CONSTRUCTIVE TURMOIL

A library such as the Clements, paying attention to the building’s roof, or the paint on the ceiling, or shelving and space might seem annoying distractions from the real job of “doing history.” But, in the same way that a homeowner needs to occasionally put on a new roof, repaint rooms, upgrade wiring, or build a new storage shed, libraries need to pay attention to housekeeping duties as well.

Time and use take their toll on buildings and their contents. Technological advances render old ways of doing business obsolete. Equipment and systems need to be improved and replaced. Collections become useless if there is no room to shelve them.

The current year has been one of those “housekeeping” times at the Clements Library. It has disrupted normal routines and curtailed basic services. But the stuff and all involved in the place have chosen to see this period of change as one of extraordinary opportunity—a chance to rethink the old ways of doing things and to make innovative improvements.

Thanks to a generous grant from the Elizabeth Kennedy Fund, we have sanded and refinished the beautiful parquet floor in the Main Room. We are now in the process of removing eighty years of accumulated grime from the delicately painted ceiling, replacing well-worn carpets and threadbare curtains, and considering ways to improve lighting. On the ground floor, we are replacing the old card catalog with an “on-line” version and installing data and power lines under reading tables. The modern researcher tends to use a laptop computer rather than pencil and paper.

Improvements at an offsite storage facility have opened up some space in the Library, enabling us to create a much-needed work area for our Curator of Graphic Materials. We have been able to move collections around, providing a chance to rethink and modify the ways we shelve and catalog materials in all divisions. One of the bonuses of all this activity is the opportunity it has given each curator to revisit the collections and discover unappreciated treasures.

In this issue, the curators, in very personal ways, describe some aspects of their work or some part of the collections under their care that have come to the fore in the course of the last few tumultuous months.

The reputation and importance of a specialized library such as the Clements is ultimately based upon the significance of its collections. But collections themselves are only half the story. Equally important is a library’s ability to “deliver” its holdings effectively to its users.

When the work in progress on the physical structure reaches a conclusion, the building is going to sparkle as it has not for a number of decades. But that is also only half the story. The renovations have also encouraged and made possible significant improvements in the ways we serve students, faculty members, researchers, visitors, and the public at large.

—John C. Dunn
Library Director

Martin Koenig of Building, Arts, and Conservation cleans away the grime. He is one of a crew of four at work on the Main Room ceiling.
As curator of manuscripts, Howard Peckham wrote an article in 1938 for the American Archivist entitled "Arranging and Cataloguing Manuscripts in the William L. Clements Library." At that time the Library had 120,000 single letters and documents, most of which were in collections of prominent Anglo-American political and military men of the eighteenth and early nineteenth centuries. Only scholars "engaged upon some research project of sufficient importance" were allowed to use the collections. This meant that the Library was closed to the "lay public," including graduate students. Even more advanced scholars could not visit without having read the appropriate secondary sources and published manuscript catalogs. They were advised to arrive with a list of names to look up in the card catalog, which was simply an index of authors and recipients of letters. Sixty years ago, most scholars asked the question, "Have you any letters by so-and-so?"

When John Dann became Director of the Library in 1977, he expanded its collecting scope beyond well-known people to include the social and cultural history of just about everyone, especially the unknown and underrepresented. He sought out sources that enabled average people to articulate their lives. This was coincident with the changing interests of historians, who, over the last thirty years, have greatly expanded the definition of a historical source. Nothing today seems to escape the historian's looking glass—grocery lists, receipts, iron kettles, textiles, and even eighteenth-century sand used to blot ink on paper. Of course this means that museums and primary source repositories need to collect a greater quantity and variety of materials. One such nontraditional source in the Clements is a collection of receipts kept by a young couple setting up a household in nineteenth-century Philadelphia. Another is a hair wreath made by a woman who used the hair catalog the more important collections item by item, but over the last twenty years we have moved gradually toward the practice of describing collections as a whole.

The Manuscripts Division's first real attempt at subject access occurred in the 1980s with the creation of a catalog for the Schoff Civil War Collection. Since then, Library of Congress subject headings have become a regular part of processing. We currently have a web page for each collection, which includes a background or biographical note, a summary of the quantity and type of papers (letters, photographs, etc.) and their content, subject headings, a box and folder list, and additional descriptive data, such as genealogies.

The issue has always been one of how best to provide access to the information that readers seek. On what level and by what means does the curator inform the public? Ideally, as Peckham knew, we would like to provide an item-by-item description, but under this system only a few collections would get processed every year. On the other hand, descriptions cannot be too general because researchers will not be guided to the sources they need. We are now at a crossroads in the Manuscripts Division. The speed of the electronics revolution has had a profound impact on archives and manuscript repositories. All of us are dealing with electronic issues of new subject-access protocols and digitization. We are all staring at the signposts, looking for the best route.

The Manuscripts Division is experimenting with various databases to provide more detailed subject access in certain areas, such as African Americans, Native Americans, women,
Civil War collections sometimes include patriotic covers (envelopes) expressing sentiments of the time. The design on this unused example has a culinary history content as well.

Civil War ranks. Food and drink were agents of military outcomes.

The Manuscripts Division is also working on a re-boxing project to conserve space and to put older collections in acid-free environments. In Howard Peckham’s time, libraries did not concern themselves with “acid free” housing for manuscripts. Most of the early collections in the Clements Library were either affixed to acidic paper and bound or were placed in acidic folders and then in acidic boxes. We are now replacing the old system of single-item folders stacked in flat boxes with the more practical system of multiple-item folders filed in upright boxes. Collection descriptions on the Library’s web site will guide the reader to the contents of the folders.

The reorganization process has enabled us to take a fresh look at our older collections, most of which have no finding aids. We have noticed, for instance, that we have an even greater prevalence of African-American-related materials than we realized. Some of these are brief comments within documents, such as a few lines about slaves in a Kentucky letter of 1843 and an 1811 interview with a black slave woman who came to America when she was nine. Some comprise entire collections or parts of collections.

The Manuscripts Division has initiated a project to identify pen and ink drawings in collections. These range from doodles to finished art. Some of the finer examples are found in the illustrated journal and accompanying drawing book of Helen Ledyard of Cazenovia, New York. Her clever and often humorous scenes of social events and leisure activities there and in Philadelphia and New York City reflect affluent urban life of her time.
Dumfries, Virginia. Mr. Spence gave Mathews and his wife freedom in 1832, but not their children. Mathews moved to Washington, D.C., to find work, leaving his wife on the plantation to care for their six children. He then set about earning the money to buy them and sought advice from various people, who helped him work out a financial strategy. According to law, once purchased, the children were still slaves and had to be freed legally or they could be sold if Mathews died. The toddler, Mary Ann, was the least expensive, so she was obtained first for $50. They bought the boys next, as they were the most salable, and, of these, they selected the youngest male first because he was the least expensive and his price would rise as he got older. The girls would be purchased last, especially the eldest, who was 17, as her price was fixed at $300 and would not increase.

This “behind the scenes” look at the Manuscript Division touches on only a few facets of curatorship. We have much work ahead as we struggle to find the best ways to inform the public about the contents of our boxes of history. Archivists, curators, archaeologists, and collectors have always been mediators of the past. What we dig up, process, collect, save, discard, keep in the queue of uncataloged materials; what we describe and how we describe it; how we choose our priorities; what we share—these are decisions that affect how we organize our recorded past to sharpen the researcher’s focus.

— Barbara DeWolfe
Curator of Manuscripts

The previously uncataloged Wilkes County, Georgia, Papers (1778-1849) are filled with probate inventories that show the number of slaves on various plantations, their value, names, family groups, and dispersal by sale to other slave owners. The collection also contains information on the renting of slaves, court cases involving “Negroe stealing,” and the wounding of slaves.

Manuscript collections often contain ephemeral items, such as this towboat company receipt of 1846 from the Whelen Papers.

It is a small group of papers but of the utmost significance.

We are also finding collections within collections. One of the most fascinating is a set of twelve letters, written in 1835 and almost lost in the business documents of the Masters-Taylor-Wilbur Papers. Mathew Mathews, his wife, and their children were slaves of the Spence family of

A copy of the bill of sale for three-year-old Mary Ann Mathews is in the Masters-Taylor-Wilbur Papers.
he Clements Library is known for its collections of diverse primary source material. For our researchers, the combined information drawn from books, manuscripts, maps, and graphics can result in a richer and more compelling finished product. Access to the varied materials that relate to any given subject can be obtained in several ways. One is to search the Clements catalogs, either online or at the Library. Another is to have tea and conversation with the Director and staff.

Library-science technology is not yet a match for the subtle intertwining of human memory and the recognition of meaning, especially in the case of Library Director John Dann’s intimate knowledge of the collections. The staff also is aware of the considerable amount of material remaining to be cataloged (the entire Graphics Division, for example) that may be exactly on target for a researcher’s project. For on-line researchers, who cannot participate in our tea room discussions, the diverse selection of available material may not be as apparent. To provide a similar level of service, a carefully coordinated effort of collection organization and cataloging is now underway.

In the case of the Library’s newest division, Graphics, the lack of a catalog, however inconvenient, is an opportunity to create a sophisticated search tool that will link the varied graphic materials to each other and to the rest of the Clements collections. Since a common subject is often the essential link between varied media, and the most likely point of access for a researcher, cross-referencing is crucial to a primary source collection. The diverse content of the Graphics Division includes prints, photographs, ephemera, illustrated sheet music, and objects—anything that is visual information. On the subject of the presidential election of 1860, for example, the Graphics Division can present lithographic satirical prints, a selection of sheet music, and photographic tintype lapel pins—three different media with a common subject. Add these to the significant holdings in the other divisions, and the Clements can present a multi-faceted view of this particular event.

Special care is required during organization when a collection originates from a single source and contains media for several, if not all, Clements divisions. It is not uncommon for a single collection to include books, letters, maps, photographs, and personal effects, often with common subjects. The richest, most complete historical record is the combined total of all these items. The challenge for curators is to maintain links to the common source, while dividing the various media amongst the divisions for expert level processing, conservation, storage, and cataloging. All the while, it is essential to maintain the integrity of the collection so that the whole is accessible through any one item. Fortunately, this is where electronic record keeping excels. For example, a quick search in the Clements MIRLYN catalog using the keywords “Gage Papers” links 131 records of broadsides, maps, and manuscripts.

Mating materials with the appropriate Clements Library division is based on the presumption that the individual pieces will conveniently fit our working definitions of a map, a book, a manuscript, or a graphic item. These boundaries need a certain amount of elasticity and overlap to accommodate materials that are difficult to classify. The Graphics Division has numerous examples of single items containing aspects relevant to each division. One example is the journal of Helen Isabel Moorhouse, who documented her summer of 1906.
in Chatham, Massachusetts, as she worked as a musician at a seaside hotel. In addition to her manuscript journal entries, Miss Moorhouse supplemented her story with trade cards, menus, newspaper clippings, a railroad map, pencil drawings, and a selection of original cyanotype photographs. Her experiences are vividly brought to life by this combination of media in one package. Do we classify this as a manuscript document, a photograph collection, or ephemera? And what about that map?

In this case, in the interests of preservation, the Moorhouse journal has been housed with the photo albums. Storing it with physically similar items allows us more effectively to protect the fragile cyanotypes, which are prone to fading. A record in both the manuscript collection descriptions and the photograph catalog represents the Moorhouse journal. Eventually, there will be a single catalog record for this item that will link it to the manuscript, photograph, and ephemera collections. The map, an unexceptional small clipping from a Hotel Mattaqueson brochure, will also receive mention. Isolated from each other, the individual elements of the Helen Moorhouse journal are not particularly exciting.

Together, they provide context that enriches each element so that the total effect far exceeds the sum of the parts.

Not all the materials in the Graphics Division come in such neat packages. Variety within each section presents storage problems—the print drawers, for example, include engravings, etchings, lithographs, silk screens, wood block prints, and original art. Complementing the prints on paper are examples of copper printing plates as well as carved wood blocks. Ephemera can include trade cards, promotional pamphlets, packaging, advertising samples, scrapbooks, and articles of clothing stored in binders, boxes, and flat files. Photographs come in a wide range of formats, sizes, and processes, including cased daguerreotypes, various paper prints, card-mounted prints, glass plates, photographs on porcelain, photographic jewelry, and album collections.

The wide range of sizes within each medium can make it difficult to house like materials together—a photograph or a print may be an inch wide or 60 inches wide. The future evolution of the Graphics Division will include additional storage facilities, the construction of a large worktable in the stacks, the acquisition of digital imaging equipment, and the eventual on-line cataloging of the collections, with supporting preview images. These facility plans are the result of an extensive and continuing review of the existing graphics collections, a pleasant process that frequently leads to tangential investigations of particularly interesting items.

A cross-media example that recently attracted my attention is a quarter-plate (3 1/4 x 4 1/4 inch) daguerreotype portrait of Garetta van Dyke Lambert, taken by well-known New York daguerreotypist Abraham Bogardus. Dating to circa 1856, the end of the daguerrean era, the seemingly endless depth and resolution of the image drew me into its minute details and, in particular, a curious little book that appears under Mrs. Lambert’s elbow. Master daguerreotypists were methodical but also creative in their craft. They left as little to chance as possible within the photographic process and built their reputations with the careful consideration of lighting angles, clothing details, and the significance of props used in posed portraits. Bogardus was such a master. He described his work as “difficult, delicate, mystic art.”
So what is the meaning of this little book? A symbolic reference? A meaningful possession of the sitter? Or was it an attempt to make her look scholarly? I was certain that, with powerful magnification, it would be possible to read the title on the spine of this book to glean a small insight into the character of the sitter. Carefully scanned, digitally re-reversed (daguerreotypes are reverse images), and greatly enlarged, the title became legible: The Ambrotype Manual. An early photographic "how to" book—not what I was expecting! The presence of this particular book leads to speculation that it is in some way a symbolic comment on the relationship between two downtown New York photographers and perhaps has nothing to do with the sitter. Or was she a photographer herself?

The author of this 1856 manual, Nathan G. Burgess, was one of many early daguerreotypists who did business along lower Broadway in New York. His studio was at 293 Broadway, only one block away from the eventual location of Bogardus's gallery at number 363. Within a year of the invention of the daguerreotype, in 1839, Burgess reportedly experimented with the process at its birthplace of Paris, France. Burgess was first listed as a daguerreian artist in New York City in 1843. The ambrotype was a short-lived photographic process that followed the daguerreotype. Introduced in the 1850s, the ambrotype or "daguerreotype on glass," was promoted as being superior to the daguerreotype and was popular with photographers primarily for its lower production costs. Initially sold at the same retail prices as daguerreotypes, ambrotypes became a factor in a widespread price war that cut deeply into the profitability of professional photography across the country.

In 1861 the educational value of Burgess's The Ambrotype Manual was questioned in Humphrey's Journal of the Daguerreotype and Photographic Arts. A sarcastic reader commented, "I am dis-appointed in the 'Manual' by Burgess just received from you. There are, however, some features of the work to be commended; it is printed on good paper, with an index, and well bound." The writer continues to lambaste the manual for its inadequate information and sweeping presumptions of prior experience. Did Bogardus share this opinion when he chose to put this book under Mrs. Lambert's arm? Does this book appear in other portraits by Bogardus?

Although big city photographers were usually eager to promote the modernism of their methods, Bogardus was one of a minority who let go of the daguerreotype with great reluctance. Addressing this subject in 1886, Bogardus commented, "The photograph [on glass] soon came into favor, and the daguerreotype was discarded. I always regretted it as they are, when well made, the best production of the camera, and (I know what I am saying) perfectly durable." The present-day clarity of the image of a manual for the process that would replace the daguerreotype is an ironic testimonial supporting Bogardus's statement.

Perhaps The Ambrotype Manual, inserted in this image by Bogardus, is there as a good-humored plug, promoting his neighbor's book. Then again, it could be a demonstration of the book's usefulness (or lack thereof) to Bogardus, whom we know was unenthusiastic about the ambrotype process. Or maybe it was simply a prop.

In anticipation of a scholar's research on early photographic manuals and their use, the Clements Library's catalog record for this Bogardus daguerreotype could eventually include a note referring to Burgess's The Ambrotype Manual. I like the idea of this daguerreotype appearing alongside the record for Burgess's 1862 The Photographic Manual, which is also in the Clements collections.

Bogardus was a regular contributor to another popular nineteenth-century photography reference, Anthony's Photographic Bulletin. In 1886, long after the daguerreotype and the ambrotype had passed, his reminiscences include tales of his studio sessions with celebrities, cranks, drop-ins, and steady repeat customers, along with this commentary: "How different the value of a picture by different people. Some seem never to care enough about the picture of even a father or mother to take care of them. While spending some days last summer in a village not far from New York, I was invited to visit a widow lady in the vicinity; she wished to see me. On calling on her, she brought out a box about two feet square. It was filled with (as she called them) her treasures. There were some thirty or forty daguerreotypes of my making—her husband, father, mother, brothers, sisters; and all of them dead. She valued them above the price."

—Clayton Lewis
Curator of Graphic Materials
BRINGING THE WORLD TO THE CLEMENTS

The Clements Library houses one of the country’s finest collections of printed, documentary source material in support of the study of early American history. Clements holdings on discovery and exploration, the colonial period, the American Revolution, and the early national period are comparable to those of the American Antiquarian Society, the British Library, the Huntington Library, the John Carter Brown Library, the Library of Congress, and the New York Public Library. The few examples mentioned in the following paragraphs indicate the types of printed materials—books, pamphlets, and broadsides—that researchers will find at this institution.

The foundation stone of the collection is the “Columbus Letter,” in which the discoverer gives a brief report to the court of Spain of his first voyage across the Atlantic and of the newly found lands of the West Indies. A Rome (1493) edition of this rare letter is found on the first shelf of the Rare Book Room. Nearby, on the same shelf, rests another foundation book. Entitled *Cosmographiae Introductio* (St.-Die, France, 1507), or “introduction to geography” by Martin Waldseemüller, it gives the New World its name. The well-intentioned but misinformed geographer suggests that since Amerigo Vespucci discovered the New World it should be named “America” in his honor.

Following these works come accounts of the conquest and histories of Spanish America. The Library has the first Latin edition of Hernan Cortez’s second and third letters (Rome, 1524) sent to Charles V, in which he reports in remarkable detail the progress of his conquest of Mexico. Among the first images published of Spanish America are those found in Gonzalo Fernández de Oviedo y Valdés’s *La Historia General de las Indias* (Seville, 1535). Oviedo, commissioned by Emperor Charles V to write a history of the New World, illustrated his work with woodcuts based on his own
sketches of the flora, fauna, and native inhabitants he had encountered there.

The Library owns the earliest English-language book to describe the first English colony in America, *A Briefe and True Report of the New Found Land of Virginia* (London, 1588) by Thomas Hariot. A survivor of the ill-fated Roanoke colony, Hariot provides us with a remarkable account of the land and its people. Accompanying this work is the 1590 edition of Hariot's report, published by German engraver Theodor de Bry, who reproduced the maps and sketches of John White. White, a draftsman and artist, was also a member of the colonizing expedition. His magnificently detailed illustrations provide the first visual images of English America and its native population.

The types of materials cited here make the Clements one of the best of the great research centers on early American history. Until relatively recently, however, the Library's Midwestern location in Ann Arbor (instead of in a major city like Boston, Chicago, Los Angeles, or New York) and the lack of remote or Internet access to its catalogs has made it one of the least known among such repositories.

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Above: Epistola de Insulis Nuper Inventis (Rome, 1493) is Christopher Columbus's published report of his world-altering voyage. This thin but important work comprises just four leaves protected by a modern binding and case.

Previous page: Dutch engraver Theodor de Bry (1528-1598) introduced Europeans to images of what would soon be known as Virginia. This view of "an aged man in his winter garment" was based on the original work of artist John White (1575-1648). The background reveals details of a fortified Native American village flanked by cornfields. From the 1590 English language edition of De Bry's America.

To survey the Clements holdings, researchers formerly had to visit the Library to use the manual card catalog. The large seven-volume *Author/Title Catalog of Americana, 1493-1860*, in the William L. Clements Library (Boston: G.K. Hall, 1970) could also be consulted, but because of its size and cost, it is usually held only by large research libraries, and it is limited in scope to materials acquired up to 1970. In 1999, however, the Library received University of Michigan funding to retrospectively convert its entire card catalog to machine-readable form. The project was administered and carried out by the University Library from September 1999 through March 2001. During that period, project staff did a remarkable job of accurately converting some 54,000 manual records to the on-line catalog. Those entries were combined with some
16,000 Clements records cataloged since 1988 through RLIN (Research Libraries Information Network), an on-line bibliographic utility. Today, some 73,000 Clements Library catalog records are reflected in MIRLYN.

Another benefit of the conversion process is that it allowed the Library to change outdated subject headings to reflect current Library of Congress usage. It would have been prohibitive to make some of these changes to the manual catalog because that would have required erasing old subjects and typing the new ones on literally thousands of cards. As a result, there were often split files in the catalog with references leading the reader to both the old and new subject headings.

Most retrospective conversion projects reveal problem records, and this project was no exception. Conversion staff were asked to flag any records whose data they found to be incomplete or incorrect in any way. Following conversion, Clements rare book cataloger Oksana Linda spent several months diligently reviewing the flagged records and making any necessary updates to them. The result of all her work and that of the conversion staff has been improved access and more accurate cataloging information for readers.

Today's on-line access makes the Clements catalog of printed documentary source material available not only to the University of Michigan academic community, but to the world at large.

— Donald L. Wilcox
Curator of Books
FINDING THE WAY TO MAPS

In the far back corner of the Clements Library Reading Room, tucked unobtrusively between banks of institutional-green map cases, stands a tall cabinet of matching color. Its sixty drawers are filled with tens of thousands of catalog cards describing one of the world’s richest and most varied collections of cartography relating to the Americas. This cabinet has long been the first stop for readers who wish to use the map collection. Its contents record somewhere in excess of 30,000 maps, plans, and charts, many of which recall the heady collecting of the Library’s earliest days and the exciting acquisition of large numbers of maps originally gathered by Henry Vignaud, Henry Stevens, General Sir Henry Clinton, and many others.

The Map Division card catalog also represents the accumulated work of nearly eighty years of Clements Library map curators, beginning with J. Clements Wheat, the first to hold the position. The cards themselves reflect the growth of the collection in their differing styles of type (from manual to electric typewriters to computer printers) and the varying amounts of information recorded at different periods. We like to think that it is possible, based on the appearance of the cards, to ascertain which curators prepared them, a process Assistant Curator of Maps Mary Pedley has dubbed “the archaeology of the map catalog.”

Despite the layers of Library tradition reflected by the cards in the green cabinet, the catalog is a cumbersome tool for actually finding our maps. The map catalog has been charitably described as “eclectic,” and it is indeed inconsistent and incomplete in many ways. Some of the earlier cards record only a map’s title, dimensions, and, perhaps, a bit of acquisition information. Most frustrating for day-to-day use is the absence of any shelf marks on the cards, other than those added by more recent curators. Thus, finding the location of most maps is a multi-step process that requires consulting further guides to the collection—and sometimes employing pure guesswork. Our ancient and somewhat arcane system all makes sense—eventually—and this understanding is a significant watershed in a Clements Library map curator’s career. Nonetheless, the old map catalog is a challenge to use, and it must be consulted at the Library. Students further afield can refer to Research Catalog of Maps of America to 1860 in the William L. Clements Library, edited by Douglas Marshall in 1972 and available in larger collections, but its specialized nature limits those who cannot obtain the resource locally.

In short, there has been a need, in this age of new technologies, to make the catalog of the Map Division more accessible. Over the past decade the Clements Library’s manuscript collections have been described on our website, and, more recently, the catalog of the Book Division has been retrospectively converted to MIRLYN, where the records are available throughout the University and, indeed, the world. It was only logical that the map collection should follow a similar course.

The process began in June 2002 with the goal of displaying Clements Library catalog records on MIRLYN.

This has proved to be a fascinating and very useful exercise, and one that has revealed exciting surprises as well. The work involves physically examining each map and checking it against the old catalog cards before entering expanded information into MIRLYN—in effect, a gradual recataloging of the entire collection. Aside from the thrill of revisiting the Clements Library’s most treasured and unique maps, this has the further benefit of permitting an inventory and an assessment of the condition of individual pieces. These include more than 300 manuscript maps used by General
Sir Henry Clinton during the American Revolution, some drawn by spies or by such well-known British participants as John André, Patrick Ferguson, and John Montresor.

This technique has resulted in some unexpected discoveries. In one case, a folder contained three photostats of a crudely engraved map showing the country around Ticonderoga, New York, advance from Canada that led, ultimately, to his defeat at Saratoga. The map card catalog showed that the Clements Library had only the photostats, even though a copy of the court martial resided in the Rare Book Room. A quick check revealed that the original map was indeed in the book but, for some reason, had never been cataloged. We can now confirm that the Clements has a fine copy of this important early American map.

Other discoveries have been more mundane, though nonetheless useful in telling us more about a wonderful collection. A common occurrence has been the identification of additional "states" of printed maps—variations in the imprints as copper plates were altered and reused over time, sometimes with significant cartographic improvements but often with only minor changes to place names or publishers' addresses. Most were identified in the earlier cataloging process, but in some cases small differences between two or more maps of the same title were overlooked or noted on cards simply as "variants." Distinctions between states are of particular importance to students of cartography or of the production and distribution of early maps.

The power of the computer also permits the addition of subject categories for maps that, in the past, were simply too difficult or time-consuming to include when an individual card had to be typed for each entry. It is now possible to identify maps relating to specific periods—the French and Indian War, for instance—or to other subject matter, such as natural resources, railroads, or canals. Additional subject headings have been added for topographical or city views that appear on maps, a feature that will help integrate the non-cartographic visual images of the map collection with those of the Graphics Division. Many maps include highly decorative or informative cartouches enclosing the title or publisher's imprint. Cartouches with significant value as illustrations are now being identified by their subject matter, such as "slavery," "gold mining," or "turtle catching."

Re-cataloging of the maps also coincides with efforts by the Manuscripts Division to reexamine and re-box its holdings. As staff and docents work their way through old and new manuscript collections they encounter maps, some of which have been cataloged but many others that have not. This allows previously overlooked or ignored maps to be identified and added to the catalog. Many are simple property surveys of the type found in the business and personal papers of most families. Others can be of broader interest, such as the early nineteenth-century manuscript insurance maps in the Whelen Papers prepared for the Phoenix Fire Insurance Company to show valuable buildings. These sometimes include houses for slaves or detail the physical layout of commercial or agricultural properties.

The American maps in the papers of British admiral Sir Pulteney Malcolm were cataloged years ago but not the...
John Thomson was a talented Philadelphia surveyor of the 1830s. Ten of his brilliantly colored property maps were found in the Lamb-Norris Papers and transferred to the Map Division. This example shows the footprints of four row houses along Christian Street in the district of Southwark in 1834.

manuscript charts and maps of the South Atlantic islands of Saint Helena and Ascension, drawn while he watched over the exiled Napoleon Bonaparte. Even such old stalwarts as the Gage and Shelburne papers have yielded new discoveries, such as manuscript intelligence maps of Montréal and the upper Saint Lawrence River sent to Gage while he commanded at Oswego in the fall of 1759. Complete lists of the maps associated with individual manuscript collections will eventually be accessible in a Clements Library MIRLYN search by simply using the name of the collection (i.e., “Gage”) followed by the word “maps.”

More than 2,200 individual map titles have been added to the Clements Library’s MIRLYN catalog since the summer of 2002. These include manuscript or printed maps and facsimiles of manuscript or printed maps from the collections of other institutions. In addition to this number, another 500 items represent additional copies of the cataloged titles. While a few of these are exact duplicates, most appear in different books and atlases. Nearly 170 of the total number are maps that have been in the Library for some time but, for one reason or another, were never cataloged. The project is also making it apparent that the Clements Library holds a significantly greater number of manuscript maps than the 1,040 listed in the various guides to the collection. The total, in fact, is more likely to come in at more than double that number, with many being property or survey maps, some quite beautifully drawn and colored.

All in all, this new examination of the Clements Library map collection reemphasizes its richness and its importance as a tool for the study of American history. And, best of all, readers and researchers who come from a distance are beginning use the maps entries in MIRLYN to make requests for material or to prepare for their visits to the Library. That is a strong signal that the project is worth the effort and that, as it becomes more comprehensive, it will result in increasing use of the map resources of the Clements Library.

— Brian Leigh Dunnigan
Curator of Maps and Head of Research & Publications

Another of Thomson’s plans focuses on a house and lot at the corner of Lombard and Second Streets in the city of Philadelphia in 1835.
MAGAZINES AND NEWSPAPERS

As with many libraries, always in need of space, the Clements makes use of an off-site storage facility to house materials of lesser value or collections that are little used. A more perfect and inevitable solution in the future will be an addition to the Library (a benefactor would be welcome!), but the extra stacks at our annex provide a temporary solution. It frees up substantial areas in the main building.

With this additional space we have been able to retrieve materials long consigned to storage boxes, organize and shelve them, and reevaluate their importance. In the process, we are re-cataloging them in ways that better serve the Library of today. We have re-assigned a good portion of our newspapers, periodicals, and old dealer catalogs to the off-site building. Should they be needed, we have the capacity to bring these items back to the Library on short notice.

It has been fun to revisit many of these treasures, and we share a couple of them with you here. The great New York City newspapers of the Civil War era printed many editions aimed at different audiences. There were daily papers, tri-weekly, semi-weekly, and weekly editions—the latter in large part aimed at capturing a substantial mail order trade far beyond the city. It was a highly competitive business. For a few years in the 1840s, James Gordon Bennett, brilliant editor of the Weekly Herald, tried to get the jump on Horace Greeley’s Tribune by adding woodcut illustrations and maps.

During the nineteenth century, a large percentage of city dwellers rented rather than owned their homes. They often moved annually! The standard lease ran from May to April, and May 1 (May Day) was moving day. The accompanying woodcut from the May 8, 1847 issue of the Weekly Herald portrays, somewhat of the tongue-in-cheek, an experience shared by many of the newspaper’s readers.

The other illustration exhibited here is the cover of the May 1917 issue of The Theatre, showing the beautiful Mary Garden as an elegant and highly patriotic American Indian maiden. It appeared the month after the United States entered World War I, and it presumably shows the actress as she appeared in some highly patriotic Broadway review.

Few historical materials provide a better sense of lifestyles and attitudes of the past than newspapers and popular
magazines. The advertisements and pictures that illustrated them are as important as the texts. We are now far better able to serve our constituents with the sort of visual treasures displayed here.

— John Dann,
Library Director
with
— Laura Daniel,
Manager, Willow Run Facility

ACCESSING CLEMENTS LIBRARY COLLECTIONS

The information age permits anyone with access to a computer to learn about the collections of the Clements Library. Significant portions of our catalogs can now be consulted through the World Wide Web, with the primary gateway being the Library’s own web site.

Clements Library address: www.clements.umich.edu. The Library’s home page provides links to each of the divisions: Books, Manuscripts, Maps, Music, Photographs, and Prints. Division pages identify available catalog information and provide further links.

Books: The division page has a link to MIRLYN, the University of Michigan’s electronic library catalog. Selecting the “Clements Library” catalog option opens records on more than 73,000 books, pamphlets, broadsides, and periodicals held by the Library.

Manuscripts: The division page displays alphabetized links to descriptions of most of the Library’s roughly 7,000 manuscript collections. These identify the scope and general contents of each and provide limited subject access.

Maps: The division page includes a link to MIRLYN, which currently includes catalog records on more than 2,200 maps—about 7% of the collection. New records are being added daily.

Music, Photographs, and Prints: These division pages provide information about the scope and contents of these parts of the Library’s collection, all of which are now under the Graphics Division. They will eventually provide links to catalog records.

ANNOUNCEMENTS


On June 28, 2003, Georgia Haugh, longtime Curator of Books at the Clements Library (1949-1978), died at age 91 in Ann Arbor. Little more than a month later, on August 2, Dorothy Peckham, wife of the Library’s second Director, Howard Peckham, died in Hendersonville, North Carolina, at age 95.

Georgia Haugh was a dedicated and effective librarian. She was very proud of the fact that she, alone, had served under all three directors. She took particular interest in preservation issues, and in her will she left the Library $5,000 that will be used as “seed money” to establish an endowment fund to support restoration and binding of books.

Dorothy’s husband, Howard Peckham, was Curator of Manuscripts at the Clements from 1935 to 1945 and Director from 1953 to 1977. Her connection with the institution, which continued until the time of her death, lasted more than 65 years. In the era when her husband was Director, Clements Library “Teas” were social events of great importance in the University of Michigan community. The wife of the Director had complete authority over such functions. Dorothy Peckham was a memorably elegant hostess. She was also a pioneering collector of early American cookbooks. Thanks to her generosity, and that of her children Angela Hewett and Stephen Peckham, her collection, which is of real importance, will be donated to the Library.

Georgia Haugh and Dorothy Peckham both enjoyed good health, mental acuity, and loyal friends until the time of their deaths. They lived long and unusually productive lives. They will be remembered fondly, and their legacies of devoted work and support have left the Clements Library a far better place.
CALENDAR OF EVENTS

October 1, 2003 – January 15, 2004:
Applications accepted for 2004 Price Visiting Research Fellowships. Awards will be announced by March 15, 2004.

October 7, 2003: Clements Library Associates Board of Directors meeting.

October 20, 2003 – May 8, 2004:
Renovations scheduled for the Main Room and Reading Room.

April 25, 2004: Ann Arbor Antiquarian Book Fair. Michigan Union, 11:00 a.m. – 4:00 p.m. Admission is $5.00 per person. Proceeds of the fair benefit the Clements Library.

May 8 – June 4, 2004: Exhibit, George Washington: Getting to Know the Man Behind the Image. Weekdays, 1:00 – 4:45 p.m.

May 8, 2004: The Library will host its first-ever Clements Library Associates Annual Meeting at 10:30 a.m. in the newly refurbished Main Room. The meeting, open to all CLA members, will be followed by an optional buffet and several collections-related programs. Details to be announced.

June 7 – October 1, 2004: Exhibit, The Iceman Cometh ... and Goeth: An Exhibition Exploring the American Ice Industry, From Early New England Pond Ice Harvesting to Mechanical Refrigeration. Weekdays, 1:00 – 4:45 p.m.

The papers of Lewis Cass (1782-1866) include a group of pattern drawings of ornate furniture, including this fireplace screen.