stipend. She has served as curator of the Alexander Architectural Archive in the Architecture and Planning Library since 1995. Her responsibilities include

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▶ President's Column

I've started this, my first President's column, a number of times and each result was vaguely unsatisfactory. You may recall that I asked the membership about other projects in which they are involved. My original idea was to congratulate us all on being SO busy and yet so active. Instead, I have realized how important ARLIS is to all of us, and particularly to me.

I have never joined anything else in my life (well, except the Democratic Party). I was not a member of clubs in high school. I'm not a sorority kind of gal. My undergraduate degree took so long (23 years) and was achieved by such a circuitous route, clubs in college were out of the question. Just getting to class while working full-time was a challenge. When I got to library school, I had no interest in SLIS, I joined ALA only because my instructors harped that I should, but ARLIS was a different matter.

In my first semester at TWU, I made an appointment to visit Monica Fusich at UNT to pick her brain about art librarianship and watch her teach a class. Between the time we scheduled the appointment and the time I actually met with her, Monica had accepted the position she now holds in Fresno at California State University. She had just turned over the Secretary/Treasurer's materials for ARLIS/Texas (as we were then) to Sam Duncan, but she encouraged me to join the chapter. Monica was so helpful and willing to share her time, and so positive about the benefits of this organization that I couldn't say no.

As many of you know, I have begun my new position with University of Arizona as Architecture Librarian. I have achieved the goals set in library school. I do not know for sure that I was offered this job because of my ARLIS membership and activity, but I do know these facts:

- I knew my predecessor (Ann Lally) through ARLIS, and was able to contact her for information about the position;
- I heard that position would be posted "soon" at the annual meeting of ARLIS/Mountain West;
- The job was, indeed, posted on ARLIS-L;
- An ARLIS member served on my selection committee;
- I have written regularly for ARLIS publications and am serving as an officer in ARLIS/Texas-Mexico indicating to the selection committee that I would take the requirements for continuing status of service and scholarship seriously; and
- ARLIS members served as sounding boards for my interview presentation ideas (with special thanks to Janine Henri for her time and input).

I know other members of ARLIS were finalists for this position, and I obtained the job offer because of my own unique qualities. However, it is my impression that ONLY ARLIS members were finalists.

This may sound like I am preaching to the choir. Who would be reading this but members of ARLIS? New students in librarianship might see this and

supervision, public relations, collection development, liaison with faculty, and technical, preservation, and public services related to the Archive's holdings.

Colleagues and UT Austin School of Architecture faculty identify Beth as one who has truly made a difference in the growth of the collection and in the high level of services that users have come to expect. One colleague states, "Through her energy, devotion, and ever-expanding network of contacts around the state and in selected cities on the West and East coasts, she has made architects, preservationists, and architectural historians more aware of the riches of the Archive."

► Congratulations also to **Beth Dodd** and **Greg Smith** whose son Harrison Clive arrived on February 11, 2001 weighing in at 7 lbs. 13 oz. Mom and son are just fine, and Beth is expected back at work in the Alexander Architectural Archives on June 4, 2001. **Baby photos** are available!

► **Maryhelen Jones** has been elected the Association of College and Research Libraries (ACRL) Distance Learning Section's Vice Chair/Chair Elect. She will take office at the end of the ALA 2001 Conference in San Francisco this June. The ACRL Distance Learning Section has over 1,300 members and has the third largest membership of ACRL's 17 sections.

She has also been selected as an Institute of Museum and Library Services Reviewer for the 2001 grant competitions for their National Leadership Grant's Library/Museum Collaborations category.

► Congratulations to **Mark Pompelia** who has been elected Vice-President of the Visual Resources Association. Mark has also been instrumental in the decision to hold the 2003 VRA Annual Conference in Houston, TX. Way to go! VRA has approved the formation of a new Texas Chapter, and we want you

discover that activity in professional organizations really does pay off in the long run. Long time members, who pay their dues and occasionally come to meetings, might read this and remember why they joined and resolve to become more active again. Prospective members from Mexico might recognize the benefits of becoming an active member.

ARLIS/Texas-Mexico is a great chapter (I know I have said this before). We have a much larger base of active members than some other chapters. Pleas for help, whether to serve on a committee, organize a special project, or write for The Medium, are overwhelming answered, and quickly. We are active in the national society as well:

- Jacqui Allen chaired the 2000 Wittenborn Committee;
- Robert Beebe is a member of the Development Committee and moderates the Indigenous Art and Culture Round Table;
- Sherman Clarke is Chair of the Nominating Committee (which puts together the slate of candidates for the ARLIS/NA Board elections) and a member of the Cataloging Advisory Committee;
- Beth Dodd is on the Gerd Muehsam Award Committee;
- Sam Duncan served on the 2000 Wittenborn Committee (as did our entire Dallas/Fort Worth contingent) and the Web Site Administrative Board, in addition to serving as our chapter's Web Master;
- Janine Henri is on the Nominating Committee; and
- Sheryl Wilhite is a member of the Visual Resources Advisory Committee, Vice-Moderator/Moderator-Elect of the Visual Resources Division, and a member of the Technology Committee.

And, many of us are active in other organizations:

- Margaret Culbertson is the Secretary/Treasurer of the Association of Architecture School Librarians (AASL) (<http://www.library.njit.edu/archlib/aasl/index.cfm>);
- Jeannette Dixon is the Chair of the Art Libraries Section of the International Federation of Library Associations and Institutions (IFLA) (<http://www.ifla.org>);
- Beth Dodd is on the Board of the Society of Commercial Archeology (<http://www.sca-roadside.org>);
- Janine Henri is the AASL representative on the North American Relations Committee; and
- Mark Pompelia is the Vice-President of the Visual Resources Association (<http://www.vraweb.org>) and Chair of the VRA Texas Chapter.

I know we have members who are active in other organizations as well, and we all have jobs and, well, LIVES, so the membership's commitment to ARLIS/Texas-Mexico is impressive.

I encourage all of you who are active to keep it up, and I thank you for your service. To those new to the profession or new to the organization, I say, "Welcome." We need you and look forward to working with you. And to those of you, who have been busy with other things, please consider becoming more active. Our chapter is made strong by its membership. The Executive Board continually asks us to recruit new members. When someone asks, "Why should I join ARLIS?" tell them about the strength of our organization. Tell them what you have gained by being an active member. Tell them that we genuinely like one another and that our meetings are truly enjoyable. Oh yeah, and tell them that I attribute at least a part of my successful job search and reaching personal goals to my membership in ARLIS.

Polly Trump
Architecture Librarian

to join! If you are interested, please contact Mark Pompelia (pompelia@rice.edu) or Sheryl Wilhite (swilhite@wellesley.edu). The benefits of membership are many, but the demands are few!

► **Laura Schwartz** will be attending the ACRL Institute for Information Literacy Immersion '01 program this summer. This intense five-day bibliographic instruction workshop is to be held in Plattsburgh, New York, one hour south of Montreal in the Adirondack mountains. She hopes to apply what she learns at the workshop to the bibliographic instruction program at The University of Texas at Austin.

► **Polly Trump** has assumed her new role as Architecture Librarian at the University of Arizona. She is responsible for the collections for the College of Architecture, Planning and Landscape Architecture (CAPLA). The Architecture Library is housed in the Architecture Building and is treated as a special library by the University. The library has over 19,000 volumes and well over 120 serial titles. Polly will be working on the [web page](#), but for now, it provides a very realistic picture of her new library--the actual library is only a little bigger than the photo.

Division News

Museum Libraries

► Hirsch Library at the Museum of Fine Arts, Houston Reopens to the Public on May 15, 2001 After Completion of \$ 1.5 Million Renovation Project

The newly renovated Hirsch Library, the art history research center at the Museum of Fine Arts, Houston, will reopen to the public on Tuesday, May 15. The library closed in September 2000 for a \$1.5 million expansion project that more than doubled its size to 8,389 square feet and allowed it to upgrade its services. The two-level facility offers a broad range of art books and related materials, and is one

University of Arizona

► From the South Regional Representative, ARLIS/NA, May 2001

I am delighted to be the new ARLIS/NA South Regional Representative, even after my first experience as a Board member and the marathon meetings at the national conference in Los Angeles! They are just all a part of the fun. In addition to Board meetings, I attended quite a few other meetings, including several that were new for me, such as the Academic Libraries Division meeting. These meetings confirmed what I already knew--that ARLIS/NA members are a truly amazing, enthusiastic, and dedicated group of professionals.

I was also impressed with the Board members (other newbies like me as well as the veterans) and the new management company staff, Clarke Association Management Services. I am confident that these fine people will make ARLIS/NA the best professional association possible.

As one of several VR people now on the Board, I am really looking forward to the joint conference with the Visual Resources Association in 2002 in St. Louis, even though this means even more meetings to attend! Hopefully, I will be able to squeeze a few programs in there somewhere too. I drove from Louisiana to Minnesota a few summers ago and made it a point to stop in St. Louis just to go see the art museum but did not have time to see anything else, including the famous arch. There is much to see and do in St. Louis, apart from what will undoubtedly be really great programming for this joint venture. The theme is "Gateway to the Future: Visual Information in a New Age" and the web site address for the conference is <http://library.wustl.edu/~beth/Conference.html>.

The national conference in 2003, as some of you may know, will be in Baltimore, sponsored by the D.C.-Maryland-Virginia chapter, one of the chapters in the South Region. As the Regional Rep, I will have the chance to be involved in planning for that conference and I am really looking forward to this new experience. I welcome any advice you experienced conference planners have to offer! I hope you all can attend the conference in Baltimore. The year after that you will have to go further North. New York/Brooklyn is the location for the 2004 conference.

I am looking forward to your chapter meeting in Albuquerque in the fall. I have only been to the Taos area of New Mexico. Serving on the Board is a great excuse to travel to new places and meet new people. Please let me know how I, as a Board member, can help your Chapter. Since I am new at this, I may not have answers to questions or concerns right at hand, but I certainly will do my best to find the answers you need. I look forward to seeing you all at the Texas-Mexico Chapter meeting.

Paula Hardin
ARLIS/NA South Regional Representative
Curator
Visual Resources Library
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of the few non-university affiliated art libraries in the country open to the public. The expansion was undertaken with the assistance of Kendall/Heaton Associates, Inc., architects; Burns Delatte & McCoy, Inc., MEP, and W.S. Bellows Construction Corp., contractors. Brand+Allen Architects designed the furniture for the reading room and office spaces. The Hirsch Library is located in the Caroline Wiess Law Building, 1001 Bissonnet.

"The strength of the permanent collection at the Museum of Fine Arts, Houston is directly related to the strength of the library," said Peter C. Marzio, director of the MFAH. "The art library's collection has grown aggressively over the last 10 years, keeping pace with improvements and growth throughout the museum campus. Now, the Hirsch Library has the space for continued growth and wonderful new amenities to better serve the museum's professional staff, researchers, students, and the general public."

New features of the Hirsch Library include:

- An expanded reading room with a full view of the Alice Pratt Brown Garden;
- An electronic resources room for conducting on-line art research;
- Three additional computers, for a total of eight, for accessing the Hirsch Library online catalogue;
- Power and data lines at the reading room tables for use of personal laptop computers;
- A separate room with a special book copier, and the microfilm reader/printer;
- Access to major art databases for indexes to art periodical literature and auction prices;
- Sotheby's and Christie's auction sales catalogues since 1965;
- Compact shelving on the lower level of the library to allow 10 years of growth of the library's collection; and
- Automated file storage for the artists' ephemera and artist catalogue collection.

► 2001 Lois Swan Jones Professional Development Award

Because ARLIS/Texas-Mexico was able to give two Lois Swan Jones Awards this year, we are fortunate to have two reports. In alphabetical order, the first report is from Joanna Cook and the second is from Brandon Pope.

ARLIS/NA 2001: An L.A. Odyssey

What a magnificent introduction to an incredible organization! As a soon-to-graduate library and information science student, I was fortunate to attend the ARLIS/NA 29th Annual Conference in Los Angeles--an opportunity made possible by the Texas-Mexico Chapter's Lois Swan Jones Professional Development Award. Every event--from the entertaining plenary session to the convocation at the Getty Center--confirmed my strong belief that my career path in art librarianship is well chosen and that as a member of ARLIS, I always will work among insightful, amiable and generous colleagues. As a new member and first-time conference attendee, I was curious about all aspects of ARLIS from division meetings to round tables. The Women and Art Round Table exemplified the strong devotion to art history and contemporary art that ARLIS members share. The round table generated exciting ideas for next year's conference in St. Louis and opportunities for contributing to *Update*. I also learned a great deal about ARLIS, its members and ways to get involved by attending the Academic Libraries Division Meeting, the Avery/BHA Users Discussion Group, and the Reference & Information Services Section meeting. Between meetings and sessions, I wandered through the excellent exhibits hall many times--regretfully, not to purchase the gorgeous volumes on display, but simply to visit with and learn from the different vendors and peruse their catalogs.

The panel sessions I found extremely educational, by virtue of their contents as well as the sheer variety of topics covered. The three speakers for Session 5: *Managing Moving Image Collections in Art Libraries* offered practical advice on preserving and providing access to film and video materials. Similarly, Session 8: *Copyright, Fair Use and the Disappearing Public Domain*, included three experts who shared their own copyright and licensing war stories along with several lists of valuable resources on a complex and timely topic. For someone aspiring to one day be an art librarian, Session 9: *Classroom Odyssey: Teaching Adventures in the Art Library and Cyberspace* was especially helpful. Four ARLIS members presented their teaching strategies along with tips for addressing the needs of various user groups.

I also truly enjoyed the two sessions specific to Los Angeles: Session 6: *Reconstructing Modernism: Research and Documentation of Los Angeles Architectural Masterworks* and Session 12: *The Arts & Crafts Movement in Southern California*. In addition to being exceptionally well planned and engaging, they coincided perfectly with the conference theme of "An L.A. Odyssey." These two sessions, the plenary speakers, convocation speaker Henry Hopkins, and membership luncheon speaker Dr. Janet Fireman all portrayed a Los Angeles that is at once decadent and a place of pure beauty.

Equally important to my wonderful experience in Los Angeles were the special events and numerous perks that made this conference truly unique. Indeed, wandering the magical Getty Center grounds, museum galleries and research library for two hours at dusk was a charmed experience. I felt privileged to

The Hirsch Library currently holds 140,000 items on art and art history, including 50,000 fully catalogued books. Other items include periodicals, artists' exhibition catalogues, artists' ephemera files, and auction catalogues. The library also excels in its holdings of museum permanent collection catalogues from around the world. Although most of the materials are in English, a substantial amount is in foreign languages.

The library's collection covers a broad range of topics, but is deepest in areas where the museum's collection is strong, and in areas of curatorial expertise. It is particularly strong in photography, Impressionism, 20th-century art, ethnographic art, decorative arts, and European and American painting. Interest areas that are being expanded include prints and drawings, textiles, 20th-century design, and film. About 6,500 items are added to the collection each year.

The staff of the Hirsch Library welcomes you for a visit, if you are planning an excursion to the Houston area or would like to make a special trip. The Hirsch Library is open Tuesday, Wednesday, and Friday, 10 a.m.-5p.m.; Thursday, 10 a.m.-9 p.m.; and Saturday, 12:00 noon-5 p.m. The library information number is 713-639-7325. The email address is hirsch@mfah.org.

Jeannette Dixon
Library Director
Museum of Fine Arts, Houston

► News from the Kimbell Art Museum

This spring, Kimbell Art Museum Library's main concentration was on our auction sales catalogs. In April, the library conducted an Auction Catalogs Shifting Project with the help of the museum's operations and bookstore personnel. First, our Operations Manager, Larry Eubank and his staff added 730 linear feet of shelf space located in one of the meeting rooms in

view the R.M. Schindler architecture exhibit at the Museum of Contemporary Art after being introduced to the topic by the exhibit's assistant curator, Michael Darling in *Reconstructing Modernism*. What a treat it was to start the day with B.J. Kish Irvine's yoga class and to stay at a hotel within walking distance of the mammoth Los Angeles Public Library, the Museum of Contemporary Art, Pershing Square, and the beautiful Fine Arts Building.

Every moment at the conference presented the most invaluable opportunity of all: the chance to chat with art library professionals from all over North America. I am still astounded by the number of kind people who introduced themselves and their friends to me--each of them with unique talents and areas of expertise, which I have recorded for future reference. I have come to think of ARLIS as one great incomparable information resource. My sincere thanks to every member of the Texas-Mexico chapter for making my trip to Los Angeles possible and for welcoming me so warmly to your field.

Joanna Cook
Architecture and Planning Library
The University of Texas at Austin

A Confession ...

I feel the need to make a confession. One that, I feel, truly sets me apart from the majority of my fellows in ARLIS.

I hate travelling.

Mind you, I am not talking about moderate dislike or annoyance at the inconveniences one encounters when away from their own familiar stomping grounds. Rather, this is a pure loathing that only the thought of negotiating airline schedules, cab fares, and hotel check-in procedures has ever successfully aroused within me. Last year, I deliberately scheduled an event so as to make it so difficult for me to attend the national conference of ARLIS/NA that I was able to plausibly skip the entire event. This year, however, I knew that I really needed to go the conference, but, in my heart of hearts, I still looked for a way out. "Perhaps," I told myself, "I can use the cost of attending as a reasonable excuse not to go to the conference in Los Angeles." However, I knew that I would need to make at least an attempt to secure funding so that, if asked, I could demonstrate a good faith effort on my part to obtain funding. As part of this, I went ahead and applied for one of the Lois Swan Jones Professional Development Awards.

Imagine my surprise when I actually won.

After a certain period of stunned amazement, I went ahead and started the process of making reservations and travel plans and making certain that my library would continue to function without me for the week I would be gone. I registered for the conference and even signed up for a workshop. Finally, with my itinerary and various confirmations firmly in hand, I assailed the gates of American Airlines to go to my first ARLIS/NA national meeting.

On Friday, March 30th, I attended my first meeting at the conference. It was the George Wittenborn Awards Committee Business Meeting. The primary work of this committee, by its very nature, needs to be finished before the

the Darnell building. The shelves are placed on the West side of the wall and are protected with very fine cabinets and door locks. Then, 120 boxes of auction catalogs were retrieved from the museum basement and arranged by the auction house and by date, with the help of our bookstore staff under the supervision of Richard Stuart. The whole shifting project took about two weeks to complete and these catalogs finally found their home and are sitting nicely in a climate controlled building.

Mary Runyan, our part-time library assistant, has been adding auction data records to the RLG's SCPIO database as well as the [CDLC database](#).

Chia-Chun Shih
Librarian
Kimbell Art Museum

► News from The Amon Carter Museum

The museum is set to reopen on Sunday, Oct. 21, 2001, following its two-year, \$39 million expansion. The new, 109,000-square-foot building will have three times the exhibition space as before, allowing four times the amount of artwork to be on view. One of the most stellar spaces in the museum is the new library reading room, which is paneled in book-matched Burmese teak. The library staff is busy ramping up for the move into the new space.

On April 28-29, the museum opened its doors to give visitors a preview of the new building. The free, self-guided tours were a resounding success, with over 2,000 people in attendance.

On April 20, the museum announced that it has raised \$37.5 million or 96 percent of its \$39 million goal for funding its expansion. The museum has received gifts from foundations, businesses and individuals. To help build awareness of the expansion, the museum will conduct an advertising campaign with the theme "An American Masterpiece. Filled with American

conference. Therefore, this meeting was a chance for the members of the prior committee (of which I am a part) to pass on their experiences to the new committee chair and members. This meeting was interesting for a first meeting in that I was able to catch a glimpse of the type of exchanges that are typical at this conference and set what I would soon come to realize was the standard tone for meetings within ARLIS.

On Saturday, March 31st, I attended a half-day workshop entitled *Approval Plans: Review, Preparation, and Selection*. This three-hour workshop was a series of lectures aimed at establishing and monitoring approval plans, both with large, multi-subject vendors and through the smaller, specialized vendors. This is a subject I have felt a particular need to know more about since part of my duties are monitoring several approval plans whose existence pre-dates me at my library. This workshop provided several ideas and tools that I have already started implementing at Southern Methodist University.

That evening, I attended, in rapid succession, the New Members Orientation, the plenary session *Hollywood Design: Decadence, Glamour, Fantasy, Modernism, and Opulence in 20th Century California*, and the Welcome Party. The plenary session was my first experience at a large meeting at ARLIS. The speakers were entertaining and informative and the party gave me an opportunity to meet a variety of people that I have exchanged emails and telephone calls, but have never met face to face.

The next day, I attended the Session 3, *"Too much of a Good Thing?" Selection, Collection Development, and Cataloging of Art/Design Web Sites*. This session, while being only peripherally related to my position, was fascinating in its implications for what could be, and has been, done with art library web sites. All of this led up to the mammoth migration of art librarians to the Getty Center for the Convocation. As most of us know, the Getty itself is an inspiring building and the museum tour was phenomenal. The fact that, after the Convocation Program itself, we were allowed a few hours to explore the building and collection after the public hours ended was merely icing on the cake.

On Monday morning, I had my first chance to attend a division meeting. Since I work in an academic library, I thought it appropriate to attend the Academic Library Division meeting. It is an interesting sensation to look around a room half full of people and realize that you are in the presence of a group who all do, more or less, exactly the same sort of thing you do for a living. Furthermore, you slowly realize that, gathered in that room, are the majority of the people who perform those functions throughout North America. (Of course, this leads to morbid speculation about earthquakes and other disasters wiping out your entire profession in one fell swoop, but I digress). That afternoon was the Membership Meeting. This was my first glimpse of the mechanical aspect of ARLIS/NA. While it proceeded similarly to other organizations of which I have been a part, it was interesting to hear and see what our organization was planning in the coming year.

Finally, on Tuesday morning, I attended Session 8: *Copyright, Fair Use, and the Disappearing Public Domain*. Once again, this is an area that is outside my normal job description, but one in which I must confess an interest. This meeting, more so than any other I attended, was absolutely packed with attendees. The presentations were extremely interesting and, once again, I was able to get some ideas that I think will be applicable to my work. The last

Masterpieces."

Finally, on May 24, the museum announced that it has acquired "American Indian Symbols" (oil on canvas, 1914), one of the paintings in the "Amerika" series created in Berlin, Germany, by the important American modernist, Marsden Hartley (1877-1943). This is the last major painting in the series to have remained in private ownership. The painting adds to the Carter's holdings of works by other major modernists who were in the Stieglitz circle--Charles Demuth, Georgia O'Keeffe and Arthur Dove.

Sam Duncan
Acting Librarian
Amon Carter Museum

► News from the Dallas Museum of Art

The Mayer Library will be open to the public by appointment only this summer, as most staff time will be devoted to cataloging our 10,000+ title backlog, which has been accumulating over the past 7 years. This project will be done in stages. First we will locate duplicates and remove them from the collection. Then, we will weed the backlog collection of materials that are out of our collection's scope and search for records to import in OCLC. The items can then be searched and circulated in the automated system, which is the main goal of this project, since we currently have a combination of manual and automated systems for circulation.

We have also started to barcode the cataloged collection, with the help of some dedicated volunteers. When the first system conversion was accomplished, smart barcodes were produced, but never affixed to the corresponding volumes in the collection. Due to changes in practice over the years, part of the Mayer Library collection has Dewey call numbers and for the last 9 years LC has been used. None of the books in the Dewey collection have barcodes,

'official' meeting I attended was Session 11: *The Accreditation of Art Libraries: Benefit or Burden?* This meeting was not as gripping as some others I had seen earlier. I believe that this was in part due to everyone's exhaustion finally catching up with them.

The next day, I once again gathered my bags, tickets, and gumption and reversed the arrival process to make my way back to Dallas. I still do not enjoy travelling. However, I did notice several things interesting about ARLIS/NA conferences that I feel compelled to point out. Unlike other professional conferences I've attended, both inside and outside the library world, people at this conference seemed to go out of their way to greet each other and went out of their way to meet and speak to unfamiliar people. Several times I found myself standing outside a meeting hall, peering intently at my schedule and trying to determine if this really was where I wanted to go. Inevitably, someone would notice the confused look on my face and stop to ask if I need help. I realize that this is due in part to the almost pathological helpfulness of most professional librarians, however, unlike other conferences, everyone readily acknowledges that the whole process was confusing by its very nature.

I am grateful to have received the Lois Swan Jones Award because it forced me, if that is the correct phrase, to do something that I might not have done otherwise. I greatly enjoyed the time I spent, the events I attended and the people I met in Los Angeles. I am now looking forward to next year's conference in St. Louis. This time I know that it will not be a struggle to make myself travel because I know what to expect and, more importantly, I know I will enjoy it.

Brandon Pope
Fine Arts Librarian
Southern Methodist University

► **ARLIS/NA Conference Reports**

Murals of East and South L.A./Watts Towers and Art Center (Wednesday April 4, 9:00am-1:00pm)

I grew up in Los Angeles and am very interested in public art, but never afforded myself the opportunity to explore the murals of L.A. This tour was my chance and I decided to take it. What I perfect occasion for me to educate myself and see these fantastic murals I have only heard and read about. Robin J. Dunitz of the Mural Conservancy of L.A. was the guide for this spectacular tour. She has written three books on murals and needless to say was an expert and a wonderful tour guide. In four short hours we were able to hit up eight different locations throughout Los Angeles and have lunch. We started very close to the conference hotel in downtown with the *Ed Ruscha Monument* (1978-87) by Kent Twitchell. We then began to head east to Boyle Heights and stopped at Estrada Courts which is an apartment complex boasting forty to fifty murals dating from 1973 to 1996. Artists who have worked on these murals include Willie Herron, Gronk, and David Botello. We then moved to the Self-Help Graphics workshop where there is a mural by Eva Cockcroft and Alessandra Moctezuma entitled *Homage to Siqueiros* (1998). Paul Botello's murals were next. He painted *Virgin's Seed* (1991) and *Inner Resources* (2000). Before stopping at the Watts Towers, we glanced at George Yepes's *El*

therefore, by doing this project, we are also conducting a quasi-inventory since each book should have a corresponding barcode. In the process, we are finding items that need to be relocated to the "locked case" location due to age and condition and others that will be sent out for rebinding and conservation work.

Jacqui Allen
Librarian
Dallas Museum of Art

Architecture Libraries

► Extensive Maya Architectural Research Archive donated to the General Libraries

The largest, most exhaustive, and fully documented visual record of architecture of the Lowland Maya area in the world has been donated to the General Libraries Alexander Architectural Archive at The University of Texas at Austin. The George F. and Geraldine D. Andrews Papers, donated by Mrs. Geraldine D. Andrews, represent the life work of Prof. George F. Andrews (1918-2000) of the University of Oregon, and his wife, Gerrie.

In the late 1950s, Prof. Andrews and his wife visited the Yucatan for the first time. For the next 40 years they were to devote their professional lives to the study and documentation of Maya architecture. This extended investigation produced the Andrews Papers, a modest name for a remarkable collection that includes an architectural data bank covering 850 buildings at 240 archaeological sites in the lowland Maya area.

The collection consists of three main components:

1. approximately 3,500 pages of descriptive data covering both exterior and interior architectural, decorative, and construction features;
2. more than 2,500 architectural

Tepeyac de Los Angeles (1994) and the *Alma Reaves Project* (1996) by Richard Wyatt. The *Watts Towers* by Simon Rodia is truly amazing. For preservation purposes, the towers are only open on very special occasions so we had to settle for walking around the perimeter. Adjacent to the towers is the Watts Tower Arts Center, a quaint little gallery exhibiting local art and small travelling shows.

Ms. Dunitz could have shown us much more public art as Los Angeles is considered one of the mural capitals of the United States. According to Ms. Dunitz, there are approximately 1500-2000 murals in Los Angeles, and only the city of Philadelphia may have more. So for now, if I want to see the others, I will have to settle for one of Ms. Dunitz's wonderful publications, *Street Gallery* (1993) or *Painting the Towns: Murals of California* (1997). But next time I go home I will be sure to stake out a few more!

Laura Schwartz
Art Librarian
The University of Texas at Austin

Classroom Odyssey: Teaching Adventures in the Art Library and Cyberspace
(Session 9, Tuesday April 3, 1:00pm-3:00pm)

Classroom and online instruction by art librarians in academic, museum, and art school libraries have undergone dramatic changes in the last decade. Traveling between the worlds of print media and cyberspace demands capacity and enthusiasm for change, innovation, and technological savvy coupled with respect and knowledge of traditional art historical resources.

- How does one keep pace with rapid and constant changes in the field?
- What kinds of institutional support can one expect for the constant need for update of hardware and software?
- How does one evaluate and update bibliographic and instruction methodology that respects reliable, tried and true print resources, while intro new electronic approaches to gathering art information?
- What are the expectations/attitudes of their patrons, their supervisors and their institutions?

Representing art school, museum, and university art libraries, the speakers explored and discussed the varied approaches to instruction which mandate the need to bridge our historical roots with the vastness of cyberspace.

Maya Gervits, Art Librarian at Rutgers University spoke about what she calls "subject-integrated instruction". The course-integrated approach takes instruction a step further, in that it is tailored to meet the needs of a particular subject area. This method gives students a better understanding of the subject being taught, presenting them with the opportunity to focus on resources that are specific to a given subject. Usually, it is necessary that a course-integrated instruction session include interdisciplinary resources in addition to the usual art and architecture resources.

Christina Gjertsen, Reference Librarian at Parsons School of Design, spoke about library instruction in an art school setting. Each year, she and another reference librarian conduct an average of twenty library tours, four "mass orientations", two faculty seminars, and about sixty library orientations. The mass orientations are for students just starting out at Parsons. Library tours are available for those patrons who may not get the traditional introduction to

drawings (sketches, maps, plans, sections, elevations, details, and restored views); and

3. several thousand photographs showing the buildings in their present form, which ranges from partly destroyed to substantially excavated and partly restored.

Janine Henri
Architecture and Planning Librarian
The University of Texas at Austin

► Slide Library Renovations at Texas Tech

The Architecture Library at Texas Tech University will be getting the College of Architecture's slide collection this year. Renovations to the space to house the collection will be starting this summer, and should be completed by the fall. The Architecture Library hopes to be hiring a Slide Librarian this summer.

Karen DeWitt
Architecture Librarian
Texas Tech University

Visual Resources

► Marty Stein and Sheryl Wilhite are members of the Visual Resources Advisory Committee for ARLIS/NA. The committee met at the annual conference in L.A., and the discussion centered around the 2002 joint annual conference with VRA, to be held in St. Louis. Ideas for sessions, workshops, and round tables were discussed, and there promises to be some really excellent programs related to visual resources. We hope that you will participate!

The new moderator for the ARLIS/NA Visual Resources Division is Mary Wassermann of the Philadelphia Museum of Art. Sheryl Wilhite, Wellesley College, is the new Vice-Moderator/Moderator-Elect. Apart from 2002 conference planning, attendees of the VRD business meeting in L.A. discussed the possibility of a new joint ARLIS-VRA publication on classification

the library through required coursework. Faculty seminars were just started this past year at Parsons and are team-taught in the New School Library's computer lab. The seminars focus on electronic resources and how to search the online catalog efficiently. Library instruction classes tailored for specific classes are also offered. Christina explained that they focus on getting the students into the library and making them feel comfortable there, making sure that the students actually see where everything is in the library. Because there is no instruction room, they spend a lot of time touring the library. Handouts including a map of the library and a brief overview of the LC classification system are passed around.

Lauren Lessing, Reference Librarian at the Art Institute of Chicago, discussed her varied approaches between instructing the museum curators versus the public on how to use the library. She pointed out that most museum libraries serve two distinct groups of patrons: an internal community of curators and research staff, and an external one comprised of the general public. At the Ryerson and Burnham Libraries at the Art Institute of Chicago, a third community is served: the students and faculty of the Art Institute. In order to meet the needs of these three main groups, the Reader Services Department at the Libraries is developing a three-part bibliographic instruction program which she described in great detail. Lauren concluded that bibliographic instruction does not actually save the time of the librarian, particularly in the museum setting, as no single program of instruction can meet the needs of all their patrons. Regardless of the obstacles, she also recognizes the responsibility of museums as educational institutions to provide this service for their patrons.

Miguel Juarez, Fine Arts and Photography Librarian at the University of Arizona, focused his paper on developing an online teaching portfolio. He cited the importance of the teaching portfolio as an assessment device. Librarians can use the teaching portfolio to evaluation and improve their teaching. Furthermore, Miguel provided suggestions on what to include in the teaching portfolio.

Heather Ball
Reference Assistant
The University of Texas at Austin

Laura Schwartz
Art Librarian
The University of Texas at Austin

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► Exhibitions in Texas

Visit the [Web site](#).

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► Editor's Note

Thanks to everyone who submitted columns for *The Medium*. I hope you have enjoyed reading about the happenings of the people and collections that make up this wonderful chapter. If you have ideas on how to make *The Medium* even more interesting and exciting to read, I would love to hear them. Until late summer, Ciao!

systems, specifically targeting a revision of the Fogg System. The new VRD website is being redesigned by Daniel Nolting of Yale University and will be launched soon--watch for announcements on ARLIS-L.

If you have any VR news for future editions of *The Medium* or want to share some Texas warmth, please contact Sheryl Wilhite.

Sheryl Wilhite
Visual Resources
Curator Wellesley College

Web Site News

Development continues with a MySQL-based membership database that will be searchable on the Web site. Since MySQL is new to me, the learning curve has been steep. Currently I am running the database server on my Mac OS X machine at home and will eventually transfer the database to the Web site. The table structure of the database has been worked out on paper, but it hasn't been built in MySQL. Our hosting service, hostway.com, has graciously "turned on" the PHP scripting tool, which allows me to build the Web interface, but the MySQL database carries a \$9.95/month charge, which cannot be waived. If anyone is willing to host the database for free, please let me know.

I have been experimenting with font sizes for the site via Cascading Style Sheets. I am interested in receiving feedback regarding legibility.

I also urge members to send me links to their Web-based art resource pages. As it stands, we only have links to The University of Texas and the San Antonio Public Library's art resources. Recently Janice Henri suggested that we develop a Texas-wide list of recommended appraisers of art & architecture library and archival materials.

Finally, a reminder to send along news

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items for the NewsBoard section of the site.

Sam Duncan
Acting Librarian
Amon Carter Museum