

# footnotes



SPRING 2015 VOLUME 40 NUMBER 1

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[www.library.northwestern.edu](http://www.library.northwestern.edu)

Dean of Libraries and Charles Deering McCormick University Librarian:

Sarah M. Pritchard  
[spritchard@northwestern.edu](mailto:spritchard@northwestern.edu)

Director of Development:

Carlos D. Terrazas  
[c-terrazas@northwestern.edu](mailto:c-terrazas@northwestern.edu)

Director of Library Public Relations:

Clare Roccaforte  
[c-roccaforte@northwestern.edu](mailto:c-roccaforte@northwestern.edu)

Editor and Writer:

Drew Scott  
[drew.scott@northwestern.edu](mailto:drew.scott@northwestern.edu)

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**On the cover** Locked for more than 40 years beginning in 1970, the doors of Deering Library opened to the public again in 2012 after a renovation aimed at making the building easier to access. Photo by Peter Kiar.

**Above** Detail of Deering's steel-frame windows. A UV-resistant coating applied many years ago has clouded their appearance. Photo by Earl Richardson.

## Our apologies

In the fall issue of *Footnotes*, we inadvertently mislabeled an entry in our 2014 Honor Roll of Donors. We regret the error.

\$1,000–2,499  
Ana C. Borgersen

Also, many of our readers noted their copies arrived with an incorrect name above the mailing address. We apologize for this one-time processing error. Rest assured all names and addresses remain correctly paired in our database.

## from the dean of libraries

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What is the best way for a library to serve its community? What does “library” even mean these days?

These seem like simple questions, but as the needs of our users evolve and the nature of information itself changes, the answers also change every few years.

As you’ll see in this issue of *Footnotes*, we are planning a major renovation of Deering Library as part of **We Will. The Campaign for Northwestern**. Like many of the older buildings on campus, Deering has had to adapt to serve students and faculty differently over time, even if the solutions weren’t always a natural fit for its facilities and capabilities.

Since University Library opened in 1970, Deering has primarily been home to some of our prestigious and distinctive collections: the Charles Deering McCormick Library of Special Collections, University Archives, the Music Library, Government Information, and the Art Collection. But the design of Deering, as ideal as it was 80 years ago, has never been a match for the modern needs of these important collections, including adequate technology, classrooms, exhibition space, curatorial work areas, proper storage, and security.

The renovation of Deering will address these needs and will put us on a par with the best of our peer research libraries. Plans call for a secured zone for our rarest materials, with a centralized (and elegant) point of service that makes their use more efficient and the scholarly environment more consistent. With these standards addressed, students, faculty, and researchers will have a more welcoming and efficient way to engage with the collections we are so diligently building. We will improve our ability to keep items secure and cared for even as we make other parts of the building more open for general use. One additional benefit: with access consolidated and security improved, our librarians will be able to spend more time focusing on services and collections, developing subject expertise for Northwestern’s academic programs, and adding to the distinctiveness that makes us one of the leading libraries in the country.

I hope you’ll support our vision by contributing to **We Will. The Campaign for Northwestern**. With your help we can ensure University Library remains the stalwart supporter of scholarship that Northwestern deserves.

A handwritten signature in black ink that reads "Sarah M. Pritchard". The signature is fluid and cursive.

Dean of Libraries and Charles Deering McCormick University Librarian

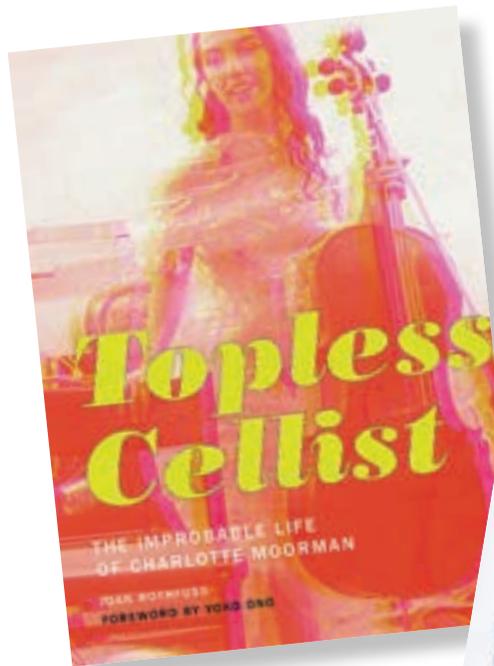
## news and events

### Librarian Gary Strawn receives Ex Libris award

Influential library software vendor Ex Libris had to invent a new award last September to properly acknowledge the work of a Northwestern librarian whose dozens of freelance software applications have made life easier for librarians worldwide.

Gary Strawn (pictured below), an authorities librarian and systems programmer, received the first Azriel Morag Lifetime Achievement Award for Innovation from Ex Libris, which develops automated software products for searching, managing, and circulating library holdings.

Librarians the world over use Strawn's free customized applications to augment Ex Libris products and execute tasks more efficiently. Over the last 15 years Strawn developed more than 25 useful programs that fine-tune the backbone software that many libraries use for common service tasks. He offered his applications free to the library community, which eagerly made use of such improvements.



To see more recently published books like these, which drew on the Library's special collections, visit [tinyurl.com/NULibraryblog](http://tinyurl.com/NULibraryblog).

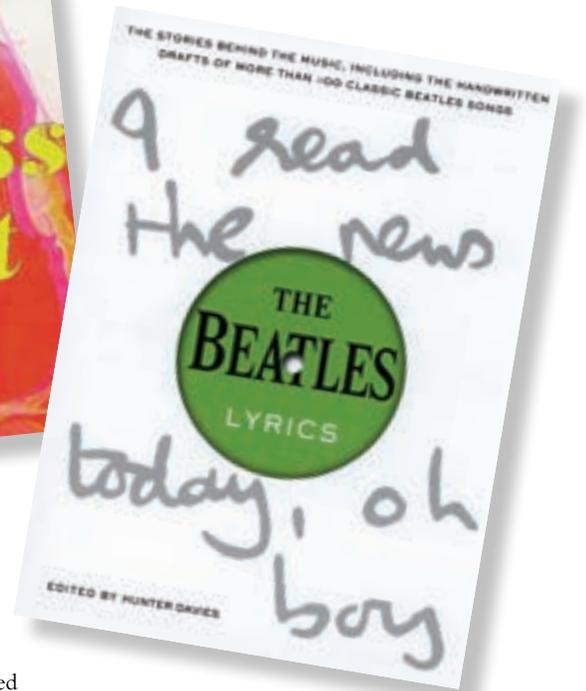
The usefulness of his creations earned Strawn a hero's welcome at the international conference where he received his award.

"I don't know if everyone at Northwestern truly understands how much Gary is appreciated and how large his reputation is," says Michael North, a Northwestern Library systems analyst in attendance.

### Books researched in Library hit shelves

Authors of two books published last autumn—*Topless Cellist: The Improbable Life of Charlotte Moorman* and *The Beatles Lyrics*—acknowledged in print the contribution of University Library and its collections.

In *Topless Cellist*, Joan Rothfuss made extensive use of the experimental musician's papers in the Charles Deering McCormick Library of Special Collections. Moorman was an eclectic performer (sometimes performing in the nude) and an avid collector of ephemera relating to her own life and influence on avant-garde art and music. The book has a foreword by Yoko Ono.



Hunter Davies, editor of *The Beatles Lyrics*, made use of the Music Library's prized John Cage Collection. The book contains color reproductions of more than 100 Beatles manuscripts that reveal the group's creative process, including seven original handwritten pieces that came to Cage during his collaborations with other musicians. The set includes "Eleanor Rigby" lyrics scrawled on a torn-out notebook page.

"These books are examples of research that couldn't have happened without the Library's commitment to culturally significant collections," says D.J. Hoek, acting associate University librarian for special libraries.

### Early 1970s football films now online

Fourteen hours of footage—the existing visual record of the 1970 and 1971 Northwestern football seasons—are now available for public viewing as part of the Library's ongoing Game Savers initiative to digitize endangered football films.

Now viewable at the Library's new Audio + Video Repository ([www.media.northwestern.edu](http://www.media.northwestern.edu)) are games, scrimmages, practices, and highlight reels for two successful seasons under head coach Alex Agase. The 'Cats, led by Northwestern football legends Mike Adamle and Rick Telander, finished second in the Big Ten in both 1970 and 1971, with final records of 6-4 and 7-4.

The ongoing Game Savers initiative aims to digitize 2,400 film reels of Wildcat football games dating back to 1929. The footage of the 1970 and 1971 seasons joins 26 hours of digitized films already in the Audio + Video Repository.

### Events draw eager historians, sports fans

Fall-quarter lectures continued the Library's efforts to reach broad audiences with a diverse array of programming.

For the third year in a row, a sellout crowd filled the tent on Deering Meadow for a Homecoming Week kickoff lecture in October. The 2014 topic, "Lake Effect: The Evolution of Northwestern's Campus," spanned the University's entire history and its aggressive plans for future building projects. Library Board of Governors member and architecture historian Judith McBrien moderated a panel featuring University archivist Kevin Leonard ('77, '82 MA), former University vice president Eugene Sunshine ('71), and University trustee and Library board member Gordon Segal ('60).

In September more than 100 alumni gathered to hear Dave Revsine ('91) talk about his *New York Times* bestseller *Opening Kickoff: The Tumultuous Birth of a Football Nation*. Revsine, a sportscaster for the Big Ten Network, spoke about the formative years of the country's most popular sport.

### University Library honored for sustainability efforts

Last fall University Library became the first campus department to receive Green Office Certification from Northwestern's Office of Sustainability for its efforts to reduce waste and conserve power.

Staff volunteers on the Library Environmental Committee have been working for five years to improve the Library's environmental impact, with ideas ranging from signage on light switches to well-marked recycling areas to instructions for reducing water use. To promote such

concepts and ensure follow-up, the LEC divided the Library into 20 groups whose leaders are responsible for communicating and reinforcing good habits.

"I am proud of the staff members who stepped up to make Green Office Certification a success in the Library, and we're excited to help other offices and departments follow in the Library's footsteps to make Northwestern a cleaner, greener campus," says dean of libraries and Charles Deering McCormick University Librarian Sarah Pritchard.



The papers of the late Chicago artist and Northwestern professor Ed Paschke contain eclectic decorative items found in his study. Paschke found inspiration in commercial designs as diverse as sunglasses, matchbooks, and magic tricks.



### Kaplan fellow to study Paschke collection

Jason Nargis, manuscript librarian in the Department of Special Collections and Archives, began his tenure last fall as the 2014-15 Library Fellow in the Alice Kaplan Institute for the Humanities. In his research proposal, "Signal and Noise in the Art and Teaching of Ed Paschke," Nargis said he intends to study and interpret University Archives' papers

of the late Chicago-based painter and Northwestern faculty member.

Examining how the role of teacher and mentor informed Paschke's artistic sensibility and professional output, Nargis is studying how the artist's "gregarious and affable" interpersonal style helped him form relationships that inspired his production and artistic vision. Nargis is interviewing some former students of the painter, who died in 2004.

"The fusing of 'highbrow' elements with the worlds of marginalized groups is fascinating to me," he says. "I am interested in the way he seemed to move fairly seamlessly between those arenas both on his canvases and in his life."



## The Kano scholar-merchant's personal university

Eclectic Arabic manuscript collection spurs  
homegrown Library research



**Top** Comprising more than 3,000 items, the manuscripts of the 'Umar Falke Collection consist largely of single, unbound sheets of paper housed in traditional leather wrappers.

**Above** The heavily used manuscripts came to the University with signs of wear, from hand-sewn tears to dirt, mold, and water damage.

**Opposite page, bottom** A Library conservator repairs a torn edge with an unobtrusive application of tinted Japanese tissue and methyl cellulose paste.

Imagine you're a Nigerian student more than a half century ago. You're interested in Islamic law, medicine, or maybe Sufism, an esoteric aspect of Islam, and you want to learn more than your local teacher can impart. Your teacher directs you to a garment maker in the city of Kano who is, you are assured, the man in all of northern Nigeria whose personal library can be your university.

The man whom you seek out, 'Umar Falke, is a *mallam*, an African Islamic scholar with an intellectual curiosity on a par with the Arab scholars of the Middle Ages.

A trader and garment maker, Falke was a renowned healer, lecturer, and Koranic teacher—even an officiant of weddings and funerals—who found time to collect manuscripts on philosophy, theology, literature, Sunni religious law, Islamic sciences, medicine, and grammar and his own poems. After Falke's death in 1962, former Northwestern political science professor John Paden helped

the University identify this eclectic collection and acquire it from Falke's sons. Thus all 3,300 of the Arabic manuscripts came to the Library in 1972.

"Falke was a remarkable man, one of the most distinguished religious leaders in Kano," says Esmeralda Kalé, the George and Mary LeCron Foster Curator of the Melville J. Herskovits Library of African Studies. "His library contains a number of items of major historical importance, and we are privileged to be its caretaker."

But while the collection is one of the jewels of the Herskovits Library, its vast quantity of well-worn, unbound pages held in leather wrappers has been a challenge for the Library's preservation team. Many of the manuscripts came to the University with water damage, while others as old as the 19th century were becoming brittle, even though they were stored in a climate-controlled environment. By the final stages of cataloging in 2005, and as research visits to the Falke collection increased, curators and conservators agreed the collection warranted special attention. In a presentation last fall to the Islamic Manuscript Association annual meeting in Cambridge, England, Marie A. Quinlan Director of Preservation and Conservation Scott Devine and chief conservator Tonia Grafakos described the multiyear project to survey and repair the collection, digitize representative samples, and house the pages and their original leather wrappers.

"We selected the Falke manuscripts for an assessment and pilot project to answer the question, How can we increase access to these fragile manuscripts while preserving them at the same time?" Devine says. "Given the relatively limited amount of published research on West African manuscripts, we knew any further research we could provide would benefit the academic community."

The project led the Preservation Department into new territory that encourages researchers to dive deeper into the collection.

Devine's team paid attention to inks and watermarks. Many of the watermarks surveyed came from Italian papermaking mills, a finding consistent with what is known about the African paper trade in the era of British colonialism. Those watermarks can help date certain manuscripts and shed light on common trade routes. Devine and Grafakos also

discovered some manuscripts bearing a watermark in the local Hausa language, indicating that the paper had been made locally. The rarity of a local watermark opens the door for further exploration by academics, Devine says: Does this

represent an attempt to revive papermaking in Nigeria? Did other factors about British occupation necessitate a local product?

The discovery of African-made paper also had a bearing on preservation efforts; fiber analysis showed subtle differences in organic content compared with the imported products. The grass, straw, and cereal fibers found in the African-made paper stand in contrast to more common cotton and linen fibers found in the European papers. That knowledge helps conservators decide how to store the documents.

The preservation team also discovered a wide variety of pigments and dye-based inks in the Falke manuscripts by examining pages using a digital microscope under white, ultraviolet, and infrared lights. That discovery raises as-yet unanswered questions about the manuscript-producing process of the time, from local ink recipes to the source of synthetic colorants.

To the Falke collection's traditional role—a way for historians to learn about the life of scholar-traders—the conservators' analysis adds another dimension: a starting point for researchers looking into trade routes, manufacturing processes, and other facets of the British colonial era.

It's important for University Library to conduct such research projects, Devine says, because they show how the Library can partner with scholars to pursue their questions.

"What's important is the relationship we can develop with scholars who are after hard-to-find answers," he says. "Even if Arabic manuscripts are not your field, you can see how the Library can be a partner in some interesting and technical aspects of your research." ■



One percent of the papers in the collection bear a watermark in the local Hausa language, unlike the predominantly Italian watermarks throughout.



# A NEW DAWN



In this rendering of the proposed special libraries reading room, patrons have freer access to rare holdings behind a secure perimeter, making the space ideal for Deering's first dedicated instructional room in 50 years. Artist's rendering by Neoscape Inc.

# FOR DEERING



**P**neumatic tubes and conveyor belts: these were the cutting-edge technologies that made Deering Library a magnificently modern facility when it opened in 1933. Placed strategically throughout the closed stacks, these moving parts allowed librarians to communicate and to whisk books to students waiting at the circulation desk. To then head librarian Theodore W. Koch, who imprinted his vision on every facet of construction, this was but one detail that made Deering “the best, most state-of-the-art library that could be conceived of,” says assistant University archivist Janet Olson.

But well before University Library opened in 1970, Deering no longer functioned the way Koch envisioned. The closed stacks opened to students in 1950, changing how patrons interacted with libraries and librarians alike. Deering had reached its capacity within 15 years, forcing librarians to reconfigure spaces and rethink the processes for maintaining a swelling collection.

“Libraries are never done evolving, because they’re always growing,” Olson says.

So as the new library took on all essential functions in 1970, the old one became relegated to a kind of auxiliary building. Seminar rooms were retrofitted in ad hoc fashion, sometimes as large offices or small reading rooms. The cataloging room—once the heart of the Library—was for several years no more than storage space.

Deering has rebounded somewhat since its doors overlooking the meadow were reopened in 2012. Now visitors have more opportunities to find their way inside, use the unique collections, and enjoy Deering’s eternal charms. But the building still lacks practicality for today’s use, says D. J. Hoek, acting associate University librarian for special libraries.

“It has been changed in sudden and arbitrary ways over the years to solve problems as they presented themselves,” he says. “We have been developing collections, and building important, distinctive holdings, but our facilities have not kept pace. Though we have areas of strength unmatched by any other library, our facilities lag far behind peer institutions.”



The periodicals room of the 1950s was ideal for its time but makes for a crowded reading room and curatorial workspace for Special Collections today.

A significant component of **We Will. The Campaign for Northwestern**, therefore, addresses the renovation of Deering—to restore not just its Collegiate Gothic craftsmanship but also its use as a modern library, just as T. W. Koch dreamed more than 80 years ago.

“We want Deering Library to remain an essential, vibrant part of the scholarship going on every day at Northwestern,” says Provost Daniel Linzer. “To do that, we need to build a bridge between preservation and modernization. Even the grandest campus icon needs to change with the times, and we want Deering to be a transformative component of research and study at the University.”

# *“We want Deering to be a transformative component of research and*

The University’s design partner for this project is a Chicago firm more than a little familiar with James Gamble Rogers, the celebrated architect of Deering Library. HBRA Architects has managed renovation projects at Yale’s Sterling Memorial Library, another Collegiate Gothic building designed by Rogers.

The Deering renovation calls for a complete overhaul of the building, from its decaying utilities to its very layout:

**Convenient and secure services for all rare materials.** Deering is home to many collections with rare, noncirculating items, including the Charles Deering McCormick Library of Special Collections, containing more than 235,000 items, from clay tablets to oil paintings; University Archives, wedged into repurposed rooms in the basement level; and the Music Library, one of the world’s foremost collections of 20th-century music manuscripts.

When researchers want to view special items, they have to navigate multiple access points, and the viewing accommodations vary with the collection. Hoek says the Music Library reading area used to be no more than “the table by the window,” making it neither secure nor efficient to supervise. To make do, Music now borrows the Special Collections reading room a floor away.

The renovation plans turn the north side of the main level, where the Music Library is now, into a secure reading room for all noncirculating rare materials. With an entry directly from the newly renovated lobby, the space will include lockers for guests to check their coats and bags before passing security, then ample, well-lit desks for viewing materials.

As a result, all of the unique holdings currently dispersed throughout the Library will be held in one place. These improvements bring an industry-standard level of security, while promoting use of the holdings through a more welcoming and navigable experience, Hoek says.

“We want the use of our special collections not to be an unusual experience,” he says. “No secret handshake to get in, just a consistent service model.”

**Additional space for students, faculty, and special events.** A classroom inside the security perimeter will allow faculty to incorporate Library holdings into instruction, and the plan calls for conversion of office space into more classrooms and a conference room on the main level. All of these rooms will comprise the first dedicated instructional spaces at Deering in 50 years.

The Music Library listening room will be converted into a comfortable, informal reading room for students needing a convenient study space or a place to regroup between classes. The space

will be wired and equipped to accommodate conferences and other events, while still being a welcoming spot for anyone wishing to drop in, read, and work.

In a way, Olson says, the addition of these multipurpose spaces will bring Deering back to the role it had in its first few decades: a gathering place and social nexus. Before Norris University Center, or even the student union formerly in Scott Hall, the basement-level corridor of Deering was alive with activity when students took breaks from their study upstairs, she says.

**Refurbished Eloise W. Martin Reading Room.** The cathedral-like space remembered fondly by generations of alumni will get a complete update to increase its function and restore its grandeur. Currently the burgeoning shelves of the Art Collection fill the north and south ends in stacks that have grown taller and, in some cases, frustratingly close together. Many of these volumes will move to other rooms, allowing for lower stacks and a more open, airy space. The classic reading tables and chairs will remain, but the south end of the room will be given over to a more comfortable lounge with low chairs, couches, and end tables in a cozy, casual setting. New light fixtures on the overhead beams will provide better light without changing the character of the ceiling.



# study at the University.”

– Daniel Linzer, University Provost

**Reglazed windows.** The window frames of Deering once received a UV-resistant coating that later settled into a peeling, purplish murk. Each pane will be reglazed to renew its original look. The renovation also calls for special attention to the beautiful custom art-glass inserts.

**Gutting all utilities.** Most of the electrical and plumbing systems in Deering are original and need to be brought to modern standards. Although the heating and air-conditioning systems have undergone upgrades, they are due for replacement. Also, the stacks will be made more secure, and new elevators and restrooms will greatly improve the usability of the building.

The punch list of improvements may be vast, but to Hoek it boils down to a single goal: helping more people interact with materials that can be found nowhere but Northwestern.

“When I show students a Bartók score or a Wagner manuscript, I tell them, ‘Remember, this is not mine. This is yours,’” he says. “By virtue of your being a Northwestern student, you have access to it. All you have to do is ask.” The new Deering will make it easier for students to do just that. ■

To learn more about how you can help transform Deering Library, contact Carlos Terrazas, 847-467-2631, [c-terrazas@northwestern.edu](mailto:c-terrazas@northwestern.edu), or visit [weuill.northwestern.edu/library](http://weuill.northwestern.edu/library).



The current listening room of the Music Library will become an informal reading room, lounge, and event space, as conceived in this rendering. Artist's rendering by Neoscape Inc.

## donor spotlight

### Leslie Devereaux ('64)

The renovation of Deering Library took a big step forward last fall with a lead gift from alumna Leslie Devereaux ('64, below).

Devereaux is a familiar name among Library supporters. After coming to admire Deering during her years as an English major in the Judd A. and Marjorie Weinberg College



of Arts and Sciences, Leslie Devereaux frequently contributed to University Library and its mission. She is president and treasurer of the Richard C. Devereaux Foundation, named after her late father, former president of Detroit-based

Ferro Manufacturing Corp. In 1991 she established the Richard C. Devereaux Endowed Book Fund at the Library in her father's memory. Another gift in 2008 created the Richard C. Devereaux Endowment Fund to support the humanities collection.

“We are deeply grateful for Ms. Devereaux's generosity over more than three decades,” says Sarah M. Pritchard, dean of libraries and Charles Deering McCormick University Librarian. “Her support has helped make the Library the outstanding resource it is today for the entire University community.”

Devereaux's gift provides the catalyst to begin the renovation campaign and also supports other areas of the Library and the University. A longtime fan of Northwestern sports, Devereaux specified a portion of her gift for the Game Savers initiative to digitize hundreds of deteriorating reels of Wildcat football films held in University Archives. Part of her gift is earmarked for scholarships and for use by the Department of Athletics and Recreation.

“My college years were among the most influential and memorable of my life,” said Devereaux in a statement. “It is my hope that my gifts will contribute to an extraordinary experience for current and future Northwestern students.”



**What is it?** A *psikhelekedana*, a traditional style of carved wooden model from Mozambique. This carving represents a march during World AIDS Day, celebrated annually on December 1, to draw awareness to the disease. Mozambique historically has had a high rate of AIDS infection, but outreach like World AIDS Day has helped bring rates of new infection down by more than 50 percent in the last five years, according to a 2014 United Nations report.

**Where is it?** Melville J. Herskovits Library of African Studies

**What is it?** *Dissent and Disorder: A Report to the Citizens of Chicago on the April 27 Peace Parade*. A 1968 Chicago rally protesting the Vietnam War culminated in a burst of violence, with 20 reported injuries and 80 arrests. This report from an independent commission charged that some police “brutalized demonstrators without provocation” and that Mayor Richard J. Daley contributed to the violence by setting a confrontational tone with protesters—foreshadowing similar events four months later at the Democratic National Convention in Chicago.

**Where is it?** Transportation Library



**POLICE BRUTALITY**

Another problem was poor police coordination. At times, police officers worked at cross purposes. This was the most cause of many reported disturbances and arrests. Along Washington Street, police officers on the north side of the sidewalk (Pine side) were attempting to easily cut orders to disperse. Simultaneously, police along the south side of the sidewalk were still implementing the rigid rule that all necessary area pedestrians, to be questioned from stopping too far ahead. Consequently, marchers on the north side of the sidewalk were being questioned by police in the street, yet were unable to stand to stop the police order. The police interpreted this hostility as resistance to a lawful police command, and attempted to beat people into submission.

This brutality, which the Commission has noted many other times, was horrendous. The circumstances of this brutality indicate police brutality as well as hostility.

The attempt by police to disperse the crowd, and the inability, in, at times, involvement of the crowd to simply accept the beginning of unprovoked police violence in demonstration.

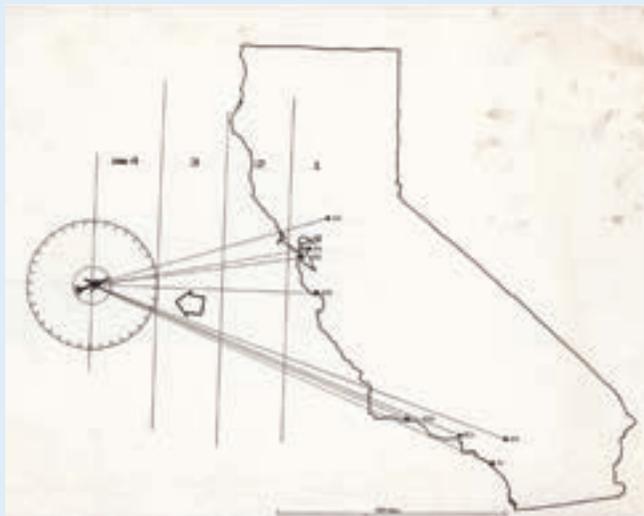
Many independent witnesses confirmed that police officers threw a young man into the flood-releasing pool, pulled him in, dragged him across the Plaza and threw him against the Clark Center wall.

Witnesses described in the crowd as well. After the police attack began, a number of individuals threw their police sticks or policemen. Transmitters



**What is it?** A Northwestern University Peace Week button from 1938. Sold on the steps of Deering Library for 10 cents, the button commemorated a week of lectures, plays, and debates about how the United States should respond to the rising unrest in Europe. According to the *Daily Northwestern*, the kickoff event in Patten Gymnasium pitted Norman Thomas, an isolationist, against University of Chicago economist (and future US senator) Paul Douglas, who favored resisting overseas fascism.

**Where is it?** University Archives



**What is it?** What looks to be a map is actually a hand-drawn score, *The Defense of the American Continent from the Viet-Cong Invasion*, created by experimental composer Joseph Byrd in 1966 to satirize what he called “the absurdity” of the Vietnam War. Eight goggle-clad musicians representing reserve airmen replicate the sounds of planes taking off from University of California campuses. After “intercepting” a bomber, the musicians each play “any American Southern patriotic tune or any tune with the word Texas in the title” before coming together in a conventional rendition of *America the Beautiful*.

**Where is it?** Music Library



**What is it?** A French poster published in 1937 during the Spanish Civil War. Featuring the art of surrealist painter Joan Miró, the image calls the viewer to assist Spain in resisting Francisco Franco and the rebel fascist Nationalists. Miró included a personal plea: “In this current struggle, I see from the fascist side outmoded ideas, while on other side I see the people whose immense creative resources will give Spain an energy that will astonish the world.” The silkscreen print appeared in *Cahiers d'art*, a French art and literary magazine.

**Where is it?** Charles Deering McCormick Library of Special Collections

# Three scholars, three approaches to Cage Collection

**The John Cage Research Grant** is an annual award for scholars whose research requires extensive on-site use of Northwestern University Library's John Cage Collection. Established by the Library in 2013, the grant is a way to promote the collection's wide-ranging holdings, which shed light on the most revolutionary composer of the 20th century as well as on Cage's colorful collaborators and other figures of the avant-garde art movement. The 2014 grant was split among three researchers with vastly divergent interests.

## Glenn Freeman, owner, OGREGRESS Productions

Freeman's Grand Rapids, Michigan-based record company specializes in previously unrecorded works of 20th-century composers. His catalog includes experimental composers, such as Cage, Alan Hovhaness, and Arnold Schoenberg, and lesser-known artists deserving of recognition. His grant work at Northwestern focused on manuscripts of Morton Feldman ('86, '87 MMus), a prominent composer and friend of Cage.

Freeman says he wasn't sure what he'd find as he painstakingly reviewed folders of Feldman's papers, but he was pleased to discover three compositions that have never been recorded—some no more than a bit of notation penciled on a single sheet.

"I found much more than those three works," Freeman says. "The trip was also very useful for the visual artwork and letters that revealed more about the working relationship between Cage and Feldman."

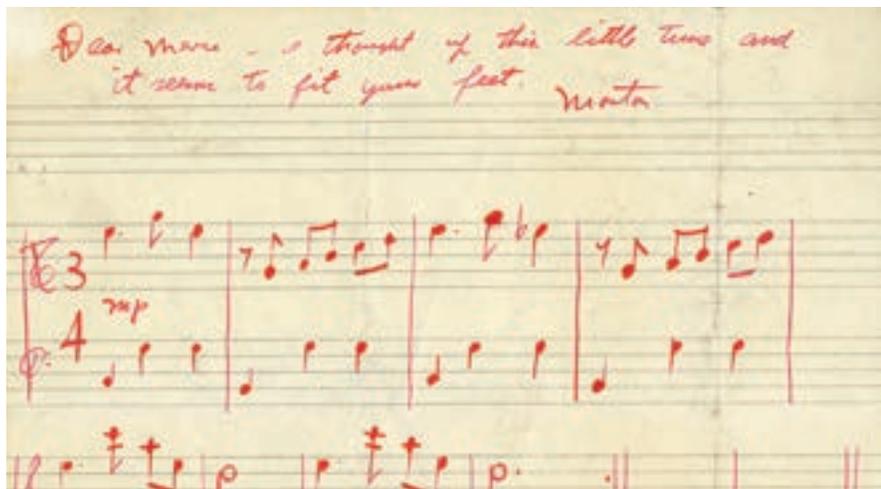
OgreOgress plans a recording of Feldman's works, including the pieces Freeman found at Northwestern. He says other record companies and publishers have also expressed interest in his finds, so his discoveries could live on beyond OgreOgress.

## Abigail Sebaly, independent researcher

Before her Cage Grant work, Sebaly spent three years cataloging and researching costumes, props, and set pieces in the Merce Cunningham Dance Company Collection at Minneapolis's Walker Art Center. She used her grant to study Cunningham, a frequent Cage collaborator who later became his life partner.

After spending so long steeped in the history of Cunningham's legendary dance company, "I decided it's time for me to make my own contribution to the scholarship," she says.

Sebaly's research at Northwestern focused on the dance company's 1964 world tour. Struggling for recognition in the United States, the company began the tour as a seat-of-the-pants endeavor that soon blossomed into a triumphant achievement. Cunningham's daring choreography lit up the European avant-garde scene, and the ensemble went on to a series of successful shows around the globe. Six months into the tour, after performances in Japan, the company dissolved from exhaustion, injury, and internal tensions. Sebaly found rich stores



Among Freeman's finds: a piece by Morton Feldman for dancer Merce Cunningham, written to "fit your feet."

of information in the collection about the tour's planning and execution, as well as insights into the relationships between members.

Her research continues at other institutions, and she hopes to publish a paper about her discoveries.

## Alyssa Cottle, undergraduate, Occidental College

For a 25-page senior thesis, Cottle came to the Cage Collection to explore the history of Cage's attitude toward improvisation. Scholars agree that he turned away from jazz-like improvisation in favor of "chance operations" early in his career, but Cottle noticed that some critics after 1970 wrote about subtle shifts in Cage's themes and attitude toward musician intention. Cage himself called his post-1970 works "music of contingency," but few scholars have theorized what he meant.

Cottle delved into Cage's immense amount of correspondence to explore the nuances of his terminology and how his approach to music changed over time. Last fall she presented her paper, "John Cage and Improvisation after 1970: Distinctions in Cagean Terminology," at an undergraduate research fair at Occidental College.

*The Library accepts applications for the John Cage Research Grant each year until April 1. Scholars who could benefit from extended on-site access to this collection may visit [www.library.northwestern.edu/node/7001](http://www.library.northwestern.edu/node/7001) to learn more and apply.*



**Left** Advocating seven essential food groups, this 1943 USDA diagram is the precursor to the food pyramid of later years.

**Above** The Library's extensive World War II poster collection documents the USDA's advocacy for home gardening and canning.

## Farm to Table

Exhibit shows how government helps a nation feed itself

**A** new exhibit at University Library examines the intersection of government information and our nation's ability to grow enough healthful foods for its citizens to eat.

"Farm to Table: Government Information and Food" (through May 1) explores the myriad ways that information produced and distributed by the US government has encouraged healthy eating, promoted safe food production, and supported research to help the country eat well. It draws from the reports, manuals, brochures, and posters held in the Library's Government Information Collection as well as some government documentation held by the Transportation Library.

Government research into things like food production and nutrition has long affected national policy, with sometimes surprising results. Take, for example, the troubling trend discovered by the War Department during World War I: too many draftees

were underweight and could not serve, according to one US report in the exhibit.

When these young men showed up to drafting stations underfed and undernourished, the US Department of Agriculture looked for ways to beef up the populace. That meant advocating education about nutrition for the average American, while encouraging farmers and the transportation industry to improve access to an ample food supply.

Flash forward to the modern day, when a Centers for Disease Control and Prevention study excerpted in the exhibit shows the population is more likely to be overweight than underweight. Again, says exhibit curator Harriet Lightman, you'll find the USDA and other federal agencies beating the drum for health and nutrition.

Stretching back to the founding of the USDA in 1862, the exhibit looks at the ways that agency became a champion for

the nation's farmers, not just by propagating new plants and seeds but also by sharing knowledge to maximize production. Early reports bound in hardcover volumes show, for instance, the USDA exploring the prospects of the persimmon and experimenting on simple road improvements that would let mules haul more bales per trip.

Over time, federal agencies looked from the farmer to the consumer, trying to help the average American cook safely, eat healthily, and shop with confidence. Recipe pamphlets and brochures even show the USDA trying to simply help home cooks plan a good meal.

As a member of the Federal Depository Library Program, University Library has access to a broad and deep supply of government information. Lightman says she hopes this exhibit whets the appetite for researchers to harvest these holdings for more insights.

# footnotes

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## PRESERVATION GOES BEYOND BOOKS

Not everything in a library fits neatly between book covers. Here, Library conservator Susan Russick preserves a chalkboard that belonged to economics professor Dale Mortensen, who won the 2010 Nobel Prize in Economic Sciences. After Mortensen died in 2014, his papers came to University Archives, along with the chalkboard from the wall of his campus office. To prevent the chalk from being brushed off easily, Russick used a nebulizer to apply a hand-mixed adhesive containing *funori*, a Japanese seaweed. This “consolidant” had to be applied in several layers of mist over a period of weeks.

To learn more about the preservation of unique objects, including Mortensen’s archive and the *psikhelekedana* pictured on page 10, visit Deering Library’s exhibit “Beyond the Book: The Changing Nature of Library Collections” through May 8. For more information, see [www.library.northwestern.edu](http://www.library.northwestern.edu).