It Takes a Village

Photo courtesy of Caleb Eckert '17

William Williams, curator, during the opening of the Van Vechten exhibit.

▶ BY BRUCE BUMBARGER

As with most clichés, to some degree the title of this article reflects reality. Most of what we do in the library involves cooperation between groups of individuals, including library staff, faculty members, and students. Never is this more true than in the planning and mounting of exhibitions. The exhibit, *Carl Van Vechten: "O, Write My Name" – Portraits of the Harlem Renaissance and Beyond,* well illustrates this point.

Most of the works on display come from *'O, Write My Name': American Portraits, Harlem Heroes,* a two-part portfolio of fifty photogravure prints (Eakins Press, 1983). This tiny sample of the more than 15,000 photographs produced by Van Vechten represents his efforts to capture the important African American cultural and artistic figures from the period between the First and Second World Wars. A proponent of the avant-garde, Van Vechten was particularly interested in documenting individuals who were participants in the cultural movement known as the Harlem Renaissance.

Purchased for the Haverford Fine Art Photography Collection in 1991, the set had never been displayed in its entirety. William Williams, the Audrey A. and John L. Dusseau Professor in the Humanities and the College's Curator of Photography, approached Terry Snyder, Librarian of the College, a year ago with the idea of mounting a major exhibition that would highlight the portfolio as well as other items—books, letters, and artwork—from our collections to supplement what Professor Williams in his catalog essay terms as Van Vechten's "collective portrait of African Americans in the early half of the twentieth century."[1]

The planning and installation of an exhibition of this sort typically involves the curator(s), various members of the Special Collections staff, the library conservator and his student workers, as well as the college librarian and her administrative assistant. In a departure from the norm, this time the village was expanded early on with the addition of Anna-Alexandra Fodde-Reguer, the library's research and instruction librarian

From the Librarian

▶ BY TERRY SNYDER

The Haverford College Libraries serve as a locus of intellectual activity supporting the teaching, research, and learning needs of the Haverford community. In 2013 the Libraries embarked on a three-year strategic plan. We successfully concluded many objectives and continue several other initiatives. Below you will find only a few highlights of those activities.

A clear need identified in the plan is space. The Libraries are a priority for the current Capital Campaign, with Magill Library, the Quaker & Special Collections Library, and the Music Library targeted for significant improvement. We have pre-design concept plans developed for each; the concept ideas have been fully vetted by the College community, and we are moving forward with the RFQ (Request for Qualification) and RFP (Request for Proposals) stages.

Successful libraries respond to the dynamic, changing needs of their patrons by delivering collections—digital and physical—in ways that facilitate learning and research. To that end we engaged in evidence-based collection development; refined and improved our collection development policy; increased access to our Quaker & Special Collections; obtained additional collections space at Penn's LIBRA facility; embarked on a Records Management and enhanced Archival program; optimized our metadata services; and launched important digital repositories such as Haverford Scholarship.

Preservation of the cultural record remains an important priority for libraries. Given the proliferation of information and the simultaneous fragility of the digital environment, preservation issues are both pressing, and to some degree, daunting. To our

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long-standing partnership with PALCI (Pennsylvania Academic Library Consortium Inc.), we added several more that facilitate preservation and access including the Five College Library Depository and EAST (Eastern Academic Scholars Trust). At the Tri-Co level we launched an initiative to explore digital preservation standards and practices, and to develop recommendations therein. We, along with forty other top liberal arts libraries, are founding partners of the Lever Press, a new open-access publication enterprise.

The establishment of a digital scholarship program within the Libraries represents an important shift in the landscape of libraries, research, and scholarly communications. At Haverford, the libraries leverage technologies, old and new, to support the generation of scholarship, new knowledge, and the development of students' abilities to think critically. In this regard, we have built, and continue to build, our capacity to support and participate in new modes of inquiry, including digital scholarship.

Librarians teach students to understand the iterative process of research and to critically engage with scholarly sources. During the 2014-2015 academic year we taught 182 class sessions, a three-fold increase from the start of the plan. We expanded those sessions to include the interrogation of rare and primary sources. We developed best practices for our one-on-one research consultations, and are now averaging 3,500 individual sessions per academic year. Additional important areas of growth included the development of learning goals, an increase in course guides creation and use, and the implementation of our Personal Librarian program.

We are pleased with the successful outcomes of our last plan. We look forward to meeting the goals of our next plan, including a much improved library building that will ensure excellence in 21st century learning. We are poised for progress and excited about the future.

-Terry Snyder is Librarian of the College

The Digital Scholarship Fellows Program

▶ BY MIKE ZARAFONETIS

One evening every two weeks, a select group of Haverford students gather with library staff to explore new ways of conducting research and producing scholarship (and to enjoy tacos, Mediterranean food, or baked treats) as part of Haverford's Digital Scholarship Fellows Program. This fellowship program provides sophomores and juniors a co-curricular means of engaging in digital scholarship so that they can apply new-found knowledge of digital tools to future coursework, thesis research, and their lives beyond Haverford. The program, which grew from conversations between librarians and the Office of Academic Resources, the Center for Career and Professional Advising, and the Writing Center, borrows from a few existing models, including the Hoesley Digital Literacy Fellowship at the University of Pennsylvania, and the graduate fellowships at the University of Virginia's Scholars' Lab. Components from each of these programs were adapted for Haverford's liberal arts context.

The Digital Scholarship Fellows Program has several core goals. First, students gain knowledge of and proficiency in topics related to information literacy and digital scholarship through instruction and hands-on workshops. Each student or team of students then produces a project that contributes to a larger group project around a common theme

or library collection. Finally, the skills, methods, and tools in the curriculum are meant to be simple and lightweight, with a low barrier to entry. The curriculum consists of core concepts that are explored in each unit, and include: the anatomy of information; the anatomy of technology; project management; managing and visualizing data; design and digital media; copyright, privacy, and terms of service; and audience 2.0.

The program began in fall 2014 with seven students working on the *Monument Lab*, a public exhibit that was on display throughout May 2015 at Philadelphia's City Hall. Featuring programming, art installations, and data collection, the exhibit explored the question of an appropriate 21st century monument for the city of Philadelphia. Visitors to the exhibit could propose their own monuments for the city and decide where they should be located. Digital Scholarship fellows worked with Monument Lab co-curator and Writing Center faculty member Paul Farber to design the exhibit and provide the underlying interactive technology for it.

This year's fellows are contributing to the *Quakers and Mental Health* project, which explores the history of the Friends Asylum, one of the first mental health facilities established in the United States. By the end of this academic year, the fellows will have produced materials for the web site that incorporate data visualizations, digital media, and traditional methods of scholarship on topics such as gendered language regarding 19th century discussions of mental health, expenditures of the facility, and frequency of patient releases.

In two short years, the Digital Scholarship Fellows Program has helped foster a community of theory and practice for digital scholarship among students. The Libraries look forward to the continued success of the program for years to come.

-Mike Zarafonetis is Coordinator of Digital Scholarship & Research Services

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responsible for supporting the Fine Arts Department. The daughter of an artist and gallery owner, Anna had experience in the nuts and bolts of exhibition installation, and offered to help with the work of mounting the current show. She also enjoys writing and the editing process, and volunteered to take on the task of editing the exhibition catalog essays.

The design and installation of the materials presented some challenges due to the sheer number of items. We needed to be sure that there was enough space on the walls for each photograph, as well as a large serigraph print, without overwhelming the viewer. Surprisingly, the relatively large size of the exhibition mats, necessitated by the large format of the paper on which the images are printed, worked in our favor. The gravure portraits themselves are relatively small, leaving a fair amount of white space around each image even when the framed mats are hung cheek by jowl. Working together in a fairly organic fashion, the exhibition crew consisting of Anna, students Emma Bullock '20, Caroline Fleet '16, Sophie Frank '20, and Rebecca Hickey '20, and me explored a series of options—at times asking passing members of the community for their input—before deciding on the final configuration. The exhibit as hung shows a nice sense of a conscious decision making process, presenting the images of iconic members of the Harlem Renaissance to the viewer in an orderly manner, with clean lines and careful spacing that reflect the aesthetic of Van Vechten's pieces.

The exhibit will be open until August 19, 2016 in the Sharpless Gallery in Magill Library.

-Bruce Bumbarger is Library Conservator

1. Williams, W. (2016). *Carl Van Vechten: 'O , Write My Name' – Portraits of the Harlem Renaissance and Beyond.* Haverford, PA: Haverford College.

Carl Van Vechten

▶ BY WILLIAM EARLE WILLIAMS

Carl Van Vechten: 'O, Write my Name' -Portraits of the Harlem Renaissance and Beyond is an exhibition of fifty photographs by Carl Van Vechten (1880-1964), printed in gravure and published by the Eakins Press Foundation in an edition of 100 in 1983 that were made available only to public archives. This is the first time that this portfolio, acquired in 1991 for the Fine Art Photography Collection, is being exhibited in its entirety at Haverford College.

The exhibition and accompanying catalog highlight the continuous contributions to American art and culture by people of African descent beginning with poet Phillis Wheatley (c. 1753–December 5, 1784) in the 18th century, to Philadelphians Alain Locke and Margaret Walker in the 20th century. The installation also includes a rich trove of books, letters, manuscripts and related artwork by the artists and writers whom Van Vechten photographed. These works include vintage silver gelatin photographs by Van Vechten, letters and books by Langston Hughes, and artwork by Jacob Lawrence. All of this material is from Special Collections and related collections housed at Haverford College's Magill Library.

Beginning in 1932 Van Vechten began taking photographs with a Leica camera to document Western cultural figures as diverse as Gertrude Stein to Alfred Stieglitz. Stieglitz and Eduard Steichen were two of the influences that Van Vechten cited. During his lifetime he made over 15,000 photographs, the majority of which are portraits that he made in his home studio. He sought to photograph every important cultural and artistic

Carl Van Vechten, self portrait. Courtesy of the Library of Congress.

figure from the Harlem Renaissance and beyond.

His African Americans portraits constitute a small but significant part of that larger body of work. These pictures are some of his most personal and memorable images. It is hard to find better portraits of Bessie Smith, James Weldon Johnson, Horace Pippin or Zorna Neal Hurston than those made by Van Vechten. All of these images are on display.

Van Vechten was not working as a commercial photographer, but as an inspired amateur. His subjects were friends or acquaintances who knew that they were collaborating on a historical record, the significance of which would be understood by later generations. This collective portrait of Black Americans in the 20th century is a positive visual statement of that achievement.

-William Earle Williams is the Audrey A. and John L. Dusseau Professor in the Humanities & Curator of Photography

Uncovering Quaker Collections

▶ BY KARA FLYNN

Since June 2015, I have been working with Mary Crauderueff, Curator of Quaker Collections at Haverford, to survey and describe 166 linear feet of Quaker materials from Haverford's collections as part of a grant sponsored by the Council on Library and Information Resources (CLIR). CLIR works with libraries and other cultural heritage institutions to improve access to "hidden collections," collections that haven't been described and aren't available online. The Quaker collections at Haverford are full of hidden treasures, and it is my job to make these resources more easily discoverable to the community of users by cataloging, organizing, and creating online finding aids for the various items.

For this project, I work primarily with two collections: a large set of bound materials consisting largely of diaries and journals, and a smaller set of manuscripts. As of March of this year, I have processed and uploaded online finding aids for over 600 collections, and will reach about 700 by the time the project is complete in May. As I've worked with these materials, I've quickly come to realize that, historically, Quakers had their hands in everything! I think this is what makes the collection so useful to researchers, whether they are students, academics, or history enthusiasts. From Native American rights, to abolition, to prison reform, to international aid during times of crisis, the Quaker materials I have worked with provide a wealth of information for a wide range of topics, dating from early colonial America to the present.

While the majority of my work entails organizing and describing the materials in online finding aids, I also identify materials for use in future exhibits, or for use in classes hosted in the Quaker and Special Collections. As I upload more finding aids online and more people are able to access the descriptions of these collections, it has been especially rewarding to see the resources I am working with utilized by both students and visiting researchers alike. I also write monthly blog posts for the Libraries' website, which detail the progress of the project, and highlight specific items from the collections, and it has been fun to receive feedback from professors and researchers whose own research interests were reflected in the topics I covered in my posts.

One of the highlights of the project thus far was an event I hosted in December as part of the Quaker and Special Collections "Dig Into the Archives" series. Entitled, "A Peck, a Bushel, and a Gill: Recipes from the Quaker Collections," the event grew out of my interest in three recipe books from the late 18th through mid-19th centuries that I found in the collections. Distinct from modern cookbooks, recipe books were compiled by individuals, and meant for personal use. They functioned as a sort of hybrid cookbook-household management guide, and covered everything from food preservation and preparation, to medical treatments, and instructions for making household goods like paint and soap. After transcribing the recipes and recruiting volunteer cooks from among
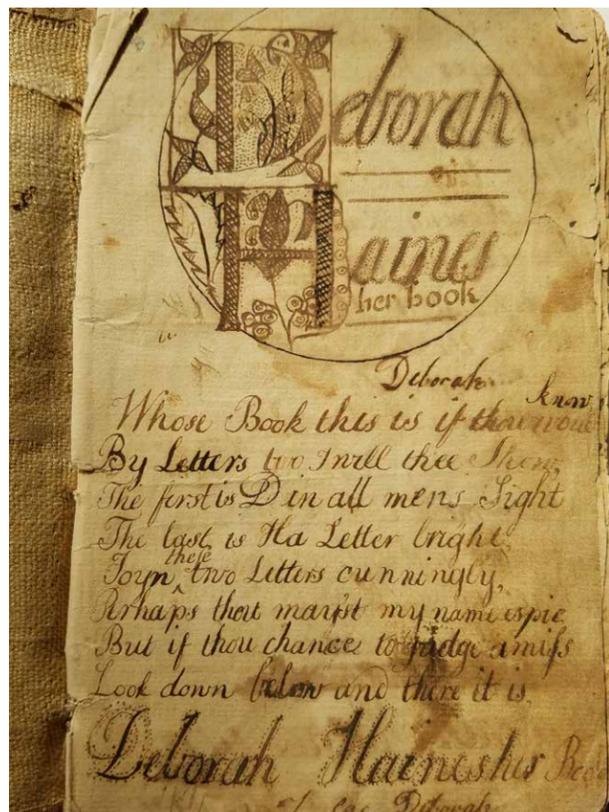
Excerpt from Deborah Haines's commonplace book (1753)

the librarians, we had 12 dishes to taste test. We also had a number of recipe books, cook books, and "cookery cards" from Quaker & Special Collections on display.

The Quaker collections at Haverford have proven to be incredibly relevant and valuable resources for both students and researchers, and I have thoroughly enjoyed the opportunity not only to expand my own horizons as I processed the collections, but also to have played a role in making these resources accessible to a wider audience at Haverford and beyond.

-Kara Flynn is Quaker & Special Collections Project Cataloger

Don Quixote Throughout Time: Imagining the Man of La Mancha

▶ BY JEREMIAH MERCURIO

Last year marked the 400th anniversary of the publication of the second part of Miguel de Cervantes's *Don Quixote* (1615). To celebrate the occasion and to support Professor Israel Burshatin's *Quixotic Narratives* course, the Haverford Libraries organized a student-curated exhibition in Magill's Alcove Gallery entitled *Don Quixote Throughout Time: Imagining the Man of La Mancha.* The exhibition, on display from December 2015 to February 2016, featured Haverford's first-edition copy of Part II, along with other rare editions, translations, and adaptations from the collections of Haverford and Bryn Mawr College Libraries.

In addition to creating a physical display, students developed a digital exhibition featuring not only material from the Alcove Gallery, but also examples of *Don Quixote*'s global reception from its publication until today. Students from Professor Burshatin's course contributed to the latter set of materials, selecting and analyzing both high-brow and popular representations of Quixote, including Gustave Doré's famous 19th century engravings, early film adaptations, illustrative mosaic tiles from a 20th century hand-painted table, and a recent graphic novel, Patricio Cleary and Lara Fuentes's *La Sombra de Don Quijote* (2014). Laurie Allen, former Coordinator of Digital Scholarship and Services, and student Madeline Hodges '19 assisted with web design.

The project in both its physical and digital forms began with a Haverford Libraries-sponsored internship. In consultation with advisers Jeremiah Mercurio and Sarah Horowitz, Alexa Herlands '17 worked during summer 2015 to familiarize herself with the Libraries' collections, and to develop an intellectual scaffolding for the exhibition. Her work formed an important basis for the further development of the exhibition by David Zabliski '17 during the fall 2015 semester. As part of his work for Haverford's Quaker & Special Collections, David revised the framework for the project, curated items for display, drafted gallery labels, and composed an essay that formed the basis for the digital exhibition.

Questions about Quixote's "reality" guided David's work. This theme relates not only to the reality of the book's storyworld, but also to the larger cultural and political reality shaped by the novel since its publication. Natalia Gutiérrez-Jones '16, another contributor to the digital exhibition, explored in her analysis the ways in which the novel shaped political reality in Spain, particularly how Haverford's early editions might have been used by one of their previous owners, six-term Conservative Spanish Prime Minister Antonio Cánovas del Castillo (1828–1897). Gutiérrez-Jones investigated the ways in which Cánovas del Castillo and other Spanish politicians have used the novel as a "foundational work in the construction of a national literature."[1]

Cánovas del Castillo's use of Don Quixote as a national icon provides an interesting contrast to the theme of William Childers's book *Transnational Cervantes* (2006), in which he examines *Don Quixote* as a progenitor of 20th century postcolonial fiction, rather than simply a product of European nationalism. The Haverford Libraries invited Professor Childers (Brooklyn College and the CUNY Graduate Center) to campus to deliver a lecture coinciding with the exhibition's
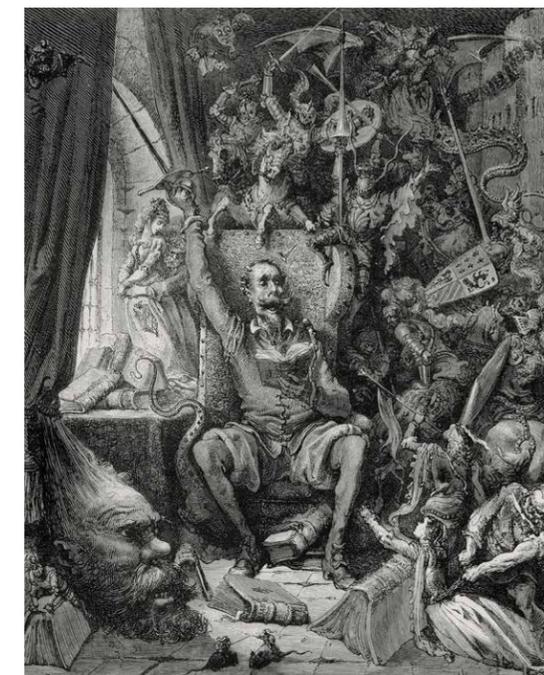
Students of Professor of Spanish Israel Burshatin's "Quixotic Narratives" class provided analyses of Quixote's global reception in text, music, film, performance, and illustration.

opening. Part of the Libraries' Texts and Technologies series, Professor Childers's fascinating lecture examined "Surveillance, Censorship, and Satire in *Don Quixote*." While focused on the function of surveillance and censorship within the narrative, his lecture was particularly relevant to Haverford's first-edition copy of Part II, which includes post-publication textual cancellations likely made by Inquisition censors.

While the physical exhibition has now closed, the digital component remains available at ds-omeka.haverford.edu/quixote.

-Jeremiah Mercurio is Research & Instruction Librarian

1. https://ds-omeka.haverford.edu/quixote/exhibits/show/donquixote/provenance

Staff News & Notes

▶ COMPILED BY MIKE PERSICK

Dawn Heckert, Circulation Services & Building Coordinator, has been appointed to the College's Mental Health Advisory Committee. This committee is charged with advising the Director of Counseling and Psychological Services (CAPS), the staff of CAPS, the Dean of the College, the Provost, and the President about the general mental well-being of Haverford students. Dawn also attended a seminar on Mental Health First Aid sponsored by TCLC (Tri-State College Library Cooperative).

With the recent departure of Laurie Allen, **Mike Zarafonetis** has been promoted to the role of Coordinator of Digital Scholarship and Research Services.

Carol Howe joined the College as Science Librarian in October. She comes to Haverford from Immaculata University where she was a research and instruction librarian for ten years. Carol graduated from the University of Delaware with a BS in biology and psychology. She worked in the pharmaceutical industry for ten years before earning her MLIS from Drexel University and making the switch to librarianship. She is especially passionate about public health, nutrition, educational psychology, and neuroscience, and is looking forward to exploring other, equally exciting aspects of the sciences through her work with faculty and students. Outside of work, Carol enjoys creative writing, long walks with her dog, and relaxing with her husband and three-year-old son.

Also joining us recently is "new staff member" **Valentino**, nicknamed "Havercat," who arrived in December, just as the end-of-semester 24/7 library hours began. While seeking comfort from the cold and damp weather, he strives to provide love and stress-busting moments for our student body. When not fulfilling these important roles, Valentino enjoys long walks around campus and relaxing in a recycling bin behind the Circulation desk.

-Mike Persick is Head of Acquisitions & Serials

Hine, Lewis Wickes. (1905). Albanian Woman, Ellis Island. [Gelatin silver print on paper; 17 x 12 cm.]

Located in Quaker and Special Collections, Haverford's fine art photography collection features work by significant photographers throughout the history of photography and includes daguerreotypes, tintypes, glass plate negatives, lantern slides, carte de visites, albumen prints, silver gelatin prints, color photographs, and more. This collection not only documents the history of photography and photographic technology, but is also a valuable resource for students, faculty, and researchers interested in exploring history, social issues, and many other disciplines through this important visual medium. Librarians and students at Haverford digitize, catalog, and create archival housing for each photograph in the collection, ensuring that this unique resource is accessible to the Haverford community as well as the wider scholarly community.

-Julie Coy is Head of Metadata Services & Visual Resources Librarian

Beyond Penn's Treaty

William Penn's Treaty with the Indians, by Benjamin West (1775)

▶ BY SARAH HOROWITZ

Building on the success of "Quakers & Mental Health" and "The Cope Evans Project," library staff are currently hard at work on "Beyond Penn's Treaty," a new interactive digital project built around primary source materials describing the relationships between Quakers and Native Americans from 1756 through the 19th century. Many of the unique materials featured are diaries written by Quakers visiting the Seneca Nation in present-day New York State, which detail experiences of travel, farming, and treaties.

The project, developed in partnership with Swarthmore's Friends Library, moves beyond providing access to digital images of the diaries. Rather, materials are encoded using TEI, an XML-based standard for tagging and displaying texts on the web. TEI allows us to tag elements such as names, organizations, places, and dates to facilitate discovery. Tags also allow for the colocation of all instances of a name. For example, if a user clicks "Joel Swayne" in one diary, she will see biographical information about Swayne; his relationships to people and organizations, such as his membership in the Society of Friends and the names of his fellow travelers; and where he is mentioned in other documents.

This ability to trace relationships among people and organizations is one of the most exciting aspects of "Beyond Penn's Treaty." The same people often appear in a wide range of the materials held in Quaker & Special Collections, evidence of networks of communication and involvement. Tagging will allow us to show and map these connections, detailing family relationships, travel groups, and organizational involvement. A goal of the project is not to replicate the experience of working with the original materials, which is still best done in person, but to allow scholars to do interesting and amazing things with our unique materials beyond what is possible in their physical format.

Work on "Beyond Penn's Treaty" will continue over the summer, when several student interns join our team. One intern will focus on geomapping —using research and location data from the texts to build an interactive map of the journeys recorded in the diaries. The second intern will focus on building the website architecture, including setting up the database which will allow us to link documents. The project will launch publically in the fall to coincide with a conference on Quakers and Native Americans being held in Philadelphia.

Once the project is live, it will be interactive, as users will be given the opportunity to transcribe documents which at present only exist as images, so that they can later be tagged. Users will also be able download and manipulate data from the project, so that they can use it in their own research, to create data visualizations and maps, or in other ways we have not yet dreamed.

-Sarah Horowitz is Curator of Rare Books and Manuscripts & Head of Quaker and Special Collections

Connections

My Digital Scholarship Experience

▶ BY BLAIR RUSH '16

I joined the Digital Scholarship team my first month at Haverford, and the experience has made me a stronger liberal arts student. As a freshman I didn't have much experience with technology, but I knew I was willing to learn and to approach the job with an open mind.

At the end of my first year with Digital Scholarship, I was given the opportunity to work on a project over the summer. The project forced me to learn many new skills. I felt completely supported by the rest of the Digital Scholarship department, and

felt no fear when asked to organize a full web app in collaboration with one other student assistant. I was given support not only to learn the necessary new skills, but to implement these technologies in innovative and creative ways. Even though I did not have a lot of experience, I was trusted by my supervisors and coworkers. The project turned out very well, and I went on to blossom and grow as a student worker in the Digital Scholarship department.

As I continued working in the department I was given several opportunities to learn and apply new technologies—a role with which I became increasingly comfortable. Another skill I've gained through my Digital Scholarship experience is teaching, which has made me a stronger person. As mentioned above, I have been working in the department since I arrived at

Haverford, and now as a senior I have accumulated many different skill sets. Because of my experience, I am now asked to impart my skills to newer members of the team. I am often teaching technologies that I had to work hard to learn, which forces me to know these technologies inside and out. Additionally, I've had to improve my communications skills, which has further shaped me into the person I have become—someone who feels comfortable learning new skills and communicating those skills to others. Digital Scholarship has brought me into contact with some of the most creative, kind people that I will ever meet. It is a community in which people are eager to teach and learn new skills, and they want to use them to make cool and interesting projects that change the world.

-Blair Rush '16 is a computer science major