

MEMBER NEWS

Museum Libraries

▶ The **Amon Carter Museum** library opened its doors to researchers on November 1. Since then, a steady stream of visitors have used the facility. Staff continues to fine tune the beautiful new space which is already quite impressive.

The museum is also negotiating to become a repository of the unrestricted microfilm from the Archives of American Art. The museum would join the Boston Public Library and the DeYoung Museum in San Francisco as a special research partner and would be the only location between the coasts where researchers could use the collection. The microfilm set, numbering 8,000 reels, would be housed in the library's new microform room.

Sam Duncan
Associate Librarian/Cataloguer
Amon Carter Museum

▶ During the summer of 2001, the entire staff of **Dallas Museum of Art's** Mayer Library worked on inputting records for our backlog of books into our cataloging system. We spent from late June to early September searching for records in OCLC and then importing them into our Voyager database. We ended up getting all 8,000 books into the system! Although work remains to be done on these records, our entire collection is now searchable through our catalog:
<http://206.50.172.5/>.

On September 27, the Mayer Library welcomed colleagues from the area Community Colleges with an evening reception in the Library. The idea for this reception came

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▶ President's Column

I want to thank everyone who made the 2001 ARLIS/Texas-Mexico Annual Meeting a success, and particularly the planning committee: Maryhelen Jones, Mary Leonard, and Elizabeth Schaub. They each made the projects for which they volunteered seem effortless. We had a productive business meeting and I am happy to say it didn't last 8 hours. We had librarians (two) from Mexico join us for the first time. We elected Jon Evans as Vice-President/President-Elect (2002/2003). We visited the Special Collections Branch of the Rio Grande Valley Public Library, two academic libraries, a very special (National Park Service) library, and a museum library. Oh yes, and we ate HEAPS of Mexican food. I hope a good time was had by all; a good time was certainly had by me!

Polly Trump
President
Architecture Librarian
University of Arizona

▶ From the South Regional Representative ARLIS/NA

Thanks from your Regional Representative. It was truly a great pleasure to attend the Annual Texas-Mexico Chapter meeting. Everything about the meeting was terrific--the programs, the transportation, and especially delightful were the many chances to talk with members during the well-planned meals. I found the business meeting to be a very helpful venue for me to understand the issues and needs of the Chapter, something that had to be experienced in person I think. I also want to thank the Chapter for donating \$150 to the Welcome Party at next year's ARLIS/NA National Conference in St. Louis. I hope to see you all there!

Paula Hardin
ARLIS/NA South Regional Representative
Curator, Visual Resources Library
University of North Carolina

▶ Lois Swan Jones Professional Development Award

The ARLIS/Texas-Mexico Chapter invites applications for its 2002 Lois Swan Jones Professional Development Award (\$500).

Applications should be sent to:

Ms. Marty Stein
Chair, Lois Swan Jones Award Committee
Museum of Fine Arts, Houston
P.O. Box 6826
Houston, TX 77265-6826

from a very beneficial relationship we developed with one of the librarians at Richland College. Gary Duke, one of the reference librarians at Richland, actually developed a [web site](#) to use as a teaching tool for Humanities students at his school. After Gary got involved, the students had a better understanding of the assignment and are able to use the Library much more effectively.

We thought that meeting with as many of the DCCCD librarians as possible might enable us to begin similar relationships at the other schools. About 15 librarians, representing all of the different DCCCD campuses attended the reception. After refreshments, they toured the library and engaged in a very lively debate about the different ways these students might benefit by all of us.

Mary Leonard
Associate Librarian
Mayer Library
Dallas Museum of Art

▶ Marty Stein, Image Librarian at the MFA, Houston, is a Vice-Presidential candidate for the Visual Resources Association. Good Luck, Marty!

▶ Sheryl Wilhite has just accepted the position of Rotch Visual Collections Librarian at MIT. She will be leaving Wellesley College to start her new job at the end of December.

Applications must be received by December 31, 2001. The award winner will be notified by January 15, 2002.

Questions concerning the award should be directed to:

Ms. Marty Stein
Chair, Lois Swan Jones Award Committee
Museum of Fine Arts, Houston
P.O. Box 6826
Houston, TX 77265-6826
T 713-639-7525
F 713-639-7709
mstein@mfah.org

This award has been named in honor of [Lois Swan Jones](#), professor emerita of art history at the University of North Texas and member of the ARLIS/Texas-Mexico Chapter since its inception. Dr. Jones is the author of several standard works on art information research methods and a recipient of the [ARLIS/NA Distinguished Service Award](#). Her enthusiasm, commitment to education, and love for art history serve as a model for art information professionals.

Purpose: To support and encourage the participation of an ARLIS/Texas-Mexico Chapter member in the ARLIS/NA annual conference, by helping to defray conference expenses.

Eligibility:

1. Applicants must be members in good standing of both ARLIS/NA and ARLIS/Texas-Mexico.
2. Only those applicants who receive partial or no institutional funding toward the ARLIS/NA annual conference are eligible.

Procedures for Applicants: Applicants must submit a letter of application and curriculum vitae to the award committee. The letter must include a statement of qualifications, the amount of expected institutional funding for conference attendance, and proposed conference program involvement.

A member may apply even if the member has previously received the award. The committee shall consider the merits of the individual application independent of past decisions.

Selection Factors. Preference will be given to:

1. First-time ARLIS/NA annual conference attendees.
2. Applicants who are actively participating in the conference, such as a speaker, moderator, recorder, or committee member.

Conditions of the award:

1. Award winners must commit to some level of conference involvement, which could include, but is not limited to, participation as a speaker, moderator, committee member, recorder, or volunteer with the local arrangements committee.
2. Award winners must write a report of conference activities and experiences for the chapter newsletter, *The Medium*. This report should include an account of how the award helped the recipient's professional development.

The number of award winners, the amount of the awards, and the deadline for applications will be determined each year by the voting membership at the

annual chapter business meeting.

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► 2001 Annual Meeting Reports

ARLIS/Texas-Mexico Business Meeting Report, November 2, 2001

I. Polly Trump, President, called the meeting to order, introduced the chapter officers (Beverly Carver, Secretary/Treasurer and Jacqui Allen, Past President), and welcomed everyone.

II. Vice President's Report--No report. Laura Schwartz was unable to attend. She will send *The Medium* deadlines via e-mail.

III. The minutes of the 2000 business meeting were approved without any changes.

IV. Beverly Carver, Secretary/Treasurer, presented the Treasurer's report showing a balance of \$990.19, as of October 30, 2001. The report will be published in *The Medium*. There was some discussion about the \$3.00 monthly service fee for the Chapter Bank account and alternatives we might want to explore. There was a general consensus that staying with our current bank was best for the time being.

V. ARLIS/NA Welcome Party donation--The chapter usually donates around \$250.00, but funds are limited this year, so it was decided that the chapter would give \$150.00 toward the welcome party in St. Louis.

VI. Sam Duncan, Webmaster, reported that it has been a busy year. A total of three electronic editions of *The Medium* will be published this year. The transfer to a frame-less site has been completed. He continues to tweak and make improvements. The site does not have a search engine yet, but he is working on it. We do not want the extra expense of having high-end searching capability; basic searching will meet our needs. The search function, when implemented, will first be applied to the membership database. Options for translating the web site into Spanish are still under investigation. *The Medium* has some small fonts that are difficult to read, and some of the words are cut off on the edge of the page when printed. Sam will look into ways to improve the readability and formatting to solve these problems.

VII. Paula Hardin, Regional Representative, announced that the new management company is doing a good job, and has the organization's finances in order. Currently, they are working on the membership database for the ARLIS/NA web page. Organizational changes include looking at the "bigger picture." The management company wants to establish a development program to get more outside funding. Paula, who is a visual resources curator, is excited about the St. Louis meeting, and is looking forward to the first joint conference between ARLIS and VRA. She encouraged as many of us as possible to attend. She mentioned that there had been some discussion about flattening the membership fee structure.

Members discussed the issue of membership fees and felt it was a good idea. Also, the topic of conference registration fees was discussed. Many members said they thought the conference fees were low in comparison to other organizations, and that they would be willing to pay higher conference fees to support the

programs. The group asked that Paula take back to National two items. First, our thoughts about conference fees, and second, as a chapter, we wholly support electronic publication wherever possible. Publishing electronically can save the organization a lot of expense associated with printing and mailing that could be used for other projects.

VIII. Jacqui Allen, Mexican Librarian Recruitment Committee, talked about the ARLIS/NA travel grant. It was an interesting process. The grant was written for \$500.00, the maximum amount that ARLIS gives for any request, and the full amount was granted. Jacqui presented the check to Beatriz MacGregor. Beatriz thanked everyone and said that she will continue to encourage Mexican librarians to join ARLIS.

IX. Jon Evans and John Hagood presented a draft of proposed changes to the guidelines for the Lois Swan Jones Travel Award. Suggestions were offered for changes in the wording. The committee will revise the guidelines based on the discussion and distribute them electronically by November 9, 2001. The call for applications will go out November 15, 2001, with an application deadline of December 31, 2001. The award recipient will be announced on January 15, 2002.

X. By-Laws Amendment. It was proposed that the by-laws be amended. A copy of the by-laws with the proposed changes was sent out to the membership prior to the meeting. The changes include dividing the Secretary/Treasurer position into two separate positions. The term in office for the Secretary would be two years and the term of the Treasurer three years. The Treasurer will be responsible for handling all financial accounts, and the Secretary will be responsible for all documents and correspondence. If either the Secretary or the Treasurer is unable to serve, the President shall appoint a member to serve out the remainder of the term. The membership unanimously adopted the amendments with some minor changes. Polly will send out the final version to the membership before they are sent to National for approval. These changes, if approved, will become effective at the end of 2002, when the current officer's term is over.

XI. Jon Evans was elected Vice-President/President-Elect (2002/2003).

XII. Future of the Marketing Committee--After a discussion of the Chapter's fundraising efforts and results over the past year, the membership decided to disband the Marketing Committee. It was agreed that the point of marketing items was to provide additional funds for the Lois Swan Jones Travel Award. Rather than developing ideas for merchandise that requires sales to generate revenue, the membership agreed that a new approach is needed. A new Development Committee was formed to investigate getting foundation grants and other outside funding. Elizabeth Schaub, Bonnie Reed, and Robert Beebe volunteered to serve on the new committee. It was noted that the new Development Committee should check with the Development Committee of ARLIS/NA before approaching prospective donors to ensure that there is no conflict of interest.

XIII. The Texas-Mexico chapter meeting for 2002 will be held in Austin, Texas. Laura Schwartz will notify the membership of the dates via the listserv and *The Medium*. There was discussion about having future meetings in Marfa. Another possibility would be to have a joint meeting in 2003 with the Mountain West Chapter in El Paso. Also, 2003 is the Dallas Centennial, so Dallas might be a possibility.

XIV. Discussion of Chapter response to new election procedure of ARLIS/NA-- Some concern had been expressed about this year's ballot having single candidates for each office. Janine Henri is on the nominating committee and Paula Hardin serves on the Board. They were able to share information about how the decision had come about. This year, even after recruiting efforts, the committee was unable to find enough volunteers to run, so following Roberts Rules of Order; it was decided to opt for the single candidate slate. This is not a permanent change in the election procedures. In the future the elections will again have a number of candidates to choose from if enough willing candidates can be recruited. The insight Janine and Paula were able to bring to the discussion seemed to allay concerns about the election.

XV. New Business--Jon Evans volunteered to coordinate our contribution to the silent auction.

The meeting was adjourned.

Beverly Carver
Head Librarian
Fine Arts Library
The University of Texas at Arlington

ARLIS/Texas-Mexico Treasurer's Report Reporting Period January 1, 2001-October 30, 2001

Balance beginning January 1, 2001	\$1,451.22
Income	
2000 Memberships	\$10.00
2001 Memberships	\$75.00
2002 Memberships	\$315.00
2001 Conference Registration	\$1,000.00
Chapter Dinner	\$525.00
Lois Swan Jones Travel Award	\$395.00
T-shirt	\$10.00
Interest	\$3.86
ARLIS/NA Travel Grant	\$500.00
Total income	\$3,890.08
Expenses	
Lois Swan Jones Travel Award	\$1,000.00
ARLIS/NA Conference Speaker Fund	\$100.00
Internet Service Provider	\$146.49
Van Rental	\$579.90
Chapter Dinner	\$559.50
ARLIS/NA Travel Grant	\$460.00
Monthly bank fees (March through September)	\$21.00
Check fees	\$33.00
Total expenses	\$2,899.89
Balance	\$ 990.19

Beverly Carver
Head Librarian
Fine Arts Library
The University of Texas at Arlington

► **ARLIS/Texas-Mexico Reports from the Conference Recorders**

Walking Tour of Downtown Albuquerque

Ed Boles, Historic Preservation Planner with the [City of Albuquerque Historic Preservation Office](#), guided us on an informative walking tour of downtown. With our historic hotel as a starting point, Ed Boles reviewed both Albuquerque's history and its current downtown revitalization activities. We were also provided with historic tour maps and guides.

[La Posada de Albuquerque](#) was Conrad Hilton's first hotel in New Mexico, built in 1939 as the Albuquerque Hilton. Before 1880 little villages had developed along the Rio Grande. Old Town Albuquerque was a land grant, connected to other towns first by El Camino Real, then by the Santa Fe Trail. In 1880 the Santa Fe Railroad located its shops and depot in what later became downtown Albuquerque. In 1903 a "Spanish style" hotel (The Alvarado) was built near the train station. Although the hotel was a registered historic landmark, it was destroyed in 1970. This controversy sparked interest in historic preservation among Albuquerque's citizens. A new transportation center that incorporates a facade reminiscent of the original building is now being built on the site of the demolished hotel.

The Henry C. Trost buildings located in Albuquerque are of particular interest to Texas architectural historians since Henry Trost eventually settled in El Paso where he founded Trost & Trost with his brother Gustavus A. (The Southwest Collection at the El Paso Public Library is the repository for Trost & Trost archival materials). Ed Boles pointed out the 1924/25 Sunshine Building, the 1923 Old First National Bank, and the 1917 Occidental Life Insurance Building with a terracotta facade styled after the Doges Palace in Venice. Information about Henry Trost can be found in the [Handbook of Texas Online](#).

Ed Boles also discussed the 1895 Oak Building (a doctor's office and residence), the 1907 Pacific Desk Building (with local cast iron columns), the 1925 Special Collection Branch Library and the 1940 Ernie Pyle Branch Library (a "cracker box" style house), the 1908 Old Post Office (with 1912 addition), the 1930 Old U.S. Federal Courthouse (in the style of an Italian Renaissance Palazzo, with regional references), the 1910 Rosenwald Brothers Building (a reinforced concrete department store), the 1920's Kress Building (the only un-remodelled pre-Great Depression building in Albuquerque; listed on the National Register), and the McCanna/Hubbell Building (Albuquerque Gas & Electric) featuring a facade covered with incandescent bulbs.

The tour also took us into the 1952-54 Simms Building, registered as a landmark for "exceptional significance." The best, biggest, and first International Style building in New Mexico, this building is contemporary with the Lever House in New York City. Built by former Congressman & real estate developer Albert Simms and designed by Max Flato & Jason Moore (now FMSM of Albuquerque). The original plan was for a John Gaw Meem Deco style building, but Mr. Simms

decided to change architects after World War II.

Ed Boles left us in front of the **KiMo Theater**, built in 1927 by Oreste Bachechi and designed in the "Pueblo Deco" style by Carl Boller of the Boller Brothers architectural firm from Los Angeles. We were treated to an informative tour of the interior, arranged by John Grassham. The lobby murals depicting the "Seven Cities of Cibola" are by Carl Von Hassler. The theater maintains a photographic archive and has undergone two renovations (a fire in 1961/62 gutted much of the interior). Throughout the 1960's the theater was mostly vacant. After the Alvarado Hotel was destroyed, the city raised funds to save the KiMo, and the theater is now city-owned. The theater reopened in September 2000 after an extensive renovation project, and is used for both public performances and private events. The seats have been restored and the stage, curtain, and artwork around the stage are replicas. The ceiling has been cleaned and paint has been restored. Only the stage is wooden: the ceiling "beams" are plaster and brick. Theater walls have been covered with fabric for acoustic reasons, but original wall paintings were traced onto the fabric. Future plans include further renovation work on the stage and office spaces. Next time you visit Albuquerque be sure to check out the KiMo's event schedule!

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

Special Collections Branch, Rio Grande Valley Public Library

After our business meeting, Joe Sabatini, Manager of the Special Collections Branch of the Rio Grande Valley Public Library, took us on a brief tour of his facility

Library service was started in Albuquerque in 1901, and the Special Collections Branch was built in 1925, originally serving as the Main Library. It was designed in the regional style to attract tourists along Route 66. Arthur Rosseter was the building planner, and Gustave Baumann designed the decorations over the doors. The library holds books on local history, local club collections, records of the Archdiocese of New Mexico, as well as an extensive genealogy section.

Botts Hall was added in 1951, and served as an art gallery for during the 1950s and 60s.

Also housed in the Special Collections Branch is The Center for the Book, a teaching space that explains the importance of the book to 4th and 5th graders. Typically, groups of children are given a 90 minute presentation on the history of writing and printing, and are allowed to work on a replica Gutenberg Press and to handle many special types of books, from as far back as the 1500s. They are given a souvenir miniature book and a sample of the printing done on the press.

Mary Leonard
Associate Librarian
Mayer Library
Dallas Museum of Art

Presentations from Librarians from Mexico

Following the business meeting, Beatriz MacGregor gave a presentation about the Asociación Mexicana de Archivos y Bibliotecas Privados, AC, a support organization and forum for small, private libraries and archives in Mexico. AMABPAC sponsors a range of activities for its members, including regular meetings, seminars, and other programs. The group is especially active with conservation efforts and represents its members by forging conservation agreements with national universities. The group also publishes two books per year, mostly recently *A Walk Through Private Archives and Libraries* and a membership guide. AMABPAC is currently considering the benefits of a closer relationship with ARLIS/NA.

Elsa Barberena followed with a demonstration of Mexicoarte, an ambitious database project designed to help rectify the historically poor indexing and abstracting coverage of Mexican art and architecture resources. The database includes all periods and media, and in addition to indexing and abstracting printed material, it also acts as a guide to the best Mexican art and architecture resources on the Web. Mexicoarte is scheduled to be available on the Web in early 2002.

Sam Duncan
Associate Librarian
Amon Carter Museum

Tour of the University Art Museum, Zimmerman Library, Online Archive of New Mexico and the Latin American Pictorial Collections

Nina Stephenson, Fine Arts Collection Development Coordinator, General Library, University of New Mexico, served as our gracious guide for an eventful afternoon spent on the campus of the University of New Mexico. Prior to beginning the proper tour, the group convened for a self-guided tour of the University Art Museum. The main gallery hosted a photography exhibition that focused on the urban realities of Italy as depicted by Italians from the 1950s to the present. The work ranged from early pioneers like Ugo Mulas, whose traditional black and white reportage posed a strong contrast to more contemporary work by photographers such as Guido Guidi, whose large scale, high gloss, color work mimicked its industrial and commercial subject matter.

The group walked to the impressive and immense Zimmerman Library, Jan Dodson Barnhart of the Development and Public Affairs Office, welcomed us. Architect John Gaw Meem, whose work is omnipresent on the UNM campus, designed the structure, created in the Spanish Pueblo-Revival style in 1938. Meem left his legacy not only through his designs, but also through that of his successor whom he trained, leaving another 20 years of the Meem aesthetic and legacy on the campus. Zimmerman Library has been adapted and renovated over the years, but retains its original character through a craftsmanship rarely seen in libraries today. A simply spectacular reading room featuring handcarved wooden beams extends 196 ft in length and reaches heights of up to 25 ft. Additionally, the structure dons original handmade tin light fixtures, and a Kenneth Adams (Taos Society of Artists member) WPA mural depicting the three major cultures of the region, making it a fitting repository for materials related to education, social sciences, and the humanities. The library is home to more than 2 million

volumes, and welcomes in excess of 1.9 million visitors per year. The crown jewel of the facility is clearly the Center for Southwest Research (CSWR), which makes up the University's special collections department and is central for the study of New Mexico and the Southwest. A renovation of the historic wing of the library was completed in 1993, which now accommodates archival materials, a music collection, and rare books. The architectural archive houses material by all 56 major architectural firms that have worked within the state.

The afternoon ended with a rest for our feet, but not our minds, as we were led to the Ford Technology Room for presentations on the Online Archive of New Mexico (OANM) and two pictorial collections within the Latin American and Iberian Collections at UNM's General Library. Kathlene Ferris, Archivist at the General Library, and Nancy Dennis, director of Library Information Technology at the UNM General Library, as well as Project Manager for OANM discussed the purpose and process of creating the online archive, which was to serve as an online finding aid for four regional repositories: Center for Southwest Research (University of New Mexico), Fray Angelico Chavez History Library (Palace of the Governors), New Mexico State Records Center, and Archives, Rio Grande Historical Collections (New Mexico State University). Combined, the holdings of these repositories cover 400 years of New Mexico history that are now available to a broad range of users, including researchers, students, historians, and genealogists. Ms. Ferris and Ms. Dennis addressed the process by which the project was undertaken, detailing the project proposal, outlining of goals, facilitating implementation, designing workflow, as well as an overseeing an end-user evaluation. The end result was a total of 1,063 finding aids that were converted to an SGML markup utilizing the Encoded Archival Description (EAD) format. These records are available to researchers and the public via a web-based finding aid union database, which is searchable in either a browse or search mode. Links to images as well as audio files are present, as many of the collections are rich in photographic and music resources, and user demand for access to these files is quite high. In situations where copyright is not held for either the image or audio file, low-resolution images or an audio clip are used. Ms. Ferris and Ms. Dennis see great potential in this project, and anticipate the transference from SGML into XML, which will help improve navigation, as well as descriptive capabilities.

Russ Davidson, Curator of Latin American and Iberian Collections, spoke about two recently acquired pictorial collections. The first consists of book covers produced for Ediciones Botas, a prominent publishing house in Mexico in the 1930s and 1940s. Dr. Davidson's primary interest in this collection is its role as a promoter of governmental ideology, as well as its significance to the history of Mexican graphic art. With this in mind, Sharon Moynahan, Ibero Catalog Librarian for the Ibero-American Resources Section was charged with developing a database that would focus on the images, rather than the objects as bibliographic entities. As a result, the InMagic database was selected to catalog the collection. An emphasis was placed on the artists who created the covers, and efforts were made to include scanned signatures of artists when known or present on covers.

The second collection comprises 12,000 Latin American and Spanish political and cultural posters that were acquired from collector and scholar Sam L. Slick within the last six months. This collection is believed to be the largest of its kind in the world. A special emphasis is on post-revolutionary Cuban posters. The range of subjects depicted is broad, encompassing sociology, feminism, gender studies, environmental studies, and beyond. The library was fortunate to receive a grant for the purchase of map cases and archival materials to properly store the

collection. As the collection has been recently acquired, cataloging of the collection is at an early stage. Dr. Davidson and Ms. Moynahan have contacted various other organizations trying to implement similar graphical databases in an effort to guide the organization and structure of their database. They have begun testing out the possibilities of digitally photographing the posters on a white background. Thus far, this has proved sufficient. Of primary concern is capturing the emotion and power of each poster in a digital format. To quote Dr. Davidson, "A picture is worth a thousand bibliographic records."

Jon Evans
Assistant Librarian, Cataloging and Reference
Museum of Fine Arts, Houston

Georgia O'Keeffe Museum and Study Center

Approximately twelve members met after lunch at the Georgia O'Keeffe Museum for a docent led tour of the current exhibition, **O'Keeffe's O'Keeffes: The Artist's Collection**. Our tour began in a serene courtyard near the front entrance. The docent gave us a brief history of the museum and talked about the museum building, designed by New York architect Richard Gluckman. The building was designed with O'Keeffe's taste and existing Santa Fe architecture in mind. The first room of the exhibition had an array of stunning photographs of O'Keeffe during various stages of her life. We then walked through the exhibition to a central room with benches and our docent gave us a humorous and revealing history of O'Keeffe's life.

We then convened outside the museum and met Eumie Imm-Stroukoff, Librarian and Archives Manager, who led us to the **Research Center**. The Center is located about a block from the Museum in a renovated and expanded old house. Offices are located in the house portion and the Library and Archives are in the addition. Eumie is a solo librarian and operates the Library and Archives with the help of several dedicated volunteers, although they hope to add staff in the future. (Eumie has organized the session, *Me, Myself and I: the Solo Collection Manager*, for the ARLIS/NA meeting in St. Louis.) We were shown around the space, which has several tables for readers, Spacesaver shelving and a locked section of shelving that holds O'Keeffe's personal library from Ghost Ranch. Eumie collects books in the area of American Modernism and currently has about 3,000 titles cataloged. She currently has 34 periodical subscriptions and is always on the lookout for back-runs. The archives are located in a secure location beneath the library.

When Barbara Buhler Lynes, Curator of The Georgia O'Keeffe Museum and The Emily Fisher Landau Director of The Georgia O'Keeffe Museum Study Center, was asked by the architect, Richard Gluckman, how she wanted the library space to look, she took them to one of O'Keeffe's homes and said, "like this!" We learned this and other interesting facts about Dr. Lynes, during an informal Q & A that was the concluding portion of our tour. Her work on Georgia O'Keeffe: Catalogue Raisonné began about 15 years ago with a visit to an exhibition where some of O'Keeffe's abstract paintings were being shown. She had been unaware of her work in this area before that time and was off on a research trail that would lead her to her current position. The Research Center sponsors on-site and virtual symposia, and celebrated their opening in July 2001 with, *Defining American Modernism, 1890-Present*. They followed that with an **online symposium** which

got over 13,000 hits!

Probably our greatest treat of the day was viewing some of the exhibits they have arranged in drawers in the reading room. One drawer contained paint chips, complete with color formulas and dates on the reverse that can be matched to specific paintings. Another drawer contained four watercolor brushes (the only ones known to remain from her very early days as a painter) alongside an array of O'Keeffe's oil-paint brushes arranged in beautiful fan shapes. While hundreds of these brushes were donated by Anne Marie and Juan Hamilton to the Research Center, these were chosen to exhibit for their customized shapes that were surely used for very specific painting effects. We also saw O'Keeffe's art supply/paint box with all of the used tubes of paint neatly arranged. This tour was a rare treat for all.

Jacqui Allen
Head of Libraries, Archives and Information Services
Dallas Museum of Art

Tour of the Institute of American Indian Arts

Shirlene Gordon, Director of Library Programs and Jenny James, Librarian, gave the tour of the Institute of American Indian Arts Library. The Institute of American Indian Arts (IAIA) is a four-year academic institution of higher education. The curriculum emphasis is on creative writing, two and three dimensional arts, and museum studies. The IAIA was established in 1962 as the Institute of American Indian and Alaska Native Arts Development and served as a high school before becoming a two-year college offering associate degrees. In 1998, the Institute for American Indian Arts was removed from the Bureau of Indian Affairs and became one of three Congressionally chartered higher education institutions. The other two institutions are Gallaudet University and Howard University. Currently the student population is 98% Native American, but includes a small number of international students. Sixty percent of the students live on campus. The IAIA allows native people to study their culture and develop their art with full artistic freedom.

Prior to breaking ground for the new campus in 1994 the Pueblo communities offered their prayers and blessings, and requested forgiveness for disturbing the land. The outside walls of the new Academic Building are unfinished concrete for future mural projects. Currently only one mural has been completed. It is within view of the student resident hall. This mural was designed by a group of students and incorporates symbols important to indigenous cultures.

The library is housed temporarily in the Academic Building. The library collection includes books, journals, exhibition catalogs, videos, and over 40 tribal newspapers. The collection also includes the Smithsonian photographic collection of native peoples. The library staff encourages faculty and students to seek inspiration from the library collection.

The Library recently received the book collection of T.C. Cannon, a well-known artist from the 1970s. Cannon was one of several artists who studied at a time considered to be the golden age of the IAIA. During this period, a number of former students achieved national recognition. The IAIA library staff is currently reviewing the contents of his library, which include some hand written documents by the artist. Students are very excited to have this collection available to them.

The library has assigned an area in their new building for the IAIA archives.

In addition to the library, a tour was given of the art studio areas of the academic building, along with the mural and outdoor sculpture area.

Bonnie Reed
Fine Arts Librarian
Texas Tech University

Presentation on the Native American Grave Protection and Repatriation Act

Virginia Salazar, Regional Curator gave a brief tour of the Research Center at the Intermountain Support Office of the National Park Service, U.S. Dept. of the Interior.

Following the tour, Ms. Salazar presented a paper on the Native American Graves Protection and Repatriation Act (NAGPRA) which requires the identification of cultural items (funerary objects, sacred objects, human remains, and objects of cultural patrimony) of Native American tribes and Hawaiian peoples. Cultural items may be repatriated back to the original tribe by the submission of valid requests. All U.S. federal agencies and museums are required by law to notify and consult with tribes concerning their inventory of cultural items that are covered by NAGPRA. The Native American tribes, however, are not required to cooperate with these agencies.

The Native American Graves Protection and Repatriation Act (Public Law 101-601) was passed in 1990. The NAGPRA regulations were published in 43 Federal Register Part 10 to serve as guidelines for applying the NAGPRA document to agency and museum collections. In addition the National Park Service also issued a memorandum in 1993 that provides guidance on the preparation of summaries and inventories required in PL 101-601. The protocol used by agency and museum representatives are, whenever possible, in accordance with tribal laws and traditions.

Salazar offered several interesting accounts of the complications that have occurred during consultations, interviews, and negotiations between tribal leaders and representatives from government agencies. She discussed problems in the repatriation of objects to the original tribes, especially when human remains are involved. Both laws of the United States and individual tribes are not always compatible. Tribes have been willing to participate in the repatriation of objects, but may not have the traditions to deal with specific situations. As an example, some Native American tribes do not have ceremonies for the reburial of human remains.

Virginia Salazar gave a very knowledgeable and enlightening lecture. She offered the group copies a document that she co-edited: "Beyond Compliance: Tribes of the Southwest" CRM: Cultural resource management, vol. 23, no. 9, National Park Service, 2000.

Bonnie Reed
Fine Arts Librarian
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► Features

A Closer Look: The IMLS' Primary Source

When do we have time to take "a closer look" at an unknown resource in our busy workday? Usually it happens when a trusted friend or colleague raves about one, uses the phrase "it's valuable," and mentions it several times in the same conversation. That's what I'd say about the articles, references, and document links I've discovered in The Institute of Museum and Library Services' monthly electronic newsletter, Primary Source. For example, in the November 2001 includes,

"The Art of the Book: Preserving Islamic Manuscripts at the Walters," -- the installation that the Walters Art Museum in Baltimore used to showcase "its extraordinary reinstallation of ancient, medieval, early Renaissance and Islamic art collections." This was done through an IMLS conservation support grant.

Links to two digital library forum reports and commentary. Particularly interesting to art librarians and museum professionals is "A Framework of Guidance for Building Good Digital Collections." This report "identifies core principles and related information resources for the creation of high quality digital collections, objects and metadata."

Guidelines to nominate a museum or library that is making a difference in its community for the 2002 National Award for Museum Service or the 2002 National Award for Library Service.

These are all brief articles for busy professionals that provide new information about best practices, IMLS grants, and hotlinks to more detailed information on the [IMLS website](#). Usually the newsletters are not more than four printed pages.

Past and current issues of Primary Source as well as subscription information are available at http://www.ims.gov/whatsnew/new_ims.htm#ps.

Maryhelen Jones
Director of Library Services for Distance Education
University of Houston

► Exhibitions in Texas

Available [here](#).

► Editor's Note

Save the date. ARLIS/Texas-Mexico 2002. Austin, Texas. Thursday October 17-Saturday October 19, 2002. The last time ARLIS/Texas-Mexico met in Austin was in October 1995. Yes, some of you were there but many of you, including myself were not. I promise to have a completely different itinerary than the 1995 meeting. Also, the Texas chapter of the Music Librarians Association will also be meeting in Austin the same weekend, and I am planning one joint session or tour with those folks. For those of you familiar with Austin, if you have any suggestions for tours or sessions, please let me know. Let the planning begin!

This is it for me. I'm handing over editing *The Medium* to Jon Evans, incoming Vice-President/President-Elect. Thanks to everyone who contributed to the

newsletter this year and especially to Sam, Polly, and the column editors who have been essential in making *The Medium* a success in 2001. I have about a month now to gear up for the next challenge. With the amazing support I have seen from the chapter this year, being President of ARLIS/Texas-Mexico should not be too demanding. Thanks to all of you!

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