

DIVISION NEWS

Academic Libraries

▶ Our very own Laura Schwartz, regional representative, has been named Head of the Fine Arts Library at the University of Texas. When *The Medium* requested biographical material she sent the following:

"I own three canine children, Hank, Winnie and Scruffy. I would never have gotten to where I am without them." (Laura, with names like that, we can only imagine their lineage and place of origin.)

On a less personal note, she included the following press release:

Laura Schwartz named Fine Arts Library Head

AUSTIN, Texas (June 4, 2004) - Laura Schwartz has been promoted to Head Librarian, Fine Arts Library, University of Texas at Austin Libraries, effective June 1, 2004. Schwartz previously served as acting head, assistant head and art librarian. She joined the staff of the Fine Arts Library in 1995.

In announcing her new appointment, Dr. Fred M. Heath, Vice Provost and Director, cited Schwartz's "increasing responsibilities including services for library users, management, reference, materials selection, library instruction and donor relations. Ms. Schwartz initiated an important information literacy program in cooperation with the Department of Art and Art History and provides specialized library instruction for undergraduate and graduate students. Her work with the College of Fine Arts in developing partnerships supporting the arts community is outstanding."

THE Medium

v. 30, no. 1 (spring 2004) | [issues](#)

▶ PRESIDENT'S COLUMN

Dear Colleagues,

Although it is early summer as I draft this message, the recent spring witnessed a tremendous amount of activity that I am pleased to share with you.

Soon after the Chapter meeting last November in New Orleans, then-Vice President/President-Elect Mary Leonard informed the Executive Committee that she would be unable to fulfill her term as president for 2004. According to our Chapter bylaws, this meant that I, as the vice president/president-elect for 2004, would fulfill her term for that year, in addition to my own for 2005. The task then fell to me to appoint a vice president who could not be in the presidential line of succession as an unelected officer. I am very pleased that Gwen Dixie has volunteered to serve one year as vice president. As you know, her chief responsibility is to produce the *Medium* and I believe this issue will show that Gwen is well suited for the task. The election this autumn for a vice president/president-elect will return us to a regular line of succession.

Turning to the 2004 Chapter meeting in Houston, the dates have been set: October 21-23. I have approached the [Hilton Americas hotel](#) (site of ARLIS/NA 2005), for both special room rates and meeting space. Should the Hilton be unavailable or cost-prohibitive, we will be able to offer special room rates for the Warwick Hotel, site of the 2000 Chapter meeting. Meetings will then be held either on the campus of Rice University or at the Museum of Fine Arts, Houston, with a visit to the conference hotel--all along Houston's new light rail line. The Chapter meeting will feature paper sessions and tours, in addition to a working meeting to prepare for the annual conference. Please look for further information via the Chapter discussion list.

The Chapter gathering at the 2004 ARLIS/NA annual conference in New York City was modestly yet enthusiastically attended. After sharing details of our NYC experiences, I was impressed that the conversation turned to how to continue the well-received events of the NYC conference in Houston for 2005. I want to thank the contributors to this issue who wrote summaries of the various tours and special events. I also want to commend the Chapter at large, as ARLIS/TX-MX was the most represented regional chapter among conference attendees after the NYC chapter.

In early April just before the New York conference, Sam Duncan debuted the Houston conference website that housed the online program submission guidelines and form. I want to call attention to Sam's continued excellence in thoughtful and elegant Web design; Houston will never look better. Conference Program Co-Chairs Elizabeth Schaub and Laura Schwartz collated and presented the dozens of proposals at the

Schwartz is a member of the Executive Board of Art Libraries Society of North America and is a key organizer of the 2005 annual meeting; she is also a member of the American Library Association. Schwartz received the University of Texas at Austin Excellence Award in 2003. Her publications include reviews of many recent works.

Schwartz obtained her M.A. in Art History and M.L.I.S. from the University of Texas at Austin. She also holds a B.A. in art history and criticism from University of California, San Diego.

Congratulations, Laura!

Museum Libraries

▶ Jacqui Allen, Director of Libraries and Imaging Services, curated an exhibition from the Museum's archives this spring. The show, titled "From the Archives: A Building Celebration" commemorated the dual anniversaries of the original downtown Museum building as well as the Jake and Nancy Hamon addition.

Featuring photographs, memorabilia, and blueprints, the exhibition documented the bond campaigns that led to the opening in 1984 of the downtown Museum, designed by Edward Larrabee Barnes and Associates. The original building opened January 29, 1984, after Museum trustees sold the city on the idea, using the slogan, "A great city deserves a great art museum." The Hamon wing, which opened in 1993, was also designed by Barnes. Jacqui's exhibition included the gold-toned shovel used by Nancy Hamon at the groundbreaking, as well as fun photography from the gala opening.

▶ Sam Duncan, Associate

Conference Planning Advisory Committee (CPAC) meeting that was held June 17-18 at the Hilton Americas. Details of their studied analysis, in addition to other developments from that meeting, will be in the summer issue of *The Medium*.

In the last issue then-President Jon Evans listed the Conference Planning Committee with a call for volunteers. Please find below an updated list; volunteers will be needed mainly for the Registration/Hospitality Desk, though there will be other areas that may require assistance, such as Exhibits and Tours.

- Local Arrangements Chairs
Jon Evans and Mark Pompelia
- Program Chairs
Elizabeth Schaub and Laura Schwartz
- Registration/Hospitality Desk Coordinators
Beverly Carver and Margaret Ford
- Exhibits Coordinators
Janine Henri
- Special Events Coordinator
Bonnie Reed
- Website Coordinator
Sam Duncan
- Development Coordinator
Allen Townsend
- Fundraising Event Coordinator
Jon Evans
- Tours Coordinator
Margaret Culbertson
- Publicity Coordinator
John Hagood

My thanks go to the many encouraging Chapter members during this transition and period of increased activity and responsibility. It is a privilege to take on this role and, with the members listed above and the rest of the Chapter, host over seven hundred of our friends and colleagues next spring. Lastly, I need to acknowledge my predecessor, Past President Jon Evans, who provides sound guidance as I learn more about Chapter governance. We all know what a great guy Jon is, but I benefit directly from his thoughtful professionalism as he works just up the street.

Thanks again for your support and participation in the Chapter,

Mark Pompelia
Rice University

▶ **CHAPTER REPORT FOR 2003**

ARLIS/Texas-Mexico Annual Report
January 1 - December 31, 2003

Chapter Officers

President: Jon Evans, Museum of Fine Arts, Houston
Vice-President: Mary Leonard, Dallas Museum of Art
Past-President: Laura Schwartz, University of Texas at Austin
Treasurer: Beverly Carver, University of Texas at Arlington

Librarian/Cataloguer at the Amon Carter Museum, organized a small exhibition about Alvin Lustig, an influential designer from the mid-twentieth-century. The exhibition focuses on his book designs and illustrations and includes several exemplary objects from the library's collection.

Lustig's illustrations for Alfred Young Fisher's *The Ghost in the Underblows* are the centerpiece of the exhibition.

Secretary: Elizabeth Schaub, University of Texas at Austin
 Webmaster: Sam Duncan, Amon Carter Museum
 ARLIS/NA South Regional Representative: Laura Schwartz, University of Texas at Austin

List of Chapter Meetings

The chapter met for an informal gathering during the ARLIS/NA conference in Baltimore on March 21, 2003.

The chapter hosted its first joint conference in its thirty-year history, which was held in conjunction with the Southeast Chapter in New Orleans, LA from November 13-16, 2003. Margaret Culbertson, Mary Leonard, Janine Henri, and Jon Evans served on the planning committee from the Texas-Mexico chapter. Features included tours of Tulane University's rich archives, the Historic New Orleans Collection, an Egyptian exhibition at the New Orleans Museum of Art, a walking tour of the Garden District, an exploration of the inner workings of the O'Neal Auction House, as well as post-conference tours of St. Louis Cemetery #1 and the newly christened Ogden Museum of Southern Art. A session devoted to collection assessment rounded out the event. New Orleans natives Carl Penny and Norbert Raacke hosted the entire group for traditional New Orleans fare one night.

A complete itinerary can be found in the [Summer 2003 issue of The Medium](#). Summary reports and meeting minutes can be found in the [Fall 2003 issue](#).

Activities of the Chapter

The Chapter submitted a bid to host the 2005 ARLIS/NA Annual Conference in Houston, Texas. The ARLIS/NA Executive board accepted this proposal. The chapter is anxious to put together a strong program and promote the cultural diversity of Houston to the society

During 2003, we continued our outreach efforts toward our Mexican counterparts. The chapter requested funding from ARLIS/NA to develop Spanish-language sections of our chapter's website, which was granted with some reservation. We intend to translate the homepage as well as the membership form.

The chapter website continues to be the best designed and most comprehensive of any in the society thanks in large part to the work of chapter webmaster, Sam Duncan.

Our proposal to the ARLIS/NA Executive Board encouraging the formation of a task force devoted to Mexico relations was not accepted. The Board applauded our efforts and encouraged us to continue our work in whatever capacity we can, indicating that they may be able to support future initiatives through various means. We still feel that this is an important issue worth pursuing. As such, we will continue these efforts in a positive direction through a variety of approaches, including translation of portions of our chapter website, attendance by chapter members at conferences such as FORO: The Transborder Library Forum, establishing connections with Mexican librarians along the border, and forging alliances with groups such as the Mexican Library Association's AMBAC or the Texas Library Association's Texas-Mexico Relations Committee.

During the year several members reached out to members of Texas' Library Science programs. Specifically, Allen Townsend and Sam Duncan promoted the benefits of ARLIS to SLIS students at the University of North Texas in Denton. Jon Evans presented the benefits of ARLIS membership to SLIS students at a University of North Texas, Houston program, at a function in which professional organizations were featured.

Two chapter reports were submitted for inclusion in ARLIS Update, thanks to the efforts of Secretary, Elizabeth Schaub.

During the chapter business meeting, the membership voted to support a \$750 funding grant for the Lois Swan Jones Professional Development Award. The award is intended to help defray costs for a member to attend and participate in the 2004 ARLIS/NA Annual Conference. This year's recipient is Elizabeth Schaub, Director, Audio Visual Resources Collection, School of Architecture, The University of Texas at Austin. The LSJ Award committee consisted of John Hagood, Reader Services Librarian, Museum of Fine Arts, Houston, Mark Pompelia, Director of Visual Resources, Rice University, and Merriann Bidgood, Curator, Visual Resources Library, University of Houston.

Membership Statistics

34 members

Treasurer's Report

January 1, 2003-December 31, 2003

Beginning balance	\$1,853.17
Income	
Membership dues	\$345.00
Lois Swan Jones Travel Award	\$467.00
Interest on bank account	\$1.91
T-shirt sales (3)	\$45.00
Postage for T-shirts	\$3.85
ARLIS/NA funding for regional meeting	\$500.00
Conference registration fees	\$1,221.00
Total income	\$2,583.76
Sub-total	\$4,436.93
Expenses	
Lois Swan Jones Travel Award	\$850.00
Hostway	\$167.40
Network Solutions	\$75.00
Domain Registry	\$40.00
Flowers	\$51.48
Bank fees	\$76.00
Postage	\$6.78
Conference expenses	\$1,715.76

2004 ARLIS/NA Welcome Party contribution	\$250.00
TOTAL	\$3,232.42
Ending balance	\$1,204.51

Additional Comments

Three issues of the Chapter newsletter, The Medium, were published during the year and are available to the ARLIS community via the Chapter website. The spring and fall issues featured conference reports from the ARLIS/NA and Chapter conference, respectively.

[v. 29, no. 1 \(spring 2003\)](#)

[v. 29, no. 2 \(summer 2003\)](#)

[v. 29, no. 3 \(fall/winter 2003\)](#)

Column Editors for The Medium were:

Academic Libraries: Brandon Pope

Architecture Libraries: Janine Henri

Museum Libraries: Mary Leonard

Public Libraries: Gwen Dixie

Visual Resources: Jacqui Allen

The Chapter voted to support the welcome party at the 2004 Annual Conference in New York with a donation of \$250.

Respectfully submitted by Jon Evans

Past-President, ARLIS/Texas-Mexico

January 2004

► SPRING 2004 SOUTHWEST REGIONAL REPORT

I am happy to report to all chapters in the South Region of ARLIS/NA on initiatives that the Society is undertaking this year. Under the leadership of Jeanne Brown, the Executive Board is diligently making progress on several projects. These initiatives are all large-scale and multi-faceted but essential in making the Society efficient and effective. Here is a list of some of the projects we are working on:

- Updating the online membership directory on a more regular cycle, more often, with more dynamic capabilities.
- Updating bylaws to streamline the membership and dues structure, to provide flexibility the committee structure, and to make way for online voting.
- Exploring the financial and legal relationships between chapters and the Society.
- Redesigning the ARLIS/NA website.
- Strategic planning

I am confident that between the Post-Conference Executive Board meeting in New York and the Pre-Conference Executive Board meeting in Houston, the Society will have accomplished these and other initiatives. One of the goals of Society officers is to make ARLIS/NA the most relevant organization in your professional life, please help us by providing feedback. If you have questions about any or all of these initiatives, please let me know. We need to hear your ideas and comments.

Regarding future conferences, the Conference Planning Advisory Committee meeting is June 17-18, 2004. The program is shaping up and the charm and uniqueness of Houston as well as its strength in art and architecture will be a pleasant surprise to members who have not had the good fortune of visiting.

The Mid-Year Executive Board meeting will be July 26-27 in Calgary. The Board will be making a trip to Banff on July 25. I look forward to the visit and reporting to you on the strength of Banff as our 2006 conference location.

Again, as your Regional Representative, please feel free to get in touch to discuss these issues or other you feel are important to the Society and the Profession.

Laura Schwartz
University of Texas at Austin

▶ ANNUAL CONVENTION REPORTS

Elizabeth Schaub ...

As this year's recipient of the Lois Swan Jones Professional Development Award, I want to thank my fellow chapter members, and the Committee in particular, for helping make possible my attendance at our Society's 2004 Annual Conference in New York City. As always, the ARLIS/NA Annual Conference affords an opportunity to learn about developments in our field, to connect with colleagues from around the world and familiarize oneself with the cultural offerings available in the host city. I am happy to report that I left the conference inspired, energized and looking forward to doing my part to ensure that the 2005 conference in Houston is equally successful.

My conference experience in New York City was enriched by the tour of the Metropolitan Museum of Art's Costume Institute and attendance at two workshops: "Collaboration and the Role of Institutional Culture" led by Kathryn J. Deiss from the Chicago Library System and "Charting A Course: A Project Management Perspective for Digital Collection Development" led by Oya Y. Rieger from Cornell University. Both workshops provided me with new perspectives and will help inform thoughtful decisions based on the insights and expertise offered by Ms. Diess and Ms. Reiger. In addition, the wonderful mix of sessions I attended inspired me to think about, among other things, new approaches to challenges I face as a visual resources curator. These sessions included: "Integrating Intellectual Access to Library, Museum, and Archival Materials," "New York Parks and Gardens," "Digitizing Columbia: Collaborations in Art, Architecture and the Libraries at Columbia University," and "What You'd Like to Know About Licensing Agreements But Are Afraid to Ask." The Visual Resources Division meeting, Conference Planning Advisory Committee meeting and the Leadership Breakfast afforded me the opportunity to meet with colleagues and discuss relevant topics in a more intimate milieu.

A visit to the Central Park Conservancy Garden before the convocation ceremony at the Museo del Barrio was a special treat. Having lived in

New York for three years and never having visited this gem, it was wonderful to roam the garden at its peak! The foliage's sweet fragrance and luscious blooms provided a wonderful segue from the urban landscape to the Museo del Barrio's beautiful auditorium. Following the convocation, it was a pleasure to socialize with former colleagues from the Avery Architectural & Fine Arts Library and to celebrate Angela Giral's acceptance of this year's Distinguished Service Award.

Christo and Jeanne-Claude's presentation of their working methodology and their description of their upcoming installation "The Gates: Project for Central Park" was lively, informative and has inspired me to plan a trip to New York in February 2005 so that I might meander through *The Gates* on a brisk winter day and share in the experience the Christo's are working towards facilitating.

I enjoyed visiting with the wide variety of artists and vendors who were displaying their work and wares in the Exhibitors area. I had the pleasure of talking to Esther K. Smith and Dikko Faust of Purgatory Pie Press. Esther graciously invited me, and my colleague Heather Ball, to visit her and Dikko at their press in Tribeca. So, Heather and I made our way to Tribeca on Tuesday afternoon and were welcomed into Ester and Dikko's creative space that contains, among other things, a 1930's Vandercook printing press and a selection of the letterpress books and objects they have created.

The New York City conference is a memorable one; thank you again for helping me experience it.

Elizabeth Schaub, Director
Audio Visual Resources Collection
School of Architecture
The University of Texas at Austin

Gwen Dixie ...

The Public Libraries Section of ARLIS has been dormant for the last few years. In New York about twelve public library art librarians met and decided unanimously to reorganize.

Jacqui Allen ...

Tour, Dia:Beacon and Tallix Art Foundry, Thursday April 15--all day

Gwen Dixie and I attended this tour and agree that it was one of the most memorable experiences we had on this trip to NY. At first, I thought that it might not be worth leaving the city for the whole day (so much to do and see!), but I am so glad I kept that ticket and took the tour. The theme for the tour could have been: wide open spaces outside the city. Every space was larger than life and unique. It started with a ride through the gorgeous Hudson Valley. I think it was an hour or more, but really didn't seem long because the scenery was so different from Texas! We arrived at Dia:Beacon, which just opened to the public on May 18, 2003, via small winding roads in a very large bus, just before a tour group of children were about to enter. I think that the museum was just set to open for the day. We were hustled inside before the kids so I didn't catch our tour guide's name at first, but later learned that she wasn't a volunteer docent, as one would expect; she was the Director of Research Publications! She made a fitting tour guide for a group of art

librarians. We were told that we needed to move quickly to somewhere because soon (whatever we were about to do) it wouldn't be possible. We flew through rooms of art (the space is 300,000 feet total) to a corner of the museum where we were met by the Curator and co-author of the inaugural publication, Lynne Cooke. Turned out, we were going to get to go inside the glass wall to see the Michael Heizer piece--a treat for us, and apparently available by appointment in case you are planning a trip. At first I didn't pay much attention to what we were seeing since I was listening to the Curator. Then, I really took a look at the piece, North, East, South, West. The enormous, steel-walled, open structures are deeply imbedded in and flush with the floor, in 4 different shapes. It was really breathtaking--literally! I didn't get very close to the edges - it was a very unsettling experience. Nearly everyone found that the suggestion to view the piece on hands and knees was the best advice they'd had all day! There is a great description of the piece and the whole collection on the [website](#) under Collections, so I won't even try to restate what is described on the site with full authority. The whole space and all of the pieces were monumental and fresh. What was so appealing is that every space was designed with the collection in mind. They didn't have restrictions like traditional museums where spaces have to be able to serve many installation types over time. The work for each artist ranges over a number of years and gives you a real sense of the evolution of the work--like mini retrospectives for each artist. Overall, lunch was delicious, the gardens were [and are] fantastic, we had perfect weather, great company, and we could spend a while browsing in the bookstore. If I had to estimate the optimal amount of time to spend at Dia:Beacon--I'd say one could easily spend two days, and we were there about 2 hours! The other half of our tour took us to Tallix Art Foundry. Before the tour, I had never heard of Tallix--a full service foundry on an 85,000 square foot complex with a 45 foot ceiling height. We had a really enthusiastic tour guide--a young girl who moved to Beacon and just applied around for jobs. She admitted that she was learning a lot and appreciated the unique nature of where she worked. The tour consisted of an explanation of the casting process and was demonstrated by people actually working on pieces at each stage of the process. Amazing sights were seen there as well, for example: there was a table full of maquettes that Joel Shapiro had brought in the day before--new pieces to be enlarged and cast; a Louise Bourgeois Spider was in pieces on the floor (in process--before finishing and construction took place); a newly designed bench by Zaha Hadid was wrapped and sitting at some stage of preparation; we saw a "pour"--basically molten metal on fire being poured into molds; a monumental Tom Otterness character was being deconstructed (clay removed from the frame) after it had been enlarged and cast; a partially wrapped Miro sculpture made of wax was waiting to be coated for protective purposes. You get the picture. This was also--even as a stand-alone tour--a good reason to visit Beacon. Their [website](#) describes the services they offer and there are lots of photos that give you an idea of the place, and the surrounding scenery. Next door is a new addition to the Max Protetch Gallery, Max Protetch Sculpture Beacon, which just opened recently. I think that the Hadid bench we saw is now pictured on the [site](#). As if all that wasn't enough, we were given another enticement to return when passing [Storm King Art Center](#) on our way out of town. Like I said, well worth the ticket.

Jacqui Allen
Dallas Museum of Art

Gwen Dixie ...

Two Libraries with Card Catalogs and Their Own Classification Systems

Arlis arranged tours of two private, very exclusive clubs within Manhattan; both have libraries, librarians, still use card catalogs, and have classification systems exclusive to them. But each has a totally different focus.

The Century Club is one of the oldest private, invitation only, clubs in New York. It got its start in 1847 with artists meeting in each other's rented rooms to discuss art topics. Each artist could bring his own food for cooking if he wished. The need for exchanging ideas and knowing other people in the field was the club's *raison d'etre*. The "Century" referred to is the 19th century; and contrary to some wag's comment, you do not have to be one hundred years old to be invited to join. Though the club is mostly identified with its many artist members, it also includes writers, scholars and intellectuals.

By the end of the 19th century the club's membership was mostly established artists and writers who looked down on more avant-garde movements such as the Ashcan. None of these new-style artists was ever asked to join the Century Club. Since the Club's permanent collection is made up of gifts from members, it is very traditional. Though traditional, it is nonetheless very impressive. A Whistler is on permanent display, and the Hudson River School was well represented. One room was ringed by small pictures presented by club members to William Cullen Bryant who was president of the club on his eightieth birthday in 1864. There is nearly always some kind of art exhibit. But it is never open to the public, and it is not put together with any museum-like or scholarly intention.

Sanford White designed the building which now houses the Century Club. The first floor is a ceremonial entrance with art galleries surrounding it. There is a large landing and wide staircases. The second floor is the library and reading room. It is furnished with large, comfortable, leather furniture, reading lamps, and the aforementioned card catalog--the look that Ralph Lauren aspires to. The librarian had lain out on one table the most recent book purchases; they were also posted on the bulletin board at the entry. The book collection is what might be found in a very literate person's personal library. All subjects are represented; there's no particular emphasis on rarity. Books are signed out, and if they are not returned nothing much is done.

The third floor is for dining, members only. Among the usual restaurant tables is a long center table where those dining alone must join others dining alone. The director, our guide, said he was often asked to be a guest for lunch by a member too intimidated to sit at the singles table when it was being used by the likes of Arthur Schlesinger.

The director said that the club has 2,000 members with dues of \$2000 annually. There must be an endowment; \$4,000,000 would not cover the expenses of all of the club's undertakings. Women have been allowed into membership since the 1970's. The club is still very exclusive, but

not necessarily for the very rich. I got the impression that having intellectuals, writers and artists on the roster was more important than having rich or socially prominent individuals.

The Grolier Club, named after Jean Grolier, the Renaissance bibliophile and collector of books, which he freely shared with friends, began in 1884. Printing press manufacturer and book collector, Robert Hoe invited nine men to found a club for the furtherance of book arts. Though differing in age, occupation and social position, they all agreed that the state of 19th century printing and typography needed reform. They founded a club to support all book arts from topography to printing and binding, and a library to provide research materials for those arts. .

The Grolier Club has a collection of 100,000 books. Half are bookseller and auction catalogues going back to the 17th century; these are considered the library's greatest strength. It also includes author and subject bibliographies, histories of printing, collecting, binding, typography--anything to do with the art of the book. It owns rare books, though this is not its focus.

Its exhibits, open free to the public, are scholarly and popular, and usually receive press notice. Its current exhibit was of "Volvelles". You may not know the word, but you certainly would recognize the thing. They are round, flat printed objects, which usually can be hand held, whose successive wheels turn and give us correct math or grammar answers, or times to plant, or calculate our taxes, tell our fortune, match colors, conjugate verbs, tell what first aid is appropriate, or give us the correct tip. Volvelles have a wide range of content, but all rotate some sort of dial to give information. Hence the name "volvelle", from Medieval Latin "volvere", to turn. The volvelles are colorful, interesting, and have a unique approach to information design, the rotating dial. You can imagine that the computer has taken the place of much of the information formerly furnished by volvelles.

Though private, the Grolier Club library may be used by any certified scholar. It is maintained by professional librarians. It does have a card catalog, but has recently gone [online](#) and may be searched by keyword. Its classification system resembles the Dewey 000's. And indeed, the club's first librarian, Henry Watson Kent, who with the assistance of the founder's descendant, Richard Hoe Lawrence, devised the system, had been in Melvil Dewey's first class (1887) in the newly-founded library school at Columbia.

Member, Bertram Grosvenor Goodhue designed the building in 1917. Its six stories are antique crammed--both books and objects.

One antique of which the director was extremely proud was a Regency traveling card catalog case, with original script-written cards inside its divided drawers. Each section of the drawer contains a vellum-covered set of cards describing individual books from the library of the early 19th century bibliomaniac, George John, the second Earl Spencer. Diana and her brother, the eighth Earl Spencer, are collateral descendants; he was their fourth great uncle. He almost bankrupted the family estate, Althorp, with his book collecting. I asked when this piece of furniture was acquired, and when told it was circa 1992, I immediately deduced that Diana's stepmother, the hated Raine, had sold the piece to keep up

appearances and the home place. The director alleged not to really be sure; the Grolier had bought it from a dealer. The "stupid" British bureaucracy had allowed an irreplaceable antique out of the country because there was another one in existence--although there is never really an exact replica of a handwritten item. Presumably the other mahogany card box with its hand written cards is at Althrop, a ghostly reminder of the former library. The Grolier already had a large part of the second Earl's personal collection. Consisting mainly of Bibles, including a Gutenberg, it also contains incunabula, Italian books of all periods, and the contents of several other private collections that he had acquired. The collection numbers about 40,000 items. This collection the Grolier had bought from a second collector who bought them in 1892. So Raine was not the first Spencer to accommodate reality.

Strangely enough, there is a room at the Grolier, the Phillipps Room, with some of the collection amassed by the Earl's great rival in collecting of the early 19th century, Sir Thomas Phillipps. Sir Thomas assembled over a period of fifty years perhaps the largest private library ever known. The Grolier has a full set of catalogs printed by Sir Thomas Phillipps to document his fabled Bibliotheca Phillipica. This collection was the largest gift the Grolier ever received. It was from the widow of another collector.

Sir Thomas, who seemed to quarrel with everyone in his life from disinherited children to the printers of his Middle Hill Press, paid his booksellers slowly or never, to the point of bankrupting one; paid his printers as little and infrequently as possible; quarreled with other antiquarians and collectors; wrote abominable poetry, but nevertheless collected one of the great libraries of 19th century England. His daughters, from whom he was estranged, and other descendants took seventy-five years to sell it off. The Grolier Club has a part of it. It is strong in Phillipps' Middle Hill Press books and his own auction catalogs, as well as his personal bibliographies and annotations. He was a compulsive list maker. His first diary, 1803, when he was eleven years old contains a list of his books with some prices; his obsession was already fully formed. He also made lists of London bankers, mail stage times, and holidays. Phillipps is nonetheless memorialized at the Grolier with his own room containing his picture, his royal warrant to be Sir Thomas Phillipps (important to him because he was the illegitimate son of a rich industrialist and a servant girl), and a part of his book collection.

If you want to be fondly remembered and become respectable after death, collect wonderful books or endow a library. Just ask Andrew Carnegie.

Both libraries say that their own classification system "works for them". And, indeed, it did seem to.

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▶ EXHIBITIONS IN TEXAS AND MEXICO

The [exhibition list](#) is now published and updated on the the Web site, courtesy of Sam Duncan and Phil Heagy.

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▶ COLUMN EDITORS

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