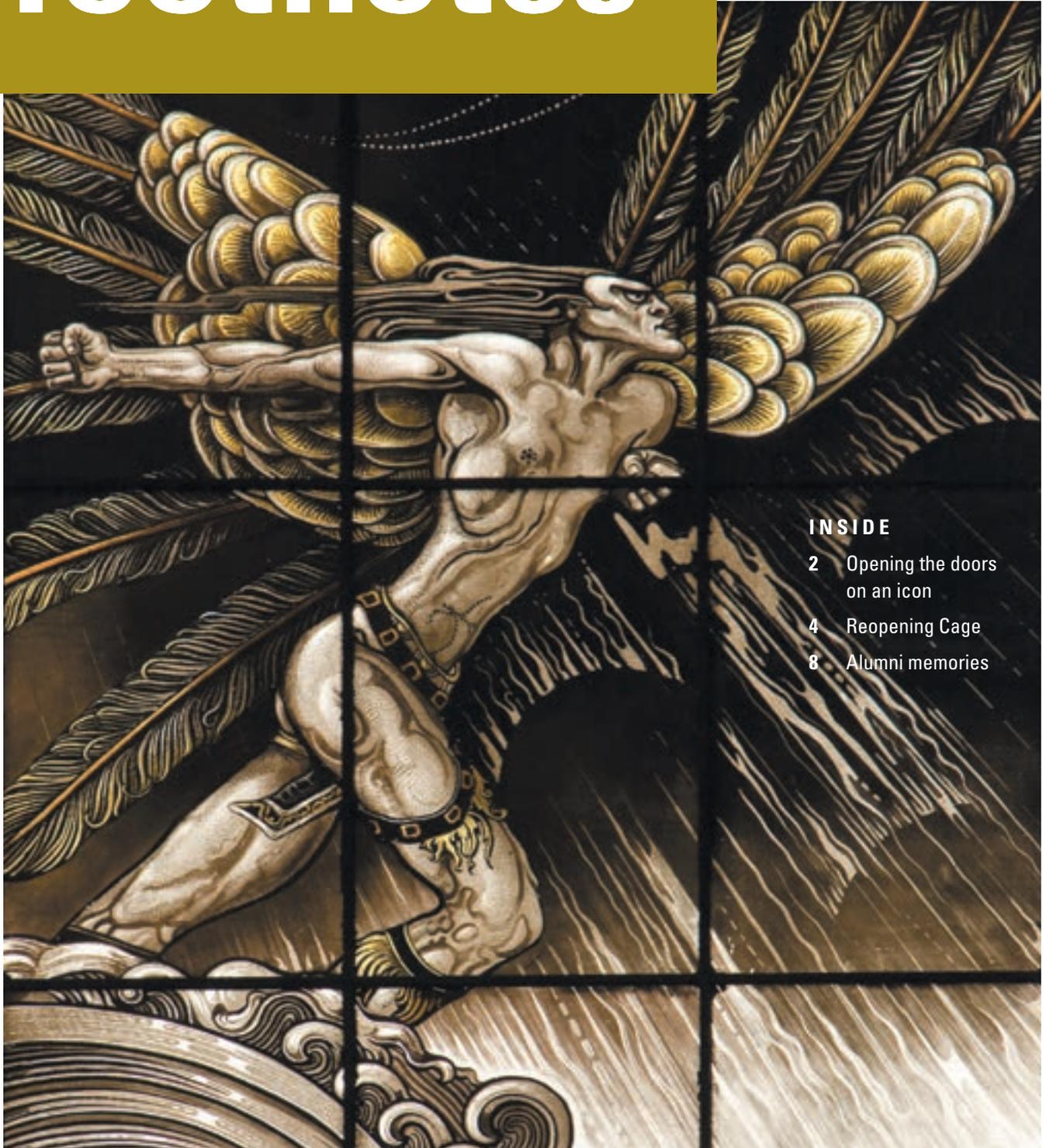


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On the cover Image of the North Wind on a stained glass window
by G. Owen Bonawit in the Eloise W. Martin Reading Room at
Deering Library. Photo by Peter Kiar.

Above John Cage places small objects, or “preparations,” in a
piano to alter its sound. From Music Library collection.

from the chair

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On behalf of Northwestern University Library, I'd like to welcome you to the 2012–13 academic year. The fall season and the start of the school year always signal to me an opportunity to refresh and reinvent. This year the Library boasts a very exciting reinvention:



this fall, the doors of Deering Library will be reopened.

When Northwestern's newest library building opened 42 years ago, the entrance to Deering from Deering Meadow was closed. Thanks to generous gifts from members of the Deering and McCormick families, we are able to reopen this historic entrance. Once again our students, faculty, and alumni will walk through these doors into the inspiring halls of Deering Library to further their academic pursuits. As part of the renovation process, the lobby has been painstakingly restored to its original beauty.

We hope that all of you will join us for the official reopening ceremony during Reunion Weekend (see back cover for details). And we would especially like to thank the Library's large and growing community of supporters, acknowledged by name in this issue of *Footnotes*, whose generosity enables us to carry out our mission: to open the minds of our students and provide them with opportunities they never imagined.

Beginning with my great-great-grandfather William Deering in 1876, Northwestern has been an important focus of philanthropy for my family. The establishment of the Charles Deering Library Fund in 1928 and the dedication of the Charles Deering Memorial Library in 1933 solidified our family's dedication to Northwestern and to the Library.

I am always impressed by the deep commitment to the Library expressed by our donors and alumni. We all have different stories, but we share an interest in enhancing the Library's collections, providing students and faculty with access to exceptional resources across all subjects and formats, and reaffirming and supporting the Library's academic mission. The Library has grown and expanded over the years, and today you will find that this Library, our Library, is very much the foundation of Northwestern's teaching and research. The Library truly is the heart of campus.

A handwritten signature in black ink that reads "Stephen M. Strachan". The signature is written in a cursive, flowing style.

Stephen M. Strachan
Chair, Library Board of Governors



OPENING THE DOORS ON AN ICON

by Janet Olson



Deering Library lobby doors. Photo by Peter Kiar.

Ah, the subliminal symbolism of Deering Library! How many alumni who fondly remember studying in Deering actually noticed the design elements that were so carefully chosen to encourage a desire to grow in wisdom? The collegiate-Gothic architectural style; the Latin mottoes referring to reading and knowledge; the flower-and-fruit tracery hinting at the fruitfulness of research; and, of course, the images depicted in the stained-glass windows—all of these not-so-subtle references, artfully embedded into Deering when it opened in 1933, embodied a vision of the library as a haven for learning.

Today Deering Library remains an iconographic delight, but in different ways.

Now the building itself is an icon, its silhouette arguably the most recognizable representation of Northwestern, aside from University Hall (and Willie the Wildcat). The details that make Deering so endearing to alumni include the worn marble steps that symbolize their own hard-won path to education; the quirky, confessional-style phone booths that predate the cell phone era; and even the austere basement, once a noisy, smoke-filled hangout.

Current students, however, see another set of symbols in Deering. To them the Gothic detailing is reminiscent of Harry Potter's Hogwarts School of Witchcraft and Wizardry. And we certainly couldn't argue with the younger generation's interpretation of a library as a magical place.

But everyone agrees that the most recognizable symbols of Deering's iconic status are the majestic yet welcoming front doors that open onto Deering Meadow, the setting for generations of ceremonies, reunions, concerts, rallies, and—these days—Ultimate Frisbee tournaments. As those iconic wooden doors reopen to the community this fall for the first time in 42 years, *Footnotes* invites you inside the building to revisit some of Deering's most evocative features.

Janet Olson is assistant University archivist and a coauthor of the book Deering Library: An Illustrated History.



How many alumni who fondly remember studying in Deering actually noticed the design elements that were so carefully chosen to encourage a desire to grow in wisdom?

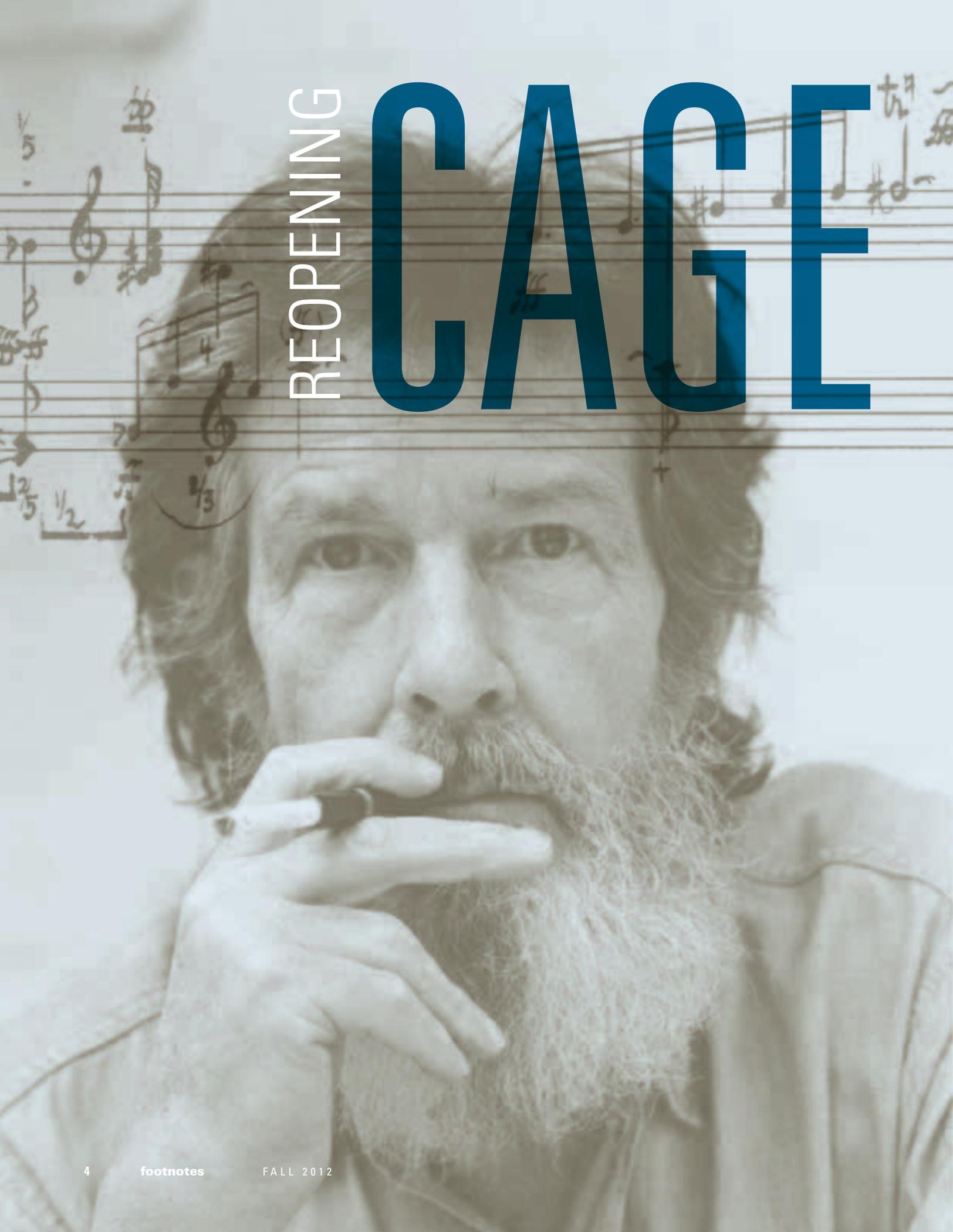
The designs for the 64 stained-glass window medallions represent scholars, legends, heroes, and workers in the book trades, but a few resonate specifically with the Northwestern community. Hidden in the Music Listening Center Lab (formerly Commerce Library), the window at left depicts the Deering-McCormick farm machinery that made Illinois prosperous and Deering Library possible. And then there's the image of the Holy Grail (right) in the Art Library; does it represent the attainment of wisdom, an academic degree, or just getting through the quarter? Photos courtesy of University Archives.



Yes, the Gothic-style drinking fountain (left) calls to mind baptismal fountains in European cathedrals, but it was originally intended to echo the sentiment carved over one of the Deering doors: "The fountain of wisdom flows through books." A worn marble staircase (center) represents students' hard-won path to education. Photos courtesy of University Archives.

A phone booth (right) that looks like a confessional? Originally, this seemed like a very clever way of incorporating a necessary 20th-century technology into a medieval decor, with a chattering monkey on an adjacent pillar to symbolize the booth's real function. To our 21st-century students, ironically, the concept of the phone booth itself seems practically medieval. Photo by Peter Kiar.





REOPENING

CAGE

EXHIBIT SHEDS LIGHT ON A CHALLENGING COMPOSER

Throughout 2012, artists, musicians, and institutions around the world have been celebrating what would have been the 100th birthday of John Cage, one of the most influential and controversial figures in 20th-century art and music.

Cage deeply challenged prevailing notions of both sound and silence and influenced a wide circle of avant-garde artists to stretch the boundaries of their own work. As a composer he is perhaps best remembered for his silent piece *4'33"*—that's four minutes, thirty-three seconds, the length of time performers are asked to *not* play the piece.

The centennial celebrations have kept Greg MacAyeal, assistant head of the Music Library, extremely busy for the past year. "The requests for information about Cage have come from everywhere," he says. "Germany, France, Ireland—people are doing concerts, exhibits, and festivals all over the world."

They're contacting Northwestern because the Music Library's Cage materials constitute one of the most significant collections related to Cage anywhere in the world. "We're part of a community of institutions that, together, document a very complex legacy," says Music Library head D. J. Hoek. That community includes the New York Public Library for the Performing Arts, the repository for most of Cage's musical manuscripts; Wesleyan University, whose press published most of his books and which now houses most of his literary works; the University of California, Santa Cruz, where he sent materials related

to his fascination with mycology (the study of mushrooms); and the Cage Trust at Bard College, which maintains a small library of books and other materials that once belonged to Cage.

Because of the Music Library's unique focus on 20th-century classical music, Cage made Northwestern the repository for two of his most important collections: his correspondence, an extensive body of personal and professional communications spanning more than half a century, and the phenomenal collection of original music manuscripts by Cage and 273 other contemporary composers that Cage obtained for his groundbreaking book *Notations*. That brings up another reason MacAyeal has been busy over the past few months: besides attending to the Cage-related requests coming in from other institutions, he's been selecting materials for the Library's own centennial Cage commemoration, the exhibit *Sound & Silence: John Cage Composing Himself*.



Above Detail from Cage's famous composition *Music of Changes*, from the original manuscript in the Music Library. **Opposite** Cage in 1973. Photo by Nancy Crampton.

Cocurated by MacAyeal and *Footnotes* editor Nina Barrett, *Sound & Silence* uses Northwestern's Cage collections both to outline the major achievements of Cage's life and to highlight some of its less well-studied episodes—especially an early stint in Chicago when Cage was still developing what would become his unique philosophy of sound, and a series of later visits he made to the Chicago area and the Northwestern campus for residencies and musical festivals.

Cage is considered most influential in music circles for introducing the concept of indeterminacy both to the compositional process and to performance. Among the materials featured in the exhibit is his score for *Music of Changes*, his first significant piece composed using the *I Ching* (*Book of Changes*), the ancient Chinese divination system. "The *I Ching* works by building a response to an asked question using chance operations—usually a series of coin tosses," says MacAyeal.



Cage in 1958. Photo by Manfred Leve.

“Cage was looking for a way to remove his ego and aesthetics from the compositional process, and he saw the *I Ching* as a way of making compositional decisions randomly.”

MacAyeal says that among the collection’s materials that most intrigue him are those documenting the months Cage lived in Chicago in the early 1940s with his then-wife, Xenia. “You don’t read much about that period,” he says. “He came to Chicago full of hope for a series of projects he was excited about, and none of them lived up to his expectations. But you can see in them the seeds of many of the ideas with which he was successful later, after he’d moved on to New York.” These projects included the soundtrack for the radio play *The City Wears a Slouch Hat*, produced for CBS as part of the same series that spawned Orson Welles’s infamous *War of the Worlds* broadcast. Though Cage’s broadcast didn’t provoke a massive Martian invasion scare, the fallout from it was nearly as devastating to him personally. The letters that outraged listeners wrote to CBS are now in Northwestern’s collection, along with an original typescript.

Never afraid to experiment and take risks in his own work, Cage was inspired by some of the boldest thinkers of the era and was often credited by influential contemporaries for having “liberated” their own approaches to creativity. Among those noted

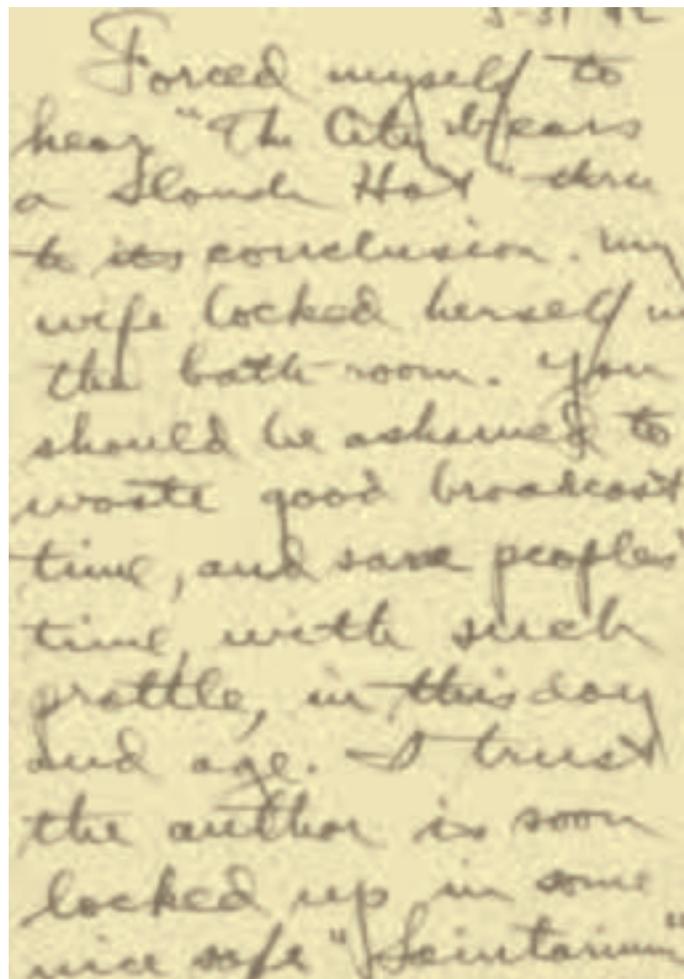
CAGE IS CONSIDERED MOST INFLUENTIAL IN MUSIC CIRCLES FOR INTRODUCING THE CONCEPT OF INDETERMINACY BOTH TO THE COMPOSITIONAL PROCESS AND TO PERFORMANCE.

in the exhibit are Marshall McLuhan, Yoko Ono (whose relationship with John Lennon is sometimes said to have begun when she requested that he donate Beatles manuscripts to Cage’s *Notations* project), and Merce Cunningham, the trailblazing dancer and choreographer who became Cage’s life partner and frequent collaborator.

Sound & Silence also includes original audio and video commentary by Northwestern faculty members and others who worked directly with Cage, including former Music Library head Don Roberts, emeritus Northwestern music professors Frederick Hemke and Stephen Syverud, vocalist Barbara Froman Syverud, former Bienen School of Music dean Bernard Dobroski, and composers Peter Gena and William Brooks. “Once we thought of collecting oral histories,” MacAyeal says, “we realized they would add a personal and unique dimension both to the exhibit and to posterity, as our contribution to our permanent collections.”

Postcard sent to CBS by an angry listener after the broadcast of *The City Wears a Slouch Hat* in 1942. From Music Library collection.

Timed to open on September 5, the anniversary of Cage’s birth, and to run through December 21, the exhibit also coincides with Northwestern University Press’s paperback publication of the acclaimed new Cage biography *Begin Again* by Pulitzer Prize–winning author Kenneth Silverman, who did extensive research for the book at the Music Library and will deliver the fall Board of Governors lecture on November 15. (See opposite page for additional Cage centennial event information, including a two-day symposium, performances, and a guided tour of the exhibit.)



Additional John Cage Centennial Events at Northwestern



Sō Percussion. Photo by Janette Beckman.

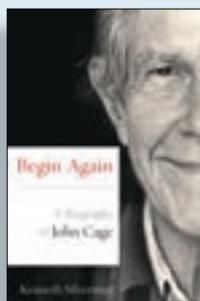
All events take place on the University's Evanston campus. Tickets for ticketed events can be purchased from Pick-Staiger Concert Hall by phone at 847-467-4000, in person at 50 Arts Circle Drive, or online at www.pickstaiger.org. Listings indicate general public/student prices. Faculty and staff with a valid WildCARD are eligible for a 15 percent discount off the general admission price.

Concert: Unlocking Cage

TUESDAY, OCTOBER 30

**7:30 p.m., Pick-Staiger Concert Hall
\$6/4**

In a program curated and hosted by Music Library head D. J. Hoek, the Contemporary Music Ensemble presents works by composers who influenced Cage, including Satie, Webern, Ives, and Varèse.



Kenneth Silverman on John Cage

**THURSDAY,
NOVEMBER 15
6 p.m., Hardin
Hall, Rebecca
Crown Center**

The author of the highly acclaimed Cage biography *Begin Again*, recently published in paperback by Northwestern University Press, gives a Cage-related talk that is open to the public. Sponsored by the Northwestern University Library Board of Governors. Free.

John Cage Festival

**THURSDAY, NOVEMBER 15
7:30 p.m., Lutkin Hall \$8/5**

Hosted by the Bienen School of Music and the Northwestern University Institute for New Music, the festival opens with a concert featuring Cage's prepared-piano music as performed by Stephen Drury, who as both pianist and conductor is one of the foremost interpreters of Cage's music.

FRIDAY, NOVEMBER 16

9:30 a.m.–4:30 p.m., Lutkin Hall

The two-day symposium "Interpreting Cage" begins with sessions on performing Cage's music and his music's lasting influence. Featured speakers include Cage scholars David Nicholls, Seth Brodsky, and Julia Robinson; pianist-conductor Stephen Drury; Jason Treuting of Sō Percussion; and a panel of composers discussing Cage's influence. Free.

5:15 p.m., Deering Library

A concert by Sō Percussion in the Deering Library's newly renovated lobby highlights works from the John Cage *Notations* collection. Guest performers include guitarist Grey McMurray and Bienen School percussionists. Free.

SATURDAY NOVEMBER 17

9:30 a.m.–noon, Lutkin Hall

Cage scholars Charles Junkerman and Rob Haskins present symposium sessions on interpreting Cage's works. Music Library head D. J. Hoek discusses Northwestern's John Cage collection. Free.

2 p.m., University Library

Cocurators Greg MacAyeal and Nina Barrett guide a tour of the Cage exhibit. Free.

**7:30 p.m., Pick-Staiger Concert Hall
\$10/6**

The final festival concert again features Sō Percussion, Bienen School percussionists, and guitarist Grey McMurray, joined by composer Cenk Ergün and the Loud Objects.

alumni memories

Twin sisters Jane Urban Taylor and Jean Taylor Federico (class of 1962) are what we consider Library alumni—members of a long line of Northwestern graduates whose experiences on campus included the learning (and the earning) they did as student workers in the Library. They have continued their relationship with the Library over the ensuing years, offering generous support with both unrestricted gifts and an endowed fund, and Jane currently serves on the Library’s Board of Governors. Recently, the twins shared recollections about their Library experiences.

Jane:

Both my twin sister and I had scholarships, but we needed to earn money for books, course expenses, and spending money. We lived at home, on Clark Street, right across from the (then) Northwestern administration building, and our mother, Virginia D. Taylor, was secretary to the director of development.

I worked in the reserve book room and later the main upstairs library [now the Eloise Martin Reading Room]. I also worked in periodicals with Mrs. Pyant and sometimes helping Mr. Olson in Rare Books. From Mr. Olson I learned to appreciate all the wonderful special acquisitions, for instance the Books of Hours, and later from Russell Maylone, the map collections. Mr. Maylone got me started on a collection I have at my home in Spain of *cartas de navegación*, old 16th- and 17th-century Spanish maps and prints.

In my senior year I was the geology “librarian,” and I also worked the summer of 1962 as the mathematics “librarian” in Lunt Hall. It was a wonderful experience and helped me to save money for a summer course in Valencia, Spain, and for my year as student Fulbright (1962–63) at the Universidad de Madrid (La Complutense). I remember Jens Nyholm, the University Librarian, always had a party in the summer for library staff and part-time workers. He was very kind; indeed all the staff were helpful and very kind to me.



Jane Urban Taylor (left) and Jean Taylor Federico



Jean:

My twin sister and I held many jobs at the Library from 1958 to 1962. We started as freshmen in the Deering Reserve Room, seated at a small table at the door to make sure reserve books didn’t leave the room. A fine job—I could get a fair amount of studying done; the pay was 55 cents an hour. Sometime during that first year the minimum wage went up. We were ecstatic! Our major objective was saving money to spend a summer abroad—in France for me and in Spain for Jane. Those were still the days of “Europe on \$5 a day.”

My last year I had a job in the serials section of the Library. I typed the top subject information on each of a series of cards for the card catalog. Remember those? But in French, Spanish, Italian, German, and Russian.

I went on to graduate work in French literature at the University of Michigan, studying through all the coursework but not completing a PhD dissertation on French art criticism of Diderot and Zola. I considered myself very fortunate to find myself working first at the University of Maryland Art Gallery, on exhibitions from France and a bilingual catalog. I then completed a long career in the museum field, after taking more courses in American decorative arts and museum administration. I continue to serve as a peer reviewer for museum accreditation by the American Association of Museums. My Library job turned out to be good practice: to type so well for so long, to learn to take directions, and to keep my eyes on the prize.

If you ever worked at the Library, then you’re a Northwestern University Library alum! Share your memories with us at library@northwestern.edu.

The *Evanston Review* published this photo of the twins at their Northwestern graduation in June 1962, flanking their mother, Virginia D. Taylor, who was secretary to Northwestern’s development director at the time.

Deering Award goes to Robert and Jean Carton

At the annual Deering Society Dinner on May 24, the 2012 Deering Family Award was presented to Robert W. Carton and Jean K. Carton. In her remarks, Sarah Pritchard, dean of libraries and Charles Deering McCormick University Librarian, warmly thanked the Cartons for their “steadfast support, clearly evident year after year with your annual contributions, your service on our boards, and your ever-present willingness to assist us in our outreach efforts.”

The Cartons have served separately on the Library Board of Governors, and in 2010 Jean was named a life member. She has also been a member of the Northwestern Women’s Board for more than 25 years.

The Jean and Robert Carton Fund for Library Collections, established in 2000, “has been a wonderful benefit enabling the library to meet special needs and to take advantage of unexpected opportunities,” Pritchard noted.

The Deering Society is a giving society for Northwestern University Library that recognizes gifts of \$1,000 or more to any area of the Library. At the dinner all guests received a Deering Society lapel pin in recognition of their support. Deering Society members who have not yet received a pin can pick theirs up on October 26 at the Deering Doors reopening ceremony. (See back cover for details.)



Jean and Robert Carton. Photo by Bruce Powell.

The Deering Society is named for the Deering family, whose philanthropy made possible the building of the Charles Deering Library in 1933 and now spans six generations. Attending the dinner as representatives of the family were Stephen M. Strachan, chair of the Library’s Board of Governors, who presented the award to the Cartons; Strachan’s wife, Linda; his son, Kammer; and Christopher Hunt.

To learn more about joining the Deering Society, please contact Carlos Terrazas, director of development, at 847-467-2631 or c-terrazas@northwestern.edu.

New Library iPhone app

Northwestern University Library has launched an app for the iPhone. The application lets users

- search library resources based on keyword, title, or author;
- search by call number for directions to locate an item;
- log into their library accounts to review items checked out, items on hold, and fees;
- see how many computers are available in any of the library’s 14 computer areas;
- view library hours and events.

The free app is available at the iTunes App Store.

RELIVE THE GLORY DAYS OF NORTHWESTERN FOOTBALL



This coming reunion weekend, you’re invited to celebrate the 50th anniversary of Northwestern’s 1962 football season—the last time Northwestern boasted a top-ranked football team. On **Thursday evening, October 25**, the Library and University Archives will host a conversation featuring 1960s football players and Jim Phillips, vice president for athletics and recreation. Join us in the reunion tent on Deering Meadow for cocktails at 6:30, followed by the chat at 7:30. For more information call 847-491-7641.

In Memory of Tina Howe

by Scott Krafft

The Northwestern University Library, particularly staff members associated with the Charles Deering McCormick Library of Special Collections, regrets to report the passing of Ellen “Tina” Vaughan Howe (1922–2012). Tina was a beloved volunteer member of Special Collections for more than 30 years, serving as a manuscript assistant. Her principal duties were arranging, indexing, and describing the contents of some of the McCormick Library’s most important manuscript archives.

Tina grew up in New England, a member of a family with ties dating back to the colonial era. Most of her summers were spent on the Maine coast, and she maintained a love of Maine, sailing, and salt air throughout her life. One of the many joys of those who knew Tina was hearing her drily witty stories of life in Maine and elsewhere, told with a born raconteur’s suave authority.

Tina began her undergraduate education at Smith College, leaving there after a year to marry Harvard University student Lawrence Howe. The two eventually settled in Winnetka, Illinois, and raised a family of four children. Tina decided to complete her BA and did so here at Northwestern, graduating in 1973. As part of her studies she became a regular Library user. A class about William Blake, taught by the late Jean Hagstrum, brought her into contact with Special Collections and former curator R. Russell Maylone. Like many people, Russell noticed Tina’s unique appeal, and she in turn saw his. Following a series of chance encounters with her after her graduation, he responded to her more or less abstract quip about postcollege free time by inviting her to volunteer in Special Collections. To the longstanding betterment of our Library,



One of the many joys of those who knew Tina was hearing her drily witty stories of life in Maine and elsewhere, told with a born raconteur’s suave authority.

Tina said yes. She began working here in 1973 and continued until 2009. Though a volunteer, for certain legalistic human resources reasons Tina received a token check of a dollar a month, a figure later comically reduced to 76 cents, and the topic of these vast sums of money became an ongoing departmental joke.

Of the archives that Tina processed, two were of particular importance: the Dublin Gate Theatre Papers and the archive of the James B. Pinker literary agency. The theatre papers span from 1928 to 1979 and include about 400 boxes of production notes, lighting plots, correspondence, costume designs, and more. Founded by Hilton Edwards and

Micheál MacLiammóir, the Gate is one of Ireland’s lasting cultural treasures and among other highlights helped launch the career of Orson Welles. The James B. Pinker archive spans the years 1900–1934, and its 111 boxes include letters and contracts between hundreds of authors and publishers and the Pinker agency staff. The triumph of Tina’s labor on the Pinker archive lies in the scores of pages of cross-references she made to names and subjects mentioned in the collection’s letters. These references have proven to be an enormous aid to literary scholars and will continue to be so for future researchers.

In the eyes of her coworkers at the McCormick Library of Special Collections and the many grateful scholars who had the benefit of knowing Tina, her greatest accomplishment was simply being her own hilarious, august, gracious yet raucous self.

We miss you, Tina.

Scott Krafft is curator of the Charles Deering McCormick Library of Special Collections.

Honor Roll of Donors 2012

Northwestern University Library appreciates the generosity and continued loyalty of our donors during the period from September 1, 2011, to August 31, 2012.

We ask that you alert Library Development to any incorrect information or omissions. We will correct the University's records and print corrections in the next issue of *Footnotes*.

Thank you for your help in supporting the University and the Library.

Please send corrections to Carlos Terrazas; Director of Development for Libraries, Press, and University Archives; Office of Alumni Relations and Development; Northwestern University; 1201 Davis Street, Third Floor; Evanston, Illinois 60208-4410; 847-467-2631; c-terrazas@northwestern.edu.

The Deering Society

The Deering Society is an annual giving society for Northwestern University Library. It recognizes gifts of \$1,000 or more to any area of the Library, and it takes its name from the family whose philanthropy established the Charles Deering Library at Northwestern.

\$10,000 and more

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