



1999 number 1: February

From the Executive Board

Strategic Planning for the Twenty-first Century

ARLIS/NA's original Strategic Plan was developed in 1991 for the purpose of providing the Society with a mission statement, goals, objectives, and action items. Our basic mission statement has carried over through the years "to foster excellence in art librarianship and visual resources curatorship for the advancement of the visual arts." The five-year plan was revised in 1995, resulting in the second Strategic Plan covering 1996-1999 (on the ARLIS/NA Web site at:

<http://www.lib.duke.edu/lilly/arlis/admin/plan/> Although the second plan followed the same structure as the original plan, the revision period was shortened to every three years, because of the rapid changes affecting art librarianship. Now, as we enter 1999, it is once again time to begin considering the plan's third revision, which will guide the Society through the years 2000 to 2002.

As we approach the new millennium, we continue to see dramatic changes in the way information is produced, distributed, and accessed, especially in the arts and humanities disciplines. Online access to art information (from journals to monographs to images) has changed the way we communicate and interact with our users. New technology has affected all art professionals in one way or another and while managing these changes, most of us have experienced shrinking budgets and staffs. It will be important for the Society to have a Strategic Plan that responds to our members' current needs, and changing environments.

I am very pleased to announce the co-chairs for the Third Strategic Planning Task Force, Jane Carlin and Katharine Martinez. They will be forming a committee to oversee and implement the new plan that will lead the Society into the twenty-first century. A member survey will be distributed to everyone in the coming months. Leaders within the Society (committee chairs, chapter chairs, division, section and round table moderators) will be asked to comment on their respective groups. The task force will meet with the board in Vancouver, and spend the spring and summer of 1999 working on a new draft to be presented to the Executive Board at the mid-year meeting in Berkeley, California in the fall. We hope to have a final draft ready for the membership to comment on in January 2000 and to present the 2000-2002 Strategic Plan at the Pittsburgh conference the following March.

The ARLIS/NA Executive Board encourages all members to get involved. Member feedback and participation will ensure that the revised strategic planning document will respond to the Society's future needs.

Kathryn Wayne

Vice-President/President Elect

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ARLIS/NA 2000 Annual Conference: Call for Program Proposals

The next annual conference for ARLIS/NA will be held in Pittsburgh 16-21 March 2000. The deadline for conference program proposals is 31 May 1999. We urge ARLIS/NA members to begin planning programs before the Vancouver conference (25-31 March). We ask all moderators, coordinators, and chairs to contact constituents for session themes and topics and to begin lining up volunteers to moderate and/or speak at the proposed sessions. We offer the following topics in order to stimulate ideas for lectures, panel discussions, AskARLIS sessions, discussion groups, seminars and workshops.

Architects and Architecture in Pittsburgh:

- Frank Lloyd Wright, the man, the works, the legend
- Falling Water and Kentuck Knob
- Frank Lloyd Wright and Edgar J. Kaufman the architect/client relationship
- The Heinz Architectural Center and the Frank Lloyd Wright San Francisco Field Office
- Why is Frank Lloyd Wright important?
- Daniel H. Burnham and Pittsburgh
- Twentieth-century Architecture in Pittsburgh
- The Warhol Connection
 - Trademark and advertising art
 - Popular culture and Pop art
 - Warhol and film
 - Andy Warhol Museum: Archives and Study Center
 - Andy Warhol: Mirror of his time
- Art Patrons of Pittsburgh
 - Andrew Carnegie, prince of steel, friend to libraries and the arts
 - The Carnegie International Exhibition 1896-2000
 - Henry Clay Frick, collector and patron
 - Edgar J. Kaufman his legacy
 - The Heinz Corporation
- Glass-making in the Ohio Valley
 - Glass bead making past and present
 - Glass in architecture
 - Decorative art glass: history and collections
 - Glass makers and new glass now
- Libraries in the twenty-first century
 - Access, resource sharing and collection development in the electronic age
 - Reference service in the digital environment
 - Digital imaging projects, AMICO, OhioLink, CORBIS
 - The digital classroom, the digital library
 - Ethics and librarianship in the twenty-first century
 - Art library facilities in the twenty-first century
 - Historiography of art librarianship
- Copyright in the twenty-first century
 - Copyright law in the digital age
 - Copyright resources on the Web
 - Digital watermarking
- Organizing and Preserving Our Archival Records
- Appraising records for retention
 - Arranging and describing museum archival records
 - Challenges to access
 - Conservation and preservation of historic paper documents

Questions about Pittsburgh programs should be directed to the program co-chairs: Mona L. Chapin, head librarian, Cincinnati Art Museum, 953 Eden Park Drive, Cincinnati, OH 45202-1596; phone: (513) 721-5204; fax: (513) 721-0129; e-mail: mchapin@fuse.net or Ann Abid, head librarian, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; phone: (216) 421-7340; fax: (216) 421-0921; e-mail:

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Academic Libraries Division
Edited by Elizabeth A. Ginno

Faculty Status Among ARLIS-L Members: An Informal Survey
By Judy Gelzinis Donovan

Last September, in an attempt to prove a point at my own institution, I asked a simple question of ARLIS-L subscribers: Do you have faculty status? Little did I know what a torrent of message I would

receive. Besides getting answers to the question, members also offered comments about the nature and benefits of their status (or non-status). The level of interest in this issue was so high that I was invited to publish the results in this column

Given that this was an informal and rather unscientific survey, I will not go on at great academic length about what the numbers mean. There are some definite broad conclusions to be drawn, but my experience with this survey indicates that there ought to be a more formal survey with more participants and more specific questions.

Responses were collected from September through the end of October 1998. Members were given two invitations to participate in the survey. I received fifty replies representing that many institutions (see the table for more specifics). Thirty-seven of the fifty respondents (74%) said that they had faculty status.

Comments indicated that there were many different “flavors” of faculty status. For librarians at some institutions, faculty status was a variant or lesser form of “regular faculty status.” I reclassified this group of thirty-seven into two sub-groups. The first were those who had “full” faculty status, or full status minus having to do some extra work (such as publish or teach), but were otherwise on equal footing with regular faculty in terms of pay, tenure, etc. The second group were those who were some kind of quasi-faculty, their comments indicating that they had lower rank, lesser pay, and no tenure or job security.

Of the thirty-seven institutions with faculty status, 65% (twenty-four respondents) indicated that they had the same status and benefits as teaching faculty. The respondents in this group often added positive comments about the merits of their status. The remaining 35% (thirteen respondents) stated that their status was not equal to the teaching faculty in some respect. The latter group was the most verbose in their description of what was inadequate or unsatisfying about having “quasi” faculty status.

The survey, and the interest generated by it, indicates that faculty status is a still unresolved issue, especially in light of the number of institutions that are not ready or willing to grant librarians genuine faculty status. If you are interested in pursuing this subject further, please contact me at: donovan@hslc.org

Faculty Status of ARLIS Members Participating in Online Survey

Institution	Country	Status	Comments
Alberta College of Art and Design	Canada	yes	
American University	US	yes	Pay is not comparable to regular faculty; must publish, serve on committees
Art Institute of Ft. Lauderdale	US	yes	Faculty status, minus teaching, except for BI
Bryn Mawr College	US	no	
California Institute of the Arts	US	yes	Full faculty status
California State University	US	yes	Full faculty status
City University of New York	US	yes	Faculty rank, but not full faculty status; 12-month year
Cornell University	US	no	Librarians are “academic staff.”
Duke University	US	yes	Full faculty status, tenure
East Tennessee State University	US	yes	“12-month administrative faculty” (lesser status than teaching faculty)
Emily Carr Institute of Art and Design	Canada	yes	
Emory University	US	no	Librarians are general staff
Fashion Institute of Technology	US	yes	“Non classroom faculty” with same tenure, promotion, salary as regular faculty
Harvard University	US	no	Librarians are administrative staff
Indiana University, Bloomington	US	yes	Full faculty status, tenure, pay and benefits
McGill University	Canada	yes	
Moore College of Art and Design	US	no	All library employees are general staff
New York University	US	yes	Faculty status minus “publish or perish” requirement
N.Y. State College of Ceramics	US	yes	Full faculty status
Notre Dame	US	yes	Special status as “library faculty,” not tenure track

Oberlin College	US	no	Librarians are “administrative & professional staff”
Oklahoma State University	US	yes	Full faculty status, tenure
Ontario College of Art & Design	Canada	no	Librarians are staff members
Pratt Institute	US	yes	Faculty status for permanent librarians
Purchase College	US	yes	Full tenure track; “separate but equal” status to teaching faculty
Queensland College of Art	Australia	no	Librarians are general staff
Ringling School of Art	US	yes	Full faculty status; can participate in faculty art exhibits
Silpakorn University	Thailand	no	Librarians who teach are given “visiting lecturer” status
Texas Tech University	US	yes	“Academic status,” w/tenure & publication, not true faculty status
Trondheim Academy of Fine Art	Norway	yes	
University of Calgary	Canada	yes	Full faculty status for all MLS librarians
University of Canterbury	NZ	yes	Full faculty status
University of Florida	US	yes	Status as “general faculty” w/rank, promotion & tenure
University of Georgia	US	yes	Faculty status, minus tenure
University of Houston	US	no	Special librarian status w/some faculty benefits
University of Illinois, Champlain	US	yes	Full faculty status, tenure
University of Illinois, Chicago	US	yes	Full faculty status, tenure
University of Louisville	US	yes	Full faculty status, tenure
University of Nevada, Las Vegas	US	yes	Full faculty status, tenure
University of Oregon	US	yes	Non-tenure track; have sabbatical leave
University of Pittsburgh	US	yes	Tenure track, but no full job protection, or equal pay with faculty
University of the Arts, Philadelphia	US	no	Librarians are general staff
University of Virginia	US	yes	Librarians are “general faculty,” a variation on regular faculty
University of Wisconsin	US	yes	Tenure track for director, “academic” status for librarians
University of Wyoming	US	yes	“Library faculty” status, no sabbatical, less pay, must publish
Vassar College	US	yes	Partial faculty status, no tenure, special ranking
Virginia Museum of Fine Arts	US	yes	“Administrative faculty” w/comparable salary, lacks other faculty benefits
Washington University	US	no	
Woodbury University	US	no	Full faculty status, tenure

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Art and Design School Library Division
Edited by Kari E. Horowicz

The Art and Design School Library Division is sponsoring two exciting conference sessions in Vancouver. “New Approaches to Measuring the Effectiveness of Art Libraries: The Good, the Bad, the Undefined” is set for Tuesday, 30 March. This AskARLIS session will examine the methodology for capturing and assessing needs of art library users and how to measure the effectiveness of library services in meeting those needs. Laura Graveline, Maine College of Art Library, will moderate this session and contributors will be Alfred Willis, University of California, Los Angeles, Kitty Chibnik, Avery Library, Columbia University and Carol Terry, Rhode Island School of Design Library.

Our second Vancouver session has been organized by Jill Patrick and Greta Earnest and is on Tuesday, 30 March as well. “Apple Pies and Orange Crates: Libraries and the Educational Imperative” will examine educational objectives of librarians in relation to information literacy in our new technological age. Questions to consider include: “How is the literacy movement in the electronic age

going to change art librarianship? Will our collections be compromised? What must we give up in order to assume a great instructional role? What are the challenges? What are the risks?" Panelists will include Edith L. Crowe, San Jose State University, Jane A. Carlin, Aronoff Center for Design and Art, University of Cincinnati, Susan Booker, architecture branch librarian, Auburn University, and Don White, reference librarian, McPherson Library, University of Victoria.

Both sessions promise to be lively and interesting! For more information on both sessions, check the preliminary conference program on the ARLIS/NA Web site:

<http://www.lib.duke.edu/lilly/arlis/conference.html>

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Reference and Information Services Section

Edited by Thomas Greives

New RISS Web Site

Please visit the new Reference and Information Services Section Web site. The URL is: **http://www.umanitoba.ca/academic_support/libraries/units/archfa/riss.html** or it can be accessed from the ARLIS/NA Divisions, Sections, & Round Tables page:

<http://www.lib.duke.edu/lilly/arlis/groups.html>) of the ARLIS/NA Web site. Created by Liv Valmestad, University of Manitoba, this Web site contains the minutes from the last business meeting of RISS in Philadelphia, Strategic Plan initiatives that affect RISS with an opportunity for members to express their opinions on each initiatives, and information concerning conference sessions sponsored by RISS that will take place at the next annual conference in Vancouver. Suggestions for additional information to be posted to this Web page are encouraged and should be directed to Liv Valmestad: liv_valmestad@umanitoba.ca.

RISS-sponsored programs at the 1998/1999 Annual Conference in Vancouver

RISS is sponsoring three programs at the 1998/1999 annual conference in Vancouver: Panel Session #1, which is co-sponsored by RISS and the Visual Resources Division is scheduled to take place from 3 to 5 p.m. on Saturday, 27 March. Linda Bien, Concordia University, will moderate this panel session which is titled "Subject Access to Visual Images – Part Three: On the Online Horizon from Where We Stand." The panel members will discuss subject access to visual images and how visual resources professionals have addressed the establishment of guidelines and collaborative decision-making processes for image subject access; what we have learned to date from the VISION project; and what effects the World Wide Web, major commercial online image enterprises, national and international consortia, and changing patron search mentality will have on subject access to images [This session is intended to preface a proposed session for next year's conference which will take a retrospective look at the history of image indexing, ranging from the theory and principles of visual vs verbal content analysis, the pioneering photo and picture collection indexing schemes, and the impact of technology on indexing in the 1970s.]

AskARLIS #2 session is titled "Who's that Knocking at my Door?: Issues of Access, Fees, Service and Clientele." This session is scheduled to take place from 6 to 7:30 p.m. on Saturday, 27 March. The panelists will consider policies regarding user groups, service fees, service limitations, the impact of electronic resources, as well as the attitudes of staff members toward these policies. A questionnaire will be circulated on ARLIS-L that will address these issues and approaches that have been used in diverse library settings. Results of the survey will be reported at this session, and, we hope, incorporated into an article for *Update* in the future. The speakers are: Jill Conner, Brand Library, Glendale, CA; Liz Harter, George Washington University, Gelman Library, Washington, DC; Pat Lynagh, National Museum of American Art/National Portrait Gallery Library, Smithsonian Institution, Washington.

Panel Session #14 is co-sponsored by RISS and the Academic Division. It is scheduled to take place from 9:30 to 11:30a.m on Tuesday, 30 March. Liv Valmestad, University of Manitoba, will chair the session which is titled "The Challenge of Finding Art Information on the Internet." Three panel members will address various aspects of the challenge of finding art information on the Internet. They are: Lois Swan Jones, professor emeritus, University of North Texas, who will provide an overview of the subject. She has recently published, *Art Information and the Internet: How to Find It, How to Use It*, Phoenix: Oryx Press, 1999. Jeanne Brown, architecture studies librarian, University of Nevada, Las Vegas who address the topic of architecture sites on the Internet and how they meet the needs of the professional architect as well as the student. Carolyn DeLuca, electronic resource librarian, Hazen Center, Watson Library, the Metropolitan Museum of Art will focus on using the Internet for reference and teaching art

scholars and professionals in the museum library.

RISS encourages all members of ARLIS/NA who are attending the annual conference to attend these interesting, educational and beneficial sessions. Please attend the RISS section business meeting on Sunday, 28 March, 10:30 to 12:00 noon to submit suggestions and proposals for sessions that RISS should sponsor at the next annual conference to be held in Pittsburgh in 2000.

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Serials (Roundtable) Update

Edited by Gisèle Guay

CEASED PUBLICATION

Artifice with no. 5 (1996).

Daidalos with 68 (Juni 1998).

Licht & Architektur = Light & Architecture with 22 (1998).

NEW TITLES

Architecture Boston. Vol. 1, no. 1 (1998)-. Quarterly. No charge to all members of the Boston Society of Architects. Annual subscription : \$30.00. Boston Society of Architects, 52 Broad Street, Boston, MA 02109. Phone: (617) 951-1433, ext. 228; fax: (617) 951-0845; e-mail: bsarch@architects.org. The aim of this new publication is "to create a new kind of architecture magazine-- one that combines the best aspects of the design press, academic journals, and general-interest magazines." It presents itself as a "forum for the discussion of ideas, trends, and challenges presented in clear, jargon-free language." The "inaugural issue" examines "Practice and Technology," covering a range of topics from the business of architecture to the details of construction. In September, [the focus is] on "Society," which will include discussions of public space and civic building, land use, housing, legislative and regulatory issues, and social activism."

The Modernist. No 1 (April 1998)-. Quarterly. Annual subscription : \$20.00; \$35.00 foreign. Miriam Arno Assion, director of marketing, The Modernist, 33 North Main Street, Lambertville, New Jersey 08530. Phone: (609) 397-4104; fax: (609) 397-9377; e-mail: <http://www.ragagoarts.com>. A new publication embracing aesthetic-revolutionary 20th-century design, craft, form and function, line and color. Issue no. 1 has a special feature on Miami Art Deco architecture.

21st. Vol. 1 (1998)-. Annual. Museum edition (limited to 50 signed copies) \$9,000.00 + \$20.00 shipping. Deluxe edition (limited to 235 copies) \$3,000.00 + \$10.00 shipping. Trade edition (limited to 4,500 copies) \$85.00. Photo-Eye, 376 Garcia Street, Santa Fe, New Mexico 87501. Phone: (505) 988-5152; fax: (505) 988-4487 or 1-800-227-6941. "An annual journal of the finest contemporary photography complemented by essays, prose, and verse from some of the world's foremost writers, critics, scholars, and poets. It will showcase some of today's most important photographers with spectacular gravures hand-pulled by master printer, Jon Goodman."

RESUMED PUBLICATION

ARQ : Architectural Research Quarterly with vol. 3, issue 1 (March 1999).

TITLE CHANGE

On Paper for *Art On Paper* with vol. 3, no. 1 (Sept./Oct. 1998).

Contributors

Gisèle Guay, Canadian Centre for Architecture

Karen M. Harrell, Nelson-Atkins Museum of Art

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Museums, Libraries, and Archives: Summer Institute for Knowledge Sharing, 2-6 August 1999

sponsored by the Getty Information Institute in association with the University of California, Los Angeles

This five-day course will provide an intensive forum for exploring cutting-edge theories and practical applications in the field of cultural heritage information management and knowledge-sharing by museums, libraries, archives, and other cultural heritage institutions. Lectures, panel sessions, and workshops will take place at both the new Getty Center and on the UCLA campus.

Plenary lectures and panel sessions will address broad issues such as: the changing roles of cultural heritage organizations in contemporary society; the power and pitfalls of technology to help institutions communicate widely with audiences; creative collaboration between cultural heritage information managers and content specialists; new models of cooperation between museums, libraries, archives, and educational institutions. Special-interest workshops will cover best practices in areas such as: information management and knowledge sharing; organizing and disseminating data and images; curatorship and education: issues, strategies, and techniques related to new technologies. Several evening excursions will take participants to cultural institutions in the Los Angeles area.

This course is designed for professionals in museums, libraries, and archives who have or expect to have responsibility for using information systems for collections management, research, educational, and public programming. Because of the emphasis on team approaches to work across departmental and institutional boundaries, we encourage information managers *and* content specialists, including registrars, librarians, archivists, curators, and educators, to attend.

Registration fees include instruction, handout materials, transportation between venues, lunches, and any specially scheduled receptions. Fees do not include air transportation, airport transfers, rental cars, hotel accommodations, or dinners. Accommodations will be identified to match every budget.

Participant fees: \$425 (before 1 May 1999); \$500 (after 1 May 1999) Graduate student fees (copy of full-time student ID required): \$225 (before 1 May 1999); \$300 (after 1 May 1999)1999).

For brochures and registration materials contact: Cynthia Scott, Getty Information Institute, 1200 Getty Center Drive, Suite 300, Los Angeles, CA 90049-1680; phone: (310) 440-6365; fax: (310) 440-7715; e-mail: cscott@getty.edu or Lynn Boyden, Graduate School of Library and Information Science, Moore Hall University of California, Los Angeles, Los Angeles, CA 90095-1520; phone: (310) 825-8799; fax: (310) 206-3076; e-mail: lynn@ucla.edu

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In Memoriam: Elizabeth Fitton Folin, 1910-1998

Elizabeth Fitton Folin died at the age of 89 in Pittsburgh, PA on 7 November 1998 of stroke-related illness. Mrs. Folin was the first art librarian hired by the Allen Museum of Art at Oberlin College and served the art history faculty there from 1931 to 1939. While librarian at Oberlin, she also lectured on architectural history. Mrs. Folin was head of the Marquand Library at Princeton University from 1939 to 1952. After leaving Princeton, Mrs. Folin worked for the U. S. State Department as librarian for the USIS library in Venice. When she returned to this country, Mrs. Folin worked as a cataloger and general assistant for H. P. Kraus, a rare book dealer, from 1954 to 1955 and as a cataloger at the Museum for the Decorative Arts at Cooper Union in New York City.

Mrs. Folin was the first librarian appointed to the Frick Fine Arts Library at the University of Pittsburgh after Miss Helen Clay Frick withdrew financial support from the art historical enterprise at the University in 1965. During her tenure as head of the Frick Fine Arts Library, Mrs. Folin lectured annually on the profession of art librarianship to courses in the School of Library and Information Science at Pitt. She was a strong advocate for the unique qualifications needed by art librarians which she described as an art history background, keen visual literacy, reading knowledge of several foreign languages, and architectural planning ability. One of the highlights of her career was the invitation to participate in the Institute on Art Libraries at SUNY Buffalo in June 1968. Funded by an HEW grant, it was the first event of its kind in the profession. Discussions there focused primarily the role of art libraries in preserving the worlds visual resources.

Mrs. Folin's major contribution to the field of art librarianship was her effort to organize art libraries sessions within the College Art Association in the late 1960s. Mrs. Folin chaired the first art libraries session at the 1970 conference in Washington, D. C. She, along with other art librarians in related organizations, had grown disgruntled with lack of adequate program time and a periodical for art librarians. Although her organizing efforts within CAA failed, Mrs. Folin was a very important pioneer in the field and the advocacy of such early art librarians as her led to the formation of the Art Libraries Society of North America in 1972. The CAA art libraries sessions, in which Mrs. Folin was instrumental, led to the

establishment of jointly-sponsored by ARLIS/NA at CAA annual conferences that continue to this day. Mrs. Folin became a devoted charter member of ARLIS/NA in 1972. She was a pioneer in the field of art librarianship who is remembered with fondness and great respect by her colleagues.

Ray Anne Lockard

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From the Chapters

ARLIS/Central Plains

ARLIS/Central Plains held its autumn meeting on Thursday to Saturday, 8-10 October, in Springfield, Missouri. On Thursday evening, members and guests assembled at the Gallery Bistro for an informal gathering and dinner. Before dinner, some members toured the St. Paul United Methodist Church, a Greek Revival styled church built in 1903. After dinner, most of the group visited the Walnut Street Gallery, which exhibits works by artists in the Central Plains region.

Friday's activities were held at the Springfield Art Museum. After a light breakfast, the meeting began with a session led by Denslow Brown, an efficiency expert. She is a member, and board member, of the National Association of Professional Organizers (NAPO), and spoke about the problems of organizing tasks. This was followed by a presentation by the museum's registrar, who talked about the process the museum follows in preparation for its renowned *Watercolor USA* exhibition. Members strolled through the nearby Phelps Grove Park after lunch at the museum. A tour of the current exhibition, *Wayne Thiebaud: Works on Paper from the Family Collections, 1955-1998*, was followed by a tour of the museum and library. Later the group met again for diner at Hemingway's Restaurant, located in the well-known Bass Pro Shop's Outdoor World.

Members who stayed over on Saturday had the opportunity to visit the Japanese Stroll Garden in Nathaniel Greene Park. This Japanese botanical garden was developed with the assistance of Springfield's Japanese sister city, Isesaki.

Submitted by Thomas Young

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ARLIS/Ohio Valley

ARLIS/Ohio Valley and the Great Lakes chapter of VRA held a joint meeting on 6-7 August 1998. Jane Dunwoodie of the University of Dayton hosted the meeting, which began in the Marian Library on the university's campus. The library, founded in 1943, houses the largest collection of books and objects related to the Virgin Mary. (See Jane Dunwoodie's article in the last issue of *Collage*.) The meeting began with a video about the library and the International Marian Research Institute. We were then led on a tour by Brother William Fackovec through the stacks, and viewed a portion of the collection of objects and artworks, including paintings, prints, sculpture, medals, postcards, etc., from all over the world.

The afternoon was spent at the Dayton Art Institute Library where Norma Petkus, Kristina Sullivan, and Alice Saidel were hosts. Norma Petkus gave us a tour of the stacks of this library of approximately 30,000 volumes. The group returned to the reading and reference room, where Pam Howe, who had curated an exhibition of artists' books, spoke briefly on a selection of these special volumes which were available to view.

Friday began with a tour of the United States Air Force Museum at Wright-Patterson Air Force Base. Judith Wehn gave us a tour of "Nose Art," which consists of the pictures, symbols, and text on the nose, side, or rear of planes. In addition, there were other examples of the use of painting in the service, such as camouflage on the canvas bodies of early planes. The last stop was a visit to the Library of Congress Motion Picture Conservation Center, also on Wright-Patterson Air Force Base. Rose Graves briefly demonstrated the MAVIS database of their film system records. George Willeman discussed the problems that nitrate films present, and described the treatment that they would undergo. Ken Weissman fielded questions from the group regarding various film types. We finished with a brief discussion on the copyright owners of the films in the collection, and the rights that the Library of Congress has to these films.

Submitted by Astrid Otey

ARLIS/Southeast

ARLIS/Southeast held its annual conference, hosted by Linda McKee of the John and Mable Ringling Museum of Art, in Sarasota, Florida on 15-17 October 1998. On Friday, the chapter conducted a productive business meeting held in the library of the Ringling School of Art and Design. Important chapter by-law amendments were ratified and new officers were elected. After the business meeting, the chapter members were treated to a tour of the RSAD library, its automated slide management system, the school's animation labs, and a faculty awards exhibition at the Selby Gallery. Next, the group toured the beautiful new facility of Sarasota's Selby Public Library and enjoyed free cappuccinos sponsored by Sarasota News and Books, a local bookstore and coffeehouse.

Saturday, the ARLIS/SE members reconvened at the John and Mable Ringling Museum of Art for a lecture by archivist, Deborah Walk. She discussed archives' missions, collection policies, procedures, and distributed a useful resource list on the topic. Members were also introduced to the Ringling Circus Museum, Ca d'Zan, the registrar's office, and the museum library. Ringling curators guided the group through the *Joseph Beuys: Multiples* exhibition and the newly-reinstalled old master galleries of the permanent collection.

Anne Ross announced the seven winners of the 1997/98 LoPresti Publications Awards. Information on the individual award recipients can be found on the chapter's Web site: www.etsu.edu/library/arlisse/lopres14.htm. The chapter then held a book raffle, which raised money for the ARLIS/SE coffers. That evening the group met at the Columbia Restaurant for a fabulous meal and a perfect ending to a well-executed conference. Special thanks to Linda McKee, Kathleen List, and Allen Novak for organizing all the events and keeping all the chapter members on schedule.

Plans are well underway for next year's ARLIS/SE conference celebrating the chapter's twenty-fifth anniversary to be held in Atlanta, Georgia on 4-7 November 1999.

Submitted by Kim Collins

ARLIS/Texas

Members of the Texas Chapter met 15-17 October at Texas Tech University, Lubbock, for the 1998 ARLIS/Texas annual meeting. Bonnie Reed, current president of ARLIS/Texas and TTU fine arts librarian, along with Karen DeWitt, TTU architecture librarian, arranged an informative program which centered on the rich art and architecture resources found on the Texas Tech campus.

Highlights of this year's meeting included a tour of the Southwest Collection/Special Collections Library (<http://www.lib.ttu.edu/swc/>), a walking tour of campus architecture lead by Nolan Barrick, and visits to both the Texas Tech University Museum (<http://www.ttu.edu/~museum/>) and Ranching Heritage Center (<http://www.interoz.com/lubbock/ranch.htm>).

The members accomplished a substantial amount of work at the annual business meeting. In addition to routine business, the group reviewed a new Web site design, discussed incorporating Mexican members into the chapter, and considered ways of encouraging more chapter involvement from the visual resources community. Two new officers were elected: Jacqui Allen (vice president/president elect) and Carl Close (secretary-treasurer).

This year's program also included a panel discussion lead by Lois Swan Jones entitled "The Challenge of Finding Art Information on the Internet." In addition to Jones, panelists included Margaret Culbertson (architecture/art Librarian, University of Houston), Polly Trump (Internet instructor, San Antonio Public Library), and Jacqui Allen (art reference librarian, Museum of Fine Arts, Houston). Jones shared information from her new book *Art Information and the Internet: How to Find It, How to Use It*, published by Oryx Press (www.oryxpress.com). Other panelists related their "real life" experiences with the Internet as an art information resource.

** The popular ARLIS/Texas "Shy Retiring Librarian -- NOT" T-shirt is now available in multiple sizes (L,XL,XXL). Contact Carl Close, ARLIS/Texas secretary-treasurer, phone: (210) 805-1726; e-mail: carlovsk@express-news.net) to place an order. **

Submitted by Sam Duncan