

NEWS**JUDD PROJECT UPDATE**

In a letter dated March 25, 2005, the Judd Foundation responded positively to the Chapter's preliminary proposal sent in late December, 2004, to develop a cataloging project related to Donald Judd's personal library located in Marfa, Texas. A copy of the letter was made available to members of the Chapter for review. In the letter, the Judd Foundation expressed keen interest in the project, indicating that it was very much aligned with the goals of the Foundation in "promoting a wider understanding and appreciation for Judd's artistic and literary legacy by facilitating public access to the permanently-installed spaces and intellectual property of the foundation." It further states that "The content of the Judd Library sheds new light on his artistic process, and the collection stands apart as a unique resource for use by scholars and student researchers. Your proposal is therefore of great interest to us." The Foundation asks for a full project proposal from the Chapter and has offered the assistance of Michele F. Felicetta to answer any questions necessary for helping us develop the proposal. The letter is signed by Rainer Judd, Donald Judd's daughter and president of the Judd Foundation. The Chapter has not yet set a due date for completing the full proposal, but we are moving ahead with putting together a list of questions for Ms. Felicetta. Elizabeth Schaub is planning a trip later this summer to New York and plans to tour the Judd property in SoHo. Questions related to the project are being formulated and Ms. Schaub plans to arrange a meeting with Ms. Felicetta contingent upon her

THE Mediumv. 31, no. 1 (spring 2005) | [issues](#)**► PRESIDENT'S COLUMN**

Dear Chapter,

I write to you following our hosting of the 33rd annual conference of the Art Libraries Society of North America in Houston, and I do so with great satisfaction. There is quite probably no higher profile activity of a Chapter—and not one with higher demands of a Chapter—than hosting the annual conference of the Society. The Chapter not only rose to the occasion, but it raised the level of expectations and performance along the way.

There is much for the Chapter to reflect upon with pride: our acceptance of a late-hour invitation from the Society to host the event; the early recruitment of Conference Co-chairs and other Conference Planning Advisory Committee members; the drafting and adherence to a master schedule of deadlines; the keenly crafted and substantive program that restored several favorite events; the stellar Web site that will only serve as a model for those to come; the execution of the event with great ease and collegiality and with little incident; and doing all of this and more with our now-trademark enthusiasm and spirit.

That all of this happened during my term as Chapter President is a personal milestone. My deepest thanks go to the Chapter at large and to the following CPAC members:

Beverly Carver, Hospitality Desk Co-coordinator
 Margaret Culbertson, Tours Coordinator
 Sam Duncan, Website Designer and Administrator
 Jon Evans, Local Arrangements Co-chair
 Margaret Ford, Hospitality Desk Co-coordinator
 John Hagood, Publicity Coordinator
 Janine Henri, Exhibits Coordinator
 Bonnie Reed, Member-at-Large
 Elizabeth Schaub, Program Co-chair
 Laura Schwartz, Program Co-chair
 Allen Townsend, Development Coordinator

But now is not the time for rest. The CPAC members are busy drafting the conference Final Report, which not only serves as a chronicle of the event for posterity, but will be distributed to the 2006 CPAC in order for them to benefit from our critical hindsight.

The Donald Judd Library cataloging project continues with promising contacts having been made (please see Sam Duncan's update included in this issue). We plan to apply for special funding from the Society to pursue this incredible opportunity to catalog what is easily the most important artist's library in the state. An evaluation of the collection will take place by or during the Chapter's annual meeting this autumn.

availability. There has already been a call to the Chapter to share any concerns or questions related to the project. Please continue to offer feedback as the project proceeds forward.

Judd Project Contacts

Sam Duncan, Amon Carter Museum
 Elizabeth Schaub, University of Texas
 Laura Schwartz, University of Texas

Submitted by:

Samuel Duncan, Associate Librarian/Cataloguer
 Amon Carter Museum

DIVISION NEWS

Academic Libraries

The Texas-Mexico Chapter is fortunate to have several new members in Academic Libraries positions. Beverly Gibbons is at Southern Methodist University, Catherine Essinger is at the University of Houston, Selene Hinojosa is at Texas State, and Rebecca Barham-Johnson is at University of North Texas. This is the first in a series of introductions from our newest academic members. In this column we will hear from Catherine, Beverly, and Selene. They have each included a brief biography so you can get to know them. In our next column, we hope to hear from Rebecca and other new members from Texas State.

Catherine says: "My name is Catherine Essinger and I've been the Coordinator of the Jenkins Architecture & Art Library at The University of Houston for three months. I work with a small, devoted team in a facility which supports all the programs and investigations of both the art and architecture departments at UH. My career has taken place exclusively in the Houston area. I worked as a

This leads me to an update on the Chapter's annual meeting. The dates have been set: October 20-24, 2005 in Marfa, Texas. Because of the great distance involved, the first and last days of the itinerary are earmarked largely for travel. We already have scheduled a full day at the Chinati Foundation, which includes a full tour of the permanent collection and a behind-the-scenes tour of Judd's personal residence, La Mansana Chinati—"The Block" (library, living quarters, and large sculpture collection). The remainder of the agenda is still taking shape. Those details and more will soon be forthcoming via Broadcast, our discussion list. My thanks go to Sam Duncan and Elizabeth Schaub for their preliminary efforts in planning this meeting; it will undoubtedly be spectacular.

So join me in congratulating our Chapter colleagues as we reflect upon the Houston conference and look forward to the annual meeting in Marfa.

My best wishes for a safe and relaxing summer,

Mark Pompelia
 President

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▶ CHAPTER REPORT

ARLIS/TX-MX Chapter Annual Report
 January 1-December 31, 2004

Mission Statement

- ARLIS/Texas-Mexico is formed:
- To advance the cause of art librarianship.
 - To promote the development, good management, and enlightened use of all art libraries and visual resources collections.
 - To promote the continuing professional education of its members and the general knowledge of the public by sponsoring conferences, seminars, lectures, workshops, and other exchanges of information and materials concerning all aspects of art librarianship and visual resources curatorship.
 - To stimulate greater use of art libraries and visual resources collections by sponsoring, supporting or publishing resources directories, bibliographies, inventories, periodicals, occasional papers, reports and related materials concerning the organization and retrieval of art information.
 - To foster excellence in art librarianship and the visual arts by establishing standards for art libraries and visual resources collections, by promoting improvements in the academic education of art librarians and visual resources curators, by sponsoring awards for outstanding achievement, and by other ends to that end.

Chapter Officers

President: Mark Pompelia, Rice University
 Vice President: Gwen Dixie, Dallas Public Library
 Past President: Jon Evans, Museum of Fine Arts, Houston
 Treasurer: Beverly Carver, University of Texas at Arlington
 Secretary: Elizabeth Schaub, University of Texas at Austin

film librarian at the Johnson Space Center, a corporate librarian for Anadarko Petroleum Corporation, and an academic librarian at The Art Institute of Houston. While free of hobbies or intriguing idiosyncrasies, I do have enough interests to avoid being expert in anything. Particular recent interests include learning about my new job, visionary art, and Roger Corman movies (which is a little idiosyncratic). I am also deeply appreciative of all things mid-20th century: jazz, architecture, graphics, furniture, and cocktails. I look forward to meeting you all in person at the next chapter function."

Beverly Gibbons states: "As Fine Arts Librarian at the Hamon Arts Library at Southern Methodist University, I serve as the reference librarian for students, faculty and the community for art and art history resources. Alternately, I serve as a reference librarian in other subject areas in our library's collection - music, dance, theatre and film. Teaching is another aspect of this position - teaching patrons how to access and use our library's rich collection of art and art history resources. I also have the responsibility for collection development in my subject areas. I completed my MLIS and MA in English at the University of North Texas. I also work with the Texas Bound program at the Dallas Museum of Art as the Assistant Producer for that program. Texas Bound is a literary and performing arts series of Arts and Letters Live at the Museum. I write fiction as well, primarily short stories."

From Selene Hinojosa: "I go by Selene. I am the Collection Development Librarian for Texas State University, formerly Southwest Texas State University. I have been at my position since January, 2001. My undergraduate

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

Membership Statistics

25 members

List of Chapter Meetings

The Chapter met for an informal gathering during the ARLIS/NA conference in New York City on April 19, 2004.

The Chapter hosted its annual meeting in Houston from October 21-23, 2004. Although having just convened in Houston for the Chapter's annual meeting in 2000, this meeting was expected to provide a significant opportunity to bring together the majority of the members of the ARLIS/NA Conference Planning Advisory Committee (CPAC). Mark Pompelia and Jon Evans served as the planning committee from the Texas-Mexico Chapter. Art-related features included a walking tour of the Houston Museum District by noted architectural historian Stephen Fox, a presentation by local gallery owners entitled, "Collecting and Exhibiting Contemporary Art in Houston," a walking tour of Downtown Architecture by Margaret Culbertson, a tour of the Live Oaks Friends Meeting House (skyscape installation by artist James Turrell), and a hardhat walkthrough tour of the Houston Federal Reserve by Michael Graves. Conference-planning features activities included a CPAC meeting and facilities and area tour of the Hilton Americas Hotel. Social activities included a Chapter dinner, a group lunch at a venue downtown on historic Market Square, a group dinner, and Continental Breakfast Reception at the MFAH. A complete itinerary can be found at http://www.arlis-txmx.org/meeting/meeting_2004.shtml. A summary of the meeting can be found in *The Medium*, vol. 30, no. 3.

Activities of the Chapter

The Chapter was primarily occupied with the planning of the 33rd ARLIS/NA annual conference in Houston, April 1-6, 2005.

During 2004, we continued our outreach efforts toward our Mexican counterparts. At the annual meeting, the Chapter decided to translate a portion of the website into Spanish; Charles Burchard and Gloria Selene Hinojosa volunteered to do this. The Spanish pages will go live in spring 2005.

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. However, to devote his energies to creating the most dynamic and elegant conference website ever in Society history, Sam has handed over the reigns for now to Chia-Chun Shih.

Three Chapter reports were submitted for inclusion in *ARLIS/NA Update*, thanks to the efforts of Chapter Secretary Elizabeth Schaub.

During the Chapter Business Meeting, the membership voted to support a \$500 funding grant for the Lois Swan Jones Professional Development

degree is in Studio Art, from the University of St. Thomas in Houston. In most of my 25 years as a librarian, I have managed to served, in addition to my other duties, as an art and art history bibliographer. I spent my earliest years living in Central America, and graduated from high school in Zaragoza, Spain. From the time I got my MLS from UT, Austin, Art, Latin America and Librarianship have been my passions. Somehow I have managed to keep them together in my work. I was the head Reference Librarian at UTPA for almost 10 years. As the art and art history bibliographer, I upgraded the library's collection in anticipation of an MFA. I was there to welcome their first art historian, and worked closely with him and the dept. to develop the art and art history collection, with a special focus on Mexican and Latin American art. UTPA, because of its physical proximity to Mexico, had decided to focus on Mexican and Latin American art. I came to TxState as their first Collection Development Librarian, entrusted to write their collection development policy and coordinate the efforts of their reference/instruction librarians in collection development. I continue to be a bibliographer for art and art history, and work closely with TxState's art dept. faculty and our first art historian, in anticipation of an MFA in Communication Design."

Architecture Libraries

William A. Storrer collection donated to the University of Texas at Austin

Noted Frank Lloyd Wright scholar, Dr. William Allin Storrer, has donated his manuscript, research and reference archive to the University of Texas at Austin Libraries. The collection consists of photographic prints, negatives,

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 Katherine O'Dell of San Antonio. The LSJ Award Committee consisted of John Hagood, Chair, Merriann Bidgood, and Margaret Ford.

During the Chapter Business Meeting, the membership voted to hold its 2005 annual meeting in Marfa, Texas—a long-discussed destination attractive due to its art institutions yet daunting because of its remote location. This dovetails nicely with the Chapter's revisiting an idea to catalog Minimalist sculptor Donald Judd's personal library, which remains uncontrolled. It is quite probably the most important artist's library in the state. After some group discussion on how to proceed, Sam Duncan agreed to investigate the best route toward making first contact with the Judd Foundation.

Treasurer's Report

January 1, 2004-December 31, 2004

Beginning balance	\$988.51
Income	
Membership dues 2004	60.00
Membership dues 2005	435.00
Lois Swan Jones Travel Award	375.00
Conference registration	605.00
Chapter dinner	770.00
Total income	\$2,245.00
Expenses	
Lois Swan Jones Travel Award	750.00
Hostway	167.40
Postage	18.50
Chapter dinner	705.54
Breakfast	189.23
Stephen Fox-walking tour	50.00
Total Expenses	\$1,880.67
Ending balance	\$1,352.84

Additional Comments

Vice President Gwen Dixie completed three issues of the Chapter newsletter, *The Medium*: vol. 30, no. 1 (summary of NYC gathering, formal announcement of CPAC members and planning update), no. 2 (Chapter meeting preview), and no. 3 (summary of Chapter annual meeting, including Officers' Reports and meeting minutes). These issues can be found at <http://www.arlis-txmx.org/medium/>.

Column Editors for *The Medium* (as of the conclusion of volume 30) were:

Academic Libraries: vacant
Architecture Libraries: Janine Henri

slides, drawings, papers, books and periodicals that led to his groundbreaking publications: *The Architecture of Frank Lloyd Wright: a Complete Catalog*; *The Architecture of Frank Lloyd Wright: Guide to Extant Structures*; and *The Frank Lloyd Wright Companion*. Storrer chose the University of Texas at Austin because of its School of Architecture's "focus on organic and environmentally viable architecture and because of the presence of Wright scholars Anthony Alofsin and Richard Cleary among its faculty."

The Storrer Collection joins nearly one hundred other archival collections consisting of more than a quarter of a million drawings and thousands of photographs and related materials in the [Alexander Architectural Archive](#) and more than 88,000 volumes in the [Architecture and Planning Library](#).

Storrer produced the first comprehensive catalog, along with a definitive numbering system, of Wright's nearly 500 built works. The 3rd edition of the Catalog identifies in photo or drawing every extant constructed project. It also incorporates the maps and directions from his earlier *Guide* (1991). *Storrer's Companion* (1993) provides an additional textual component, plans, and photographs, as well as new documentation on nearly 100 properties that have been destroyed. The range of this documentation makes his publications essential tools for all Wright scholars.

"The Storrer Collection represents the most comprehensive documentation of Frank Lloyd Wright's built work that has ever been assembled outside Wright's own archive," states Alofsin. "It will provide generations of scholars

Museum Libraries: Mary Leonard
Public Libraries: Gwen Dixie
Visual Resources: Jacqui Allen

The Chapter voted to support the welcome party at the 2005 Annual Conference in Houston with a donation of \$250.

Respectfully submitted by Mark Pompelia
President, ARLIS/Texas-Mexico
March 2005

► ANNUAL CONFERENCE REPORTS

Lois Swan Jones Professional Development Award Recipient Report

As the lucky recipient of the 2005 Lois Swan Jones Professional Development Award, I want to thank the generous Texas-Mexico Chapter for helping to ensure that my first conference experience was memorable and successful. As I get ready to graduate from library school this spring, the perspectives and contacts that I have gained while in Houston will, I feel, prove invaluable as I attempt the transition into professional art librarianship or visual resource curatorship.

My conference activities were wide-ranging and consistently rewarding. By volunteering at the registration desk, I met many people while also becoming familiar with conference details. A tour of the Menil Collection and library gave me a chance to visit an exquisite Texas art institution that I had never before seen, despite having lived in this state for over ten years. Also on this tour, I was able to talk extensively to Barbara Reed from the Metropolitan Museum, who, as a part of the conference Mentor program, imparted much wisdom regarding the profession and ARLIS itself. The convocation at Rice University and reception at Museum of Fine Arts, Houston were particularly enjoyable events in distinguished settings.

My attendance at panel sessions and meetings was also varied. Some, like "Outside the Box, Beyond the Cubicle: Developing Versatile Catalogers," "Working with the Best of Them: Evolving Vendor-Art Library Relations," and the First Time Attendees meeting complemented my present coursework and situation perfectly. Others, like "Visual Access to Visual Materials" and "Art Museums and Their Libraries: A European Perspective" indulged my curiosity in various topics or aspects that I had not been exposed to as much. In all, I came away with the impression of this field as a constantly evolving and diverse one, and it certainly seems like a dynamic profession which I would truly enjoy being a part of.

A major highlight of the conference for me was speaking about Marion Koogler McNay in the session 'Oil Patch to Oil on Canvas: Four Texas Women Collectors.' Collaborating with John Hagood, Kristen Regina, Emily Neff, and Phil Heagy, I felt we had a successful and entertaining session which explored important Texas collections and the characters responsible for them. I was happy to share information about Mrs. McNay, since I first became interested in art librarianship while working as a volunteer under Ann Jones at the McNay Library. Many ARLIS members from around the country kindly expressed their interest in my

with an incomparable foundation upon which to base future Wright research and study. Having the Storrer collection in the Alexander Architectural Archive confirms the University of Texas at Austin as the primary location for advanced scholarly research on Wright, America's best known architect and a major cultural figure of the twentieth century."

Once processed and cataloged, the Storrer collection will be available by appointment within the Alexander Architectural Archive, University of Texas Libraries, University of Texas at Austin.

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Architecture and Planning Library
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Museum Libraries

News from the Amon Carter Museum:

Allen Townsend reports that the Carter library's 20th century illustrated book collection will be featured in the museum's works on paper galleries from June through December 2005.

Sam Duncan is currently working with Texas Christian University's library systems staff to fine-tune various technical aspects of the Cultural District Library Consortium's migration from DRA to the Ex Libris automated library system.

talk, and their warm reception made me feel truly welcome in the Society.

I feel very grateful to have been given this opportunity, and I wish to thank the selection committee and all those who contributed towards this important award. I look forward to giving back to the chapter through long-term involvement, even if I wind up taking a position in another region of the country. From attending the Texas-Mexico Chapter social gathering and meeting or reacquainting with several members, I gather that the 'once a member, always a member' attitude is prevalent. With such a nice bunch of people, I can certainly understand why.

Thank you all again for this amazing experience,

Katherine O'Dell
MSIS Candidate
University of Texas at Austin
School of Information

Workshop 4: GIS, ArcMapping, Data Sources, Aerial Photos, Oh My!: a hands-on orientation to geographic information systems, the ArcView environment, and government data sources useful for architecture and planning researchers

Saturday April 2, 2005, 9:30 a.m.-5:30 p.m.

Instructors: Eva D. Garza, GIS/Data Center Director, Fondren Library, Rice University and German D. Diaz, GIS/Data Center Support Specialist, Fondren Library, Rice University

Moderator: Janine Henri, Head Librarian, Architecture and Planning Library, University of Texas at Austin

Summary:

This daylong workshop on Geographic Information Systems (GIS) began with the glorious experience of walking under a canopy of Rice University's century-old Live Oaks, Water Oaks and Loblolly Pines, to reach the high tech Gardiner Symonds Teaching Laboratory. Throughout the day the 13 participants would revisit this landscape virtually through GIS (for more information on the data source see: <http://www.owl.net.rice.edu/~bios336/treemap.html>).

Morning events included an introduction to GIS concepts and ArchGIS software. Instructors explained that there is a high learning curve for GIS. This workshop strove to provide an introduction and awareness to the potential of these resources, explaining the unique characteristics of GIS data, the different types of GIS data, and GIS applications. Simply put, GIS is a system for capturing, managing, manipulating, displaying and analyzing special data. Hands-on exercises provided opportunities to get to know the interface, symbolize data, and create a map.

In the afternoon, the instructors provided quick demonstrations on editing in ArcMap, a component of the ArcGIS environment including how to select and export features, summarize, sort, and edit data. The following session focused on integrating American FactFinder census tabular data with TIGER/Line files in a GIS environment. The U.S. Census Bureau developed TIGER (Topologically Integrated Geographic Encoding and Referencing) to automate the geographic needs of the

1990 census. This data content is freely available to the public. Census tract boundaries may not coincide neatly with other geographic boundaries, necessitating the massaging of data structures in order to do comparative analysis and enabling a GIS tool. This is somewhat complicated, so it was very helpful to see an example of the data coordinating process.

The remaining time was spent on GIS data sources, followed by questions and answers. It was stressed that traditional collection development practices apply to obtaining data sources, including becoming familiar with the user community, attending user groups, and joining consortiums. Data sets are available from all levels of the government, the internet, commercial firms specializing in GIS data, utility companies, and partnerships with other institutions and groups. Many of these sources, as well as other useful information are listed on the Fondren Library GIS/Data Center's Web site (<http://www.rice.edu/fondren/gdc/>).

Submitted by:
Beth Dodd, Curator
Alexander Architectural Archive
Architecture and Planning Library
University of Texas at Austin

Workshop 5: Accepting the Leadership Challenge: A Library Leadership Workshop

Saturday April 2, 2005, 9:30 a.m.-5:30 p.m.
Instructor: Louella V. Wetherbee, Library Management Consultant
Moderator: Laura Schwartz, Head Librarian, Fine Arts Library, The University of Texas at Austin

Summary:

Louella Wetherbee, a library consultant from Dallas, facilitated the workshop. She feels that libraries that grow leaders are healthy, resilient and innovative workplaces. A lot of information was covered in this daylong workshop and I will try to share some of the highlights.

Leadership differs from management in that anyone can be a leader, even if they are not in a supervisory position. Leaders inspire and motivate. In today's workplace vision and confidence are important, and collaboration and coaching are replacing tight control and delegation. Although leadership models exist, there is no standardized way to be a leader—each person should study the models and develop their own style. It is important to keep in mind that a leader needs to know individual strengths and recognize and incorporate emotions as a factor.

To achieve exemplary results with a consistent leadership pattern, a leader should challenge the process, inspire a vision, enable other to act, model the way, and encourage the heart. Ms. Wetherbee has developed the "Ten Commitments of a Leader." They are:

- Search out challenging opportunities
- Experiment, take risks and learn from mistakes
- Envision an uplifting and ennobling future
- Enlist others in a common vision

- Foster collaboration by promoting cooperative goals and building trust
- Strengthen people by giving power away, providing choices, and offering support
- Set the example by behaving in ways that are consistent with the shared values
- Achieve small wins—promote consistent progress and build commitments
- Recognize individual contributions
- Celebrate team accomplishments regularly

Conducting a leadership practices inventory can help you understand what leadership practices you are already doing, and to identify areas that you may want to work on. A few things that can help you get started include shopping for ideas from leaders you know or admire, gather your own ideas, write a personal vision statement, become a student of trends, focus on gains rather than losses, seek objective feedback, learn how to coach, and find something to do that you love.

Submitted by:
 Beverly Carver, Manager
 Architecture and Fine Arts Library
 University of Texas at Arlington

Tour 1: Galveston's Architectural Treasures Tour

Friday, April 1, 2005, 8:30 a.m.-5:30 p.m.

About thirty conventioners ventured out on the "Galveston Tour" the first morning of the 2005 ARLIS meeting in Houston. About six blocks from the convention hotel, as the bus rounded a corner heading for the Gulf Freeway in an interesting, yet to be gentrified, near downtown, low-rent...Oh well, let me say it: Slum Neighborhood, I heard the first interesting comment from an outsider about what we take for granted. The visitor, when noticing an old filling station with a line already outside and around the corner said, "What is a breakfast taco?"

Tour leader Ellen Beasley, co-author along with Stephen Fox (whom many of us met in November when he led us on a tour of Houston's Museum District) of *Galveston Architecture Guidebook* (1996) had a unique and interesting view of the city where she lived, studied, and photographed for many years.

Ms. Beasley pointed out the original north-south orientation of the city and took us down Broadway to Galveston Bay to show how the plan was laid out. At land's end now is the Galveston Visitor's Bureau. Nearby, out over the water, is the now rundown but once fashionable hotel which housed illegal gambling and more than whiffs of the Mafia. Other sights along Broadway were noted as we toured:

- The Rosenberg Memorial, located at one of the circles on Broadway, which commemorates the philanthropist who founded the first public library in Texas and left money for the education of African-Americans even though he owned slaves.

- The Strand, the 19th century business district of Galveston, "Wall Street of the South" filled with the ironwork buildings typical of that time, and now reused as businesses, restaurants, and galleries (we visited the

Galveston Art Center managed by Clint Wintour whom we also met in November), and home of the annual "Dickens on the Strand" Christmas event.

-The infamous Post Office Street area where all but one of the buildings that housed brothels from the 19th century until the 1950s when a crusading Texas Attorney General closed them and also put a stop to the illegal gambling going on in Galveston. Ms. Beasley said an inventory of that brothel's furniture has been made in order to give an idea of how its inhabitants really lived.

-The Bishop's Palace, designed by Galveston's famous 19th century architect, Nickolas Clayton. (I'll swear the Palace had one of the same docents telling the same jokes as when I first toured thirty years ago. The kitchen docent, though not the one I saw thirty years ago, still demonstrated a crimping iron used for bonnets and passed out strips of crimped paper to all the tour-goers to use as bookmarks, just like the first time I toured. The house hasn't changed either; but then it's not supposed to). Other Nickolas Clayton churches and buildings were pointed out all over the city.

-Above ground cemeteries often divided by the national origin of the deceased, another reminder of how diverse Galveston's population has always been.

Ellen Beasley's scholarly work has been mostly on the small houses, corner stores and vernacular structures in Galveston. She is the author of *The Alleys and Back Buildings of Galveston* (1996) and *The Corner Store; An American Tradition, Galveston Style* (2000). She pointed out many of these structures as we toured the neighborhoods. After having just read that President Wilson's wife, Ellen, had led the charge to demolish the alley houses in Washington, D.C., because they were considered to be dens of iniquity, I was interested to see that Galveston's alley houses were just considered to be another place to live-smaller and cheaper, but still a place to live. Some even had their own address and tiny "front" yards which faced the alley.

The corner grocery stores, once prevalent every few blocks and servicing particular neighborhoods, are mostly gone. Their large tin-roofed overhangs which first sheltered fruits and vegetables before refrigeration then became the place for outdoor gatherings of neighbors to gossip, see whoever came, and keep out of the sun or rain, in Galveston were known as "sheds". Due to the development of supermarkets and the car they are mostly a thing of the past. They also required a certain labor structure, a family who lived above the store and was willing to work twelve hours a day in their own business. One member of the family, usually the woman, was the public face, always at the counter to greet, take money, and do the books. Another, usually a man, handled the wholesale buying, the lifting and anything requiring leaving the store. These requirements often fit a new immigrant family, and Galveston, being a port of entry, has always had plenty of them.

We stopped at a former corner store, now a thriving bakery/delicatessen. It was full of families visiting, having a late lunch, with kids running around. It ceased being a grocery store when no family member was willing to take it on.

Ellen Beasley provided us one more insightful tour event. We had lunch at the newly opened historic Samuel May Williams House. She lived there as a scholar and docent for three years all the while providing private tours. During lunch we were able to see her photography exhibit showing the house in several phases through the years. Samuel May Williams was a banker who furnished much of the money for the Texas Revolution. What he didn't have he went to other states and begged to borrow. His home was a rich one for the early days of Galveston, befitting a frontier. It is made of wood, three stories, but only two rooms deep. It has the requisite front and back porches and what was an outside-the-main-house kitchen. It contains some of the original furniture. It is as unlike the grandiose houses of the later 19th century Galveston (the Bishop's Palace, the Moody Mansion, Ashton Villa), as the county church with a spire is to its Gothic sister.

We owe its preservation to the most active preservation society in Texas, the Galveston Historical Foundation. They started, as most preservation does, when they realized that every day the history of their particular spot on earth was disappearing. Though Galveston has lost a lot, it has still preserved a lot. It is worth noting that during the 19th century Galveston was the largest city in Texas. San Antonio came next, but Dallas and Houston were barely spots on the map. The Great Galveston Storm in 1900 changed that. It is still the largest natural disaster to befall the United States; five thousand or more people perished during it. Many of the first buildings as well as much of the architecture of Nicolas Clayton were lost. But still, Galveston is still one of the most unusual and unique places in Texas. ARLIS members were fortunate to see it and have such a knowledgeable guide showing the way.

Submitted by:
Gwen Dixie, Art Librarian
Dallas Public Library

Tour 6: Orange Show and Houston Eye-opener

Saturday, April 2, 2005, 9:30 a.m.-1:30 p.m.

Who could resist any tour led by Larry Harris? He is the Houston architect best known for leading the Orange Show's Eye-opener tours to visionary art sites all over the United States, and, even into Mexico every Memorial Day. The ARLIS group could only express shock and awe at the riches he put before them.

As the tour bus moved through downtown Houston toward the first site, Harris was already pointing out the buildings designed by Philip Johnson, Caudill Rowlett and Scott, Cesar Pelli, and the venerable, recently-remodeled-into-something-else, Rice Hotel where Kennedy did NOT spend his last night of life, though many Houstonians think he did. (That honor belongs to Hotel Texas in Ft. Worth.) The Rice Hotel's point on the map is also the site of the first capital of Texas. He pointed out quickly, as we passed, the Alley Theater and the Antioch Missionary Baptist Church which opened on the edge of Houston's Freedman's Town in 1873 and is now surrounded by skyscrapers. Our bus headed down Memorial Freeway (named in memory of World War I servicemen and located toward the area where Camp Logan was situated at the time), turned

right on Malone Street, and landed right in front of the BEER CAN HOUSE.

Rattling and shimmering in all its glory, the Beer Can House is covered, decorated and embellished with the tops, bottoms, and pull-tabs of 50,000 cans of beer. The house is primarily the work and drink of the late John Milkovisch; his wife, Mary, takes credit for a few of the empties. Milkovisch first flattened then riveted the beer cans into sheets which he put onto his house. He was tired of painting it. The house is now the property of the Orange Show Foundation which has someone living in it while they raise money for its preservation. Once located in a neighborhood of small frame homes, its "inside the Loop" location has made it a neighborhood of tear-downs with townhouses taking up the space. I couldn't help but wonder what the new neighbors thought of the man's art and the tour buses taking up street space. *Prosit* to you, John Milkovisch, and to all home decorators who use what's at hand without consulting *Shelter Magazine* or *Builder*.

Next stop was the ART CAR MUSEUM. Well, not actually. We got there. The docents had been told to expect us, but being laid back types, they weren't there to open for us. A quick phone call from the filling station next door woke them up but left us with an hour to kill. So, our intrepid guide promised us another sacred site nearby. Back on the bus, down a few blocks, we were told to look left and expect one of the most surreal sights we would ever experience. And there it was: THE STUDIO OF DAVID ADDICKS, SCULPTOR. For those who don't know, Addicks sculpted the giant, white Sam Houston that stands outside Huntsville in the bar ditch of Highway 45. This one almost caused me to wreck when I first came upon it unexpectedly. Later a little fence and an explanatory marker were put around it which helped with the shock. Addicks has done one of the heads of Miss Ima Hogg for the Mental Health Foundation, and is the creator of the cello player outside the Wortham Center. He has perfected the art of the extra, extra large, hollow, concrete (or something or the other), white pieces. At his studio he has the heads of every president of the United States. Though unlabeled, they are recognizable. They are lined up and scattered around outside. I had my picture taken beside Bill Clinton; some ARLIS members looked inside the head of Millard Fillmore and claimed to see nothing. Mr. Addicks offered this series to the City of Williamsburg, Virginia, for a Presidential Park. They prissily refused it. I can't imagine what will become of these heads, being hard to display as well as downright ugly. Right now, just like the bo' weevil, they're lookin' for a home.

Now, back to the Art Car Museum. This time they're open. This museum is part of the Orange Show also. The Art Car Parade held annually in May, is one of the biggest and best attended art car events in the nation. Some of the art cars are on view in the museum, along with a lot of left-leaning (in the political sense) art. The Museum is subsidized by Jim and Ann Harithas who claim not to care whether anyone approves of the politics or not. Jim Harithas was the first director of Houston's Contemporary Art Museum in the seventies. Art cars actually drive and are decorated wittily and outlandishly. They're a little hard to describe. But like they say about art, "I don't know what it is, but I know it when I see it." You'll know an art car if you see one.

Then onto another neighborhood where we saw the amazing home of Cleveland Turner, THE FLOWER MAN. Mr. Turner, smiling, was outside waiting to greet each of us. His small house and yard is covered with everything that other people have thrown away. Every day he pedals his bicycle with its homemade trailer into the more affluent neighborhoods of Houston to pick up what interests him, which appears to be everything including from Barbie dolls, newspaper stories, old appliances, tires, legless furniture, to plastic bleach bottles. It is all arranged according to his ideas of beauty. And there is a certain order; it is not just piled as junk. He plants flowers, vines, and vegetables like his grandmother in Mississippi taught him to eighty years ago. If he doesn't have live plants, he puts in artificial ones. He took us to his backyard and showed us his chickens, the Rhode Island Reds, the Dominickers, and the bantys. Someone asked if he had given them names. "No, they knows they names," he answered. Someone wanted to know how he got that plastic cow on top of his house. I wanted to add, "The one with the candelabra on it." "Home Depot put it up for me," he said. He explained that Home Depot built a stage in the park next door and he watched their lumber for them at night. When they offered to do something for him in return he asked them to put his cow on the roof. Mr. Cleveland has been homeless and addicted and says planting his flowers and making his beautiful environment saved him. When vandals burned down another house, Orange Show devotees and other generous people helped him get the present one.

The tour took us to the St. Thomas University area where Harris pointed out the Philip Johnson plan for the campus and we toured the BYZANTINE FRESCO CHAPEL MUSEUM. Displayed there are fragments from an Orthodox church in St. Lysi, Cyprus (Turkish occupied); they are the only Byzantine frescos in the Western hemisphere. These frescos had been stolen, cut up, and were being sold on the black market. The Menil Foundation, with the permission of the Cypriot Orthodox Church, rescued them by buying them. Though still the property of the Church, they are on indefinite loan.

The frescos are displayed brilliantly. A small building was designed by Francois de Menil, an architect, to be just the size and shape of an early Orthodox church. Inside are free floating unattached walls (except at the floor) of opaque glass with pieces of the fresco set between them at the exact place where the frescos would have been painted in an actual church. The chapel's frescos are not whole but there are enough of them to give a very good idea of how such an early sacred place might have felt. There is an almost whole Pantocrator (Christ omnipotent over all) in the small dome, and a Virgin and Archangels in the apse. There are a few backless benches made of rough dark wood, exactly like those of the nearby Rothko Chapel.

RICE UNIVERSITY is surely one of the most beautiful campuses in the nation. Its original quadrangle, designed by the Boston firm Cram, Goodhue, and Ferguson, with beautiful brickwork and a style reminiscent of Venice was laid out in 1912. Its murdered benefactor and namesake, William Marsh Rice, is buried right in the middle of the quadrangle. (Yes, the butler did it.) After a will contest and a murder investigation, Rice's estate went to establish his school and not to his scheming lawyer and

murderous butler. Our guide told us the story of how Marsh's effigy on his tomb was found to be completely turned around one morning. Rice engineering students are famous for their abilities.

But our sacred destination was the RICE UNIVERSITY ART GALLERY which was showing the totally original art of Jacob Hashimoto. The Gallery is designed for the student walking by to see inside and be part of the art. It is on a busy pathway through a building and its front is all glass. Mr. Hashimoto had filled the small space with 9,000 delicate bamboo and paper kites, all white, oval-shaped, all exactly twelve inches across. They hang from the ceiling by two black strings in ladder configurations. The "kites" float, twist delicately, create shifting light patterns and give the feeling of cumulus clouds that you can walk around and touch. Your movement makes them move gently. When you walk around the back of the room where the clouds are hanging low, you see the two black strings of each of them and it gives the feeling of raining up. This creation is called *Super Abundance*; no where else have I ever felt I was in a cloud.

The culmination of the trip was THE ORANGE SHOW for Visionary Art. This too needs to be seen and experienced to be really believed. Jeff McKissack, a postal employee, turned his vacant lot into a monument to the orange, which he believed held the key to a healthy life and longevity. It has whirligigs, mottos and admonitions, a pond of moving boats, tractor seats for its theater, hallways and bypasses—all in praise of oranges. He opened his site thinking it would be as big as Disney World. Not as many people came as he expected, but he was happy to share with those who did. He was a gentle soul, and yes, I did meet him once while at the site. McKissack was very lucky in one way though. After his death some lovers of visionary art named themselves the Orange Show Foundation and bought and saved his dream. There they sponsor unusual music, movies, the Art Car Parade, all kinds of "folkie" events, and do great children's programming. The Foundation has been helpful in saving many such art sites in Houston. They have made his visionary Orange Show a viable entity.

All of the ARLIS attendees loved this tour. It showed a part of the city not often available to an outsider.

Submitted by:
Gwen Dixie, Art Librarian
Dallas Public Library

► ANNUAL CONFERENCE PROCEEDINGS AND ARTICLES INSPIRED BY CONFERENCE SESSIONS

John Taromina, Conference Papers Editor for the Society's 33rd Annual Conference in Houston, reports that the [proceedings](#) will be posted to the ARLIS/NA Web site by July 1, 2005.

In addition, the Fall 2005 issue of *Art Documentation* will include the following articles based on Houston conference sessions:

- "Analog to Digital: Sharing the Bridge Without Falling In" (Amy Lucker)
- "Cataloguing Cultural Objects" (Ann Whiteside)
- "What We Want (and Don't Want) to Know about Faculty Using Digital

Images:

Lessons Learned at the University of California" (Maureen Burns)

A few more articles based on conference sessions are tentatively scheduled for publication in the Spring 2006 issue of *Art Documentation*.

► BOOK REVIEWS

Local art librarians should note the recent publication of six books concerning Texas artist, Frank Reaugh, from the Sun and Shadow Press of Oak Cliff, Texas.

Titles are:

In Considerable Style by Gardner Smith and Robert Reitz.

Three volumes, 2005.

Vol. 1: The Sketchtrips. 130 pages plus plates. 3 maps. Portraits.

Bibliography.

Index. \$20.00

Vol. 2: Press Clippings and Documents. 128 pages. \$15.00

Vol. 3: Catalog of Paintings. 87 pages. \$10.00

A Sketch in Time by Virginia Goerner. 74 pages, plus plates, 2005.

Edited by Virginia Howard and Gardner Smith. \$15.00

Virginia Goerner and her sister, Anna Esta, were students of Reaugh.

Illustrated with paintings and photographs made on the famous sketching trips. Front cover is a reproduction of a hitherto unknown Reaugh painting in the collection of a descendant of Virginia Goerner. Virginia Howard is the daughter of Anna Esta Goerner.

Winged Clouds and Cobalt Skies by Lucretia Donnell. 127 pages plus plates, 2005. Edited by Gardner Smith and Robert Reitz. \$25.00

Contains five sketch trip diaries of the annual Reaugh trip in the 1930s by one of his favorite students. Illustrated with 103 color plates and 87 reproductions of sketch trip pastel paintings.

From Under a Mesquite Tree: An Artist's life on the Texas Plains by Frank Reaugh as told to Lucretia Donnell. Edited by Gardner Smith and Robert Reitz. To be released in November, 2005. \$25

In 1938 Frank Reaugh dictated his life story to one of his favorite students, Lucretia Donnell. Also contains photographs of the sketching trips, reproductions of the paintings and documents to illustrate this story.

The other two books are about Frank Reaugh's parents and fall into the history category rather than art. They are:

In Memory of Mrs. Clarinda M. Reaugh by T. E. Spilman. 19 pages. \$7.50

This is a reprint of the 1906 edition. Includes a moving tribute to his mother written by Frank Reaugh.

Crossing Mountains and Plains by George Washington Reaugh. Edited by Gardner Smith and Verlene Bush. 100 pages and 15 plates, 2005.

\$20.00

This is the Gold Rush journal of Frank Reaugh's father. Bibliography and index.

The books may be ordered from the publisher, Sun and Shadow Press, at 218 South Ravinia Drive, Oak Cliff, Texas, 75211. (e-mail: Sunandshadowpress.com or telephone 214/339-5675)

The books themselves are artful and may be compared to a limited edition print. Printed on rice paper, they are bound in the Japanese manner with holes punched and then stitched. They have no ISBN number. It is doubtful they will be noticed by any national review journal. But it is hard to imagine any serious art library in Texas passing up a book on Frank Reaugh.

Frank Reaugh is known as the Painter of Longhorns, that mythic and iconic Texas animal. But his work transcends the usual Texas chauvinistic depictions intended to delight nostalgic urbanites and college alumna. He considered pastel the medium that best depicted the West Texas landscape, and his pictures feature lovely blues, pinks and dusty browns and yellows. You can almost see the air and smell the dust. His longhorns are realistic, but unsentimental. In his youth, he had actually experienced a cattle drive.

Reaugh's work is well represented in museum collections all over the state, but the largest number of items is at the Harry Ransom Center at the University of Texas in Austin, and the Panhandle Plains Museum, West Texas A&M University, Canyon. The Harry Ransom Center received his [archives](#) and many of his paintings. For years his extra large paintings of longhorns, considered his masterworks, were a fixture in the Barker Texas History Center. When that building began to be used for something else, they were moved to the Ransom Center. They have been exhibited once since in the Ransom Center, but have mostly remained in storage. And thereby hangs a tale...

The above mentioned Lucretia Donnell, now Lucretia Coke, aged ninety, resides in Austin and is herself a well-known artist. As one of the trustees of the Frank Reaugh estate she encouraged him to give the paintings partly to the University of Texas and partly to the Panhandle Plains Museum with the stipulation that they remain on display permanently. Panhandle Plains Museum still has its Reaugh's on exhibit. And the University had its Reaugh's on show until the Barker History Center came into other use. Then they were moved to the Ransom Center where they have been the subject of one exhibit. The agreement was violated. (Not actually an uncommon occurrence between donors and museums.) Mrs. Coke has been a burr in the side of the University spurring it to live up to the bargain. The University of Texas has created a permanent web gallery to showcase the artist's life and examples of his paintings.

Who was Frank Reaugh? He was born in 1860 in Illinois and moved with his family to a ranch east of Terrell, Texas, in 1876. He was educated at home by his mother who stressed botany and animal life. His anatomical studies of the farm's oxen and passing longhorns (the days of cattle drives still existed) led him to his decision to paint seriously. He studied at the St. Louis School for the Arts and Academy Julian in Paris. When he returned home from Europe in 1889 he painted, was an art commentator for newspapers, and also taught. In the 1890's he began his famous "sketching trips" to West Texas. First alone, later he took students on

months long trips. All the trips were camping trips, with students and teachers painting en plein aire and sleeping on the ground. To facilitate his trips Reaugh invented a portable easel; many of his paintings as well as those of his students were small because they were done on the sketch trips. He outfitted an early car into something resembling a modern station wagon. It was called the Cicada ("cricket"). These annual trips continued until two years before he died in 1945. Reaugh taught several younger generations of artists; his students included many who later became members of the Texas pantheon such as Reveau Basset, Edward Eisenlohr, and Lucretia Coke. . Within the last year I have seen a collection of snapshots from one of these trips matted, framed and for sale at a local gallery for \$3,500. His studio on Lake Cliff in the middle of Oak Cliff still stands. It is currently owned by a photography company which uses the vault for its own needs.

What or who is the Sun and Shadow Press? It is mainly the heart and work of two men, Robert Reitz and Gardner Smith. They met in the Navy, while serving as linguists during the Vietnam War. They have published thirty-two books, mostly on Western, Indian, art, or local history subjects. Their goal is to give greater insight into the landscape of Texas through their travels and writing and publishing. Bob Reitz says he fell in love with the West and Frank Reaugh when he first saw the Longhorn Series at the Barker History Center while he was a University of Texas student in the sixties. One of their books, "Cruise of the Red Turtle," describes their trip down the Brazos River. John Graves was kind enough to send a letter of praise. Other influences are the Beat poets and a visit to Medicine Mounds, a Comanche vision quest site near Chillicothe. They claim inspiration from the Comanche's love of the landscape. Mr. Reitz is the Curator of the Boy Scout Museum at Camp Wisdom in Dallas.

And the press's name? It comes from the epitaph on the last Comanche chief, Quanah Parker's (q.v.), grave written by his daughter, Neda Parkerbirdsong.

"Resting here until the day breaks and shadows fall and darkness disappears"

Gardner Smith and Robert Reitz will soon be at work writing "From Under a Mesquite Tree," Frank Reaugh's autobiography dictated to Lucretia Donnell between 1936 and 1940. She still has many of Reaugh's personal papers and was designated by him to be his biographer.

One more explanation is in order. Why "Oak Cliff, Texas"? Oak Cliff has not existed as a political entity since the 19th century when an election made them "Dallas." But the place has its own ambiance and sense, not at all like Dallas, and its dwellers proudly like to let you know. As long as the ZIP CODE is correct the post office pays no attention to the city name. The cataloging at Dallas Public Library of Sun and Shadow's printings reads quaintly, "Oak Cliff (i.e. Dallas), Texas."

Submitted by:
Gwen Dixie, Art Librarian
Dallas Public Library

► **EXHIBITIONS IN TEXAS AND MEXICO**

The **exhibition list** is now published and updated on the the Web site.

► **SUBMISSION DEADLINE**

SUMMER issue: August 5, 2005

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