

# TheMedium

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## President's Column



Dear ARLIS/NA Texas-Mexico members and friends,

As a library administrator, my days are filled with meetings. Sometimes it feels like more meetings than there are hours in the day or even more meetings than there are people with whom to meet! As a result, just the word 'meeting' can strike fear in my heart and make my eye start twitching. However, there are two meetings that I'd like to talk about that have the opposite affect—meetings filled with wonderful experiences and wonderful people (that's you!)

The first of these was the ARLIS/NA 43rd Annual Conference held in Fort Worth and hosted by our chapter. This meeting was HUGELY successful and it was so because of you, the many people who worked so tirelessly. Our chapter members were extremely busy in the months leading up to conference as well as throughout the event itself and all your hard work paid off! I'm sure each of you could tell some behind-the-scenes stories of disasters narrowly avoided or unexpected surprises, but you all are so flexible, gracious, adaptable, hospitable, and hard-working that the conference attendees had a wonderfully smooth and rewarding experience. The venues, programming, and many wonderful opportunities to grow professionally, network, and build relationships with those in our field made for a memorable event.

The list of people to thank for the Fort Worth meeting is daunting because the list goes on and on and on. To the countless and untold volunteers, who helped wherever and whenever you were needed, know that it was because of your hard work and service that this conference was so successful. And while this list doesn't include everyone, I hope that each of us will take a moment to visit the [conference contacts page](#) to see listed so many of our chapter colleagues who took on very big and challenging roles in leading this conference. You all made us proud and represented our chapter so well. I am delighted to be a part of a chapter with so many shining stars!

The second meeting I'm excited about is our upcoming fall chapter meeting in Waco, Texas in early November. I appreciate all the interest and encouragement from so many of you about meeting in Waco. Alison Larson and I are delighted to welcome the group to our hometown! Details about the meeting will be coming in the days ahead and I hope you'll make plans to join us deep in the heart of Texas for this meeting. And thanks to you, ARLIS/NA folks, for giving new life and excitement to the word 'meeting!'

All the best,

Sha Towers  
ARLIS/NA Texas-Mexico Chapter President  
Art Liaison Librarian/Director of Liaison Services  
Baylor University

# ARLIS/NA Chapters Liaison Report

Greetings Texas-Mexico Chapter Members!

I have just begun my two-year term as Chapters Liaison and hope to continue the excellent work of my predecessor Sarah Sherman. I look forward to working with you and to receiving your feedback and suggestions in the coming months.

I have been a member of ARLIS/NA since the late 1990s, and a member of the New York Chapter for most of that time, although I now live in New Jersey. My first professional position was in the Southeast, however, and I got to spend some time with several of your chapter's members at a joint conference in New Orleans back in 2003. I have been at Princeton University since 2006, and since June 2007 as one of two librarians at the art and archaeology library at Princeton, called Marquand.



## Fort Worth Conference

Kudos to your chapter on a stellar conference in Fort Worth! I know I speak for the Executive Board and many others when I say that ARLIS/NA members from near and far felt truly welcomed to Texas and the Omni Fort Worth was beautiful and spacious, and its staff very friendly and helpful. A huge thank you to the conference planning team!

## ARLIS/NA Documentation

As you may know, the Executive Board has been working on editing and refining many of our core documents like the Policy Manual, and this has led to a recent discussion about our mission and related statements to ensure they reflect the goals, activities and scope of our membership at this point in time. The Code of Conduct that was created for the Fort Worth conference will evolve into a permanent Code that can be incorporated by chapters both on their websites and as a guiding document for chapter activities. I will also be updating the Chapter Success Book during my term on the Board. Lastly, the new strategic planning process is underway and there will more news on that front soon.

## Special Funding and Project Charters

The call for special funding has gone out and chapters have until **July 15** to submit requests that fall within the stated guidelines on the ARLIS/NA site: see [Administrative Documents](#), and then Financial Information down at the bottom. On a related note, ARLIS/NA has recently created a Project and Service Charter form for submitting requests to pursue initiatives of relevance to the Society at large. This form is also available under Administrative Documents and completed forms may be submitted to me at any time to present to the Board; more information about the Project Charter will be communicated to the membership in the coming weeks.

The Executive Board continues to meet virtually on a monthly basis, and will meet in person for our mid-year board meeting on Aug. 20-21 in Philadelphia. Feel free to contact me before those meetings if there are pertinent issues to bring to the Board. A very happy and relaxing spring and summer to all!

Rebecca Friedman  
ARLIS/NA Executive Board, Chapters Liaison  
Assistant Librarian, Marquand Library of Art & Archaeology  
Acting Librarian, School of Architecture Library  
Princeton University

## 2015 Lois Swan Jones Award Recipient Report



I would like to thank the Texas-Mexico Chapter for selecting me as the 2015 Lois Swan Jones Award recipient.

I set out on the drive to Fort Worth excited to see more of the Texas landscape. Being a graduate school transplant, I enjoy any opportunity to see the diverse cities that make up this state. After attending last year's conference in DC as a first timer, I was excited to return to the 43rd annual conference as a poster presenter.

My first conference activity was working at the hospitality desk Friday morning. During this two-hour period, I saw and spoke with many of the individuals who make up the ARLIS/NA community. I got to know the other volunteers working my shift, several of whom are UT Austin alumni. We compared notes on different courses and faculty, reflecting on how the program is continuing to evolve. As an emerging professional, I was eager to hear about the career paths of these individuals and how they landed their current positions.

One of my favorite aspects of attending the conference was the sessions. I love learning about what people are doing in their institutions to move the field of art librarianship forward. I attended too many interesting sessions to list them all here. Two sessions that I am still thinking about weeks after the conference are *Customizing Services to Meet Patron Needs* and *New Voices in the Profession*. Learning more about the accommodations libraries need to make for users with disabilities helped me reconsider how a current project can meet the needs of users with visual impairments. The second talk that is still on my mind is *New Voices in the Profession*, specifically Stacy Williams' presentation on *Instagram and Art Librarianship*. Since this talk, I am continuing to think about the role of Instagram and other social media applications as reference tools. Specifically, how UT Libraries are integrating social media applications into public service work.

My most anticipated event of the weekend was *Poster 2.0 (ARLISpalooza)* where Laura Schwartz and I presented our Art and Design Book Club program. During the poster session, I connected with different people in the ARLIS/NA community who include library instruction in their work. I was surprised by the interest of librarians at private art galleries to adapt this model to use with their artists. I particularly enjoyed connecting with academic librarians to find out if they have implemented similar projects at their home institutions. The poster session was a great opportunity to receive feedback on improving the model for future iterations of this program.

My one regret of my weekend was not finding the time to visit the National Cowgirl Museum and Hall of Fame in Fort Worth. I was busy enjoying the conference events and meeting the different individuals who make up this wonderful community. Being at ARLIS/NA reaffirmed my excitement to join a profession of creative and motivated information professionals, who love art as much as I do.

Becca Pad  
Graduate student  
The University of Texas at Austin

## ARLIS/NA Annual Conference Report from First-Timer

My first time attending an ARLIS/NA conference was May 2014 in Washington, D.C. Back then, I was only weeks away from graduating with my MLS and was excited to be presenting a poster at the conference. After attending some of the very interesting conference sessions, I became inspired and I left the conference determined to submit a session proposal for the next year's conference in Fort Worth. I was nervous, I will admit; talking in front of a group is so much different than the one-on-one time you get when you present a poster. Nonetheless, I submitted a proposal and was elated when it was accepted to be a part of a session. Along with two other wonderful ladies, I got the chance to be a part of the session, "Beyond the Page: Wrangling Alternative Formats."



As a new professional, I felt so honored to be a part of this session, and was very excited to hear that my employer, Amigos Library Services was going to sponsor the session. The fantastic Lori Salmon of the New York Public Library was to be our moderator. Lori was in constant communication with me and the other two presenters, which was very helpful for a first-time presenter, though I'm sure even seasoned professionals would appreciate it as well. We soon found out that our session would be one of the few to be recorded, which was awesome and nerve racking at the same time. The day of our session arrived and when I met Lori in person, I could see she had everything under control and any nerves I might have had were soon gone.

Our session that beautiful Sunday afternoon began with Susan Thomas, who gave a very insightful presentation on contemporary artists' recordworks in academic libraries. I was up next to speak, giving a presentation on the preservation of digital art. As a preservation specialist, I found the topic very interesting and was excited to share the research I had uncovered in regards to the many different methods of preserving digital art being undertaken by various institutions. I had given my twitter handle during my presentation and I would find out after the session, that I had quite a few tweets mentioning me and my presentation in a positive light; I took that as a sign of success! Finally, Kristen MacDonough spoke on resources for managing and reformatting audiovisual materials. All the presentations were different but complimentary to the theme of the session—alternative formats.

Overall, I would say my experience as a presenter at ARLIS/NA 2015 in Fort Worth was overwhelmingly positive and it was a great opportunity to meet new people in the profession and to have the chance to speak about a topic that is of interest. I would heartily recommend new professionals jump at the chance to answer that call for presenters when it comes around for the 2016 conference.

Carmen Cowick  
Preservation and Collections Care Specialist  
Amigos Library Services

# ARLIS/NA Annual Conference Session Review



## Data & Geospatial Research Support for Architecture

Presented by Josh Been—Social Science Data Librarian at the M.D. Anderson Library, University of Houston—the session *Data & Geospatial Research Support for Architecture*, was well organized, informative, and aspirational. In our increasingly data driven world, it was helpful to hear from Josh about how GIS data is being used by designers and planners, the kinds of resources and services libraries are well positioned to provide vis-à-vis GIS data, and the proprietary and public resources from whence the data can be obtained. In addition, Josh highlighted free training resources, which is what led me to describe his session as “aspirational.”

## DEFINITIONS AND EXAMPLES

Josh defined GIS—Geographic Information Systems—as the management and analysis of geographically referenced data. He illustrated how data related to demographic, geographic, and topographic variables are layered to create a richer set of data that can be used for trend analysis and subsequent decision-making. Josh showed specific examples of how GIS data is used by architects, as well as students in the fields of architecture and community and regional planning, in 1) site analysis, 2) design, and 3) geospatial analysis.

First, site analysis can be influenced through census data about population demographics such as percentage of renters, level of education, median household income as well as crime, land use, and traffic volume. Used in a GIS environment, this data can inform site analysis in ways that were not previously possible; having the ability to turn raw data into graphical representations makes analysis of that data much easier.

Second, GIS data exported into 2D and 3D software design environments allow for real world data modeling. Josh noted that GIS data needs to be saved as a VRML file in order for it to be compatible with 2D and 3D design environments. Examples of 2D design environments include Adobe Illustrator and Inkscape (an open source option) and AutoCAD and MicroStation. Examples of 3D design environments include Rhinoceros and Sketchup along with Google Earth.

Third, Josh discussed geospatial analysis and how it informs suitability analysis, network analysis, and interpolation. Suitability analysis allows one to build a data-driven profile of a given geographic area and make a decision about whether to establish a particular type of business—say a pizzeria—based on criteria such as demographics, zoning, land use, and proximity to a university. Network analysis takes into account data related to networks, such as traffic patterns for example, to determine whether an individual at a given location would be inclined to travel to a proposed structure as opposed to one that already exists. Finally, interpolation allows one to use a number of data points to estimate variables such as elevation, rainfall, and temperature.

## THE ROLE OF THE LIBRARY

Josh noted that the types of support that libraries can provide users of GIS data include links to curated lists of free resources, access to subscription databases, and research assistance. He shared that it is most beneficial for the student when the GIS specialist supports the subject specialist librarian—such as the institution’s Architecture Librarian—which is the case where he works.

Josh suggested that partnering with local governmental organizations managing local data is desirable as they are the entities managing data sets that are not available at the federal and state level. A potential outcome of such a partnership could be for local libraries to build repositories containing said data and, as a result, make the data discoverable and more widely available. Josh referenced OpenGeoportal, a site that described on its home page is one that “...brings together geospatial professionals, developers, metadata specialists, and librarians to coordinate the [Open Geoportal \(OGP\)](#) project”—led by Tufts University, Harvard, and MIT. This is a resource well worth investigating.

## RESOURCES

Josh graciously gave me permission to include the [link](#) to his presentation, list of public GIS data resources, and GIS training resources.

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



## ARLIS/NA Annual Conference Workshop Review

The 43<sup>rd</sup> annual conference in Fort Worth explored the theme “new frontiers” of librarianship and the arts. Shining bright on the horizon is digital humanities, which made several appearances during conference week. Although I couldn’t attend these [two sessions](#), I was lucky enough to attend a [workshop](#), *The Art of DH: An Introduction to Digital Humanities Tools for Art Librarians*.

Workshop instructors, Sarah Osborne Bender (Visual Resources Curator, American University); Sarah Falls (Head of the Fine Arts Library, Ohio State University); and Jenna Rinalducci (Art and Art History Librarian, George Mason University) structured the event around an introductory group discussion, followed by experimentation with tools.



Osborne Bender distributed two articles in advance of the workshop: Micah Vandegriff's "[What Is Digital Humanities and What's it Doing in the Library?](#)" (2012) and James Cuno's "[How art history is failing at the Internet](#)" (2012). Vandegriff's article acts as a primer for the questions, complexities, and the future of DH and libraries while Cuno's article sets the tone of the workshop—emphasis on collaboration and the use of born-digital material in research that the tools will explore.

The tools presented were grouped into three categories and approaches: multimedia and interactive tools for presentation and library instruction, collections and data analysis tools for organization and visualization, and lastly, reserve image search tools for research and image analysis.

In the first part of the workshop, Rinalducci shared three programs—[Animoto](#), [ThingLink](#), and [StoryMap](#)—for using and presenting images in a more powerful way by creating interactive links and dynamic slideshows. These tools allow the user to tell moving stories and teach engaging lessons.

You may be familiar with Animoto, an elder statesman at nine years old. With this tool users can upload video, images, music, and text to create 30-second video slideshows, which are easily exported to YouTube. Because you can create via the app, it is great for quickly presenting ideas.

ThingLink lets users create interactive images by annotating with live links, text, video, and audio. The application is easy to use and supports quick creation. The image is presented as a link that can be embedded, shared or posted with the annotations. I was able to create two ThingLinks during class time and tweeted them through @arlis\_na:

[https://twitter.com/ARLIS\\_NA/status/578993304714354688](https://twitter.com/ARLIS_NA/status/578993304714354688)  
[https://twitter.com/ARLIS\\_NA/status/578998717308534784](https://twitter.com/ARLIS_NA/status/578998717308534784)

StoryMap is an impressive free tool that is supported by the Knight Lab at Northwestern University. More involved than the other tools, it maps events and creates interactive and dynamic timelines. Users can rack current or historical events or share images corresponding to geographical locations by embedding links, text, pictures, videos, and even links from other websites such as Twitter, Vine, SoundCloud, and Flickr. The main

StoryMap website shares news outlets who have used the tool to enhance their stories. The Gigapixel option lets users navigate an image such as a work of art or custom map. An example from the website uses Gigapixel to show Arya Stark's [journey](#) across Westeros (*Game of Thrones* spoilers). One major downside is it is not compatible with Internet Explorer. One feature, [SnapMap](#), takes the last 20 geo-tagged images from an Instagram account and creates a map of your own journey.

Moving along from tools aimed at custom image presentation, Osborne Bender demonstrated [Photogrammar.yale.edu](#), a site that searches photographs created by the United States Farm Security Administration and Office of War Information, as an example of how data can be organized and reimagined. The site allows you group the results by county (photographs) or dots (photographers).

Osborne Bender then presented two open source websites to visualize and analyze data. We began with a brief description of how unstructured and structured data can be analyzed. With unstructured data you can track word use, see words in context, extract names, or compare contrast multiple texts. [Voyant](#) took our unstructured text file and gave us world clouds and instances of a word in text. With Voyant you can upload multiple texts to compare. Structured data enables you to identify variations, duplicates, and visualize data. [ViewShare](#) takes structured data in the form of CSV or XML MODS files and allows the user to organize and refine the data with different views and charts. We uploaded data from a museum collection and had time to play around with the options. To get your data clean enough to use ViewShare, Osborne Bender mentioned tools like [OpenRefine](#), but we did not have a chance to explore it.

For the final part of the workshop, Falls took us through several tools for conducting a reverse image search and image recognition ranging from the general, [TinEye](#) and [Google](#), to the more specialized function sites, [ImageRaider](#) and [RevImg](#). TinEye is a reliable resource, returning exact matches sorted by size, date, and relevance and can be used to ascertain the origin or occurrences of certain images. Google Image Search digs a little deeper with the results, with the focus on identification and research. It not only "guesses" the subject of the image and provides a range of similar images, but the first few links relate to the subject matter with occurrences following. ImageRaider is an image recognition tool that promotes its strength in helping artists find unauthorized use of their work. Options include long-term monitoring and repeat searches. The idea behind RevImg is that a part of an image can be searched against an encyclopedia. Can't identify that flower? Isolate the plant in the image and search botanical indices. James Cuno states "with new improvements in image recognition software, we should be experimenting with ways of compiling archives of formal and iconographic incidents across hundreds and thousands of images..." but currently the number of websites and galleries sharing with RevImg is very limited.

Workshops like this aim to not only share and discuss new tools and ideas and their application to libraries, but also to introduce them to librarians who are curious about the role of digital humanities in their own community. Conferences and workshops always have a way of reinvigorating my enthusiasm for my job. I see what my colleagues have discovered and implemented, and share what I have learned. In this case, I found a lot of new tools that I can experiment with, in the name of library instruction and art research.

Sarah Long  
Library Assistant, Acquisitions  
Museum of Fine Arts, Houston

## News: Academic Libraries

### Jet Prendeville recognized for service at Fondren

Rice University Art and Architecture Librarian Jet Prendeville was recognized at a May 27 ceremony with the Shapiro Service Award. This award is “presented to a member of the Fondren Library staff who has developed an innovative program to provide library services at Rice or has shown exemplary service to the university community.”

To read more about our deserving colleague, the award and some of Jet’s accomplishments, see the full story [here](#).

Congratulations Jet!



## News: Museum Libraries

### **Stark Museum exhibition feature: *Drawn to Life: Audubon's Legacy***

John James Audubon's own personal volumes of *The Birds of America* are just one of the highlights of the special exhibition *Drawn to Life: Audubon's Legacy*. These rarest of books will be on view March 28 through July 25, 2015, at the Stark Museum of Art in Orange, Texas.

The extraordinary collection also includes individual framed plates, as well as those in bound volumes. The Stark Museum is in a unique position to offer a comparison of Audubon's wild turkeys, including those engraved by W.H. Lizars, Lizars retouched by Robert Havell Jr., Lizars colored by Robert Havell Sr., and octavos lithographed by J.T. Bowen.

The exhibition includes colored and uncolored plates of the *Purple Martin*, a selection of pattern plates, and an exploration of the composite plates. One volume of *The Birds of America* will be open to the composite plate of the *Baltimore Oriole*. Thus viewers will see a plate from one of only two complete sets of the thirteen composite plates. The exhibition also features a framed print of the composite plate of *Nuttall's Starling, Yellow-Headed Troopial and Bullock's Oriole*, compared to its two source plates.

One of the earliest works in the show is a chalk and pencil on paper of the *Water Thrush* dated 1806. The show also features a number of works by Audubon's son John Woodhouse Audubon, including, of course, the *Nine-banded Armadillo*. J.W. Audubon's contract with lithographer Julius Bien will be exhibited with the chromolithographed volume of *The Birds of America* that resulted.

The Museum's Education department has engaged with students at over twenty different schools. Educators presented lessons on Audubon's passion for his work, the way he changed how we see nature through his art, and his many collaborators. Students assisted in selecting two original prints for the exhibition, and a juried show of student artwork inspired by Audubon will also be on view.

For a list of events, and other cultural venues in Orange, visit the website at [www.starkmuseum.org](http://www.starkmuseum.org).

Jenniffer Hudson Connors  
Librarian & Archives Manager  
Nelda C. and H.J. Lutcher Stark Foundation

