Well, we did it.

Although it didn’t match up to The Long March, Captain Bligh steering an open launch to Timor, or the brave 300 at Thermopylae, moving the entire Library to Ellsworth Road last August was a challenging operation nonetheless. That we succeeded, with our collections and our camaraderie intact, is a tribute to good planning, lots of WLCL teamwork, considerable University of Michigan support and expertise, and a terrific crew from Corrigan Moving Systems. Every member of the Library staff pitched in, doing whatever was necessary without regard for rank, title, or seniority. Some of us woke up each morning of the move with aches in muscles we’d never known we had, but we survived. Much more importantly, so did the collections. We didn’t drop anything; nothing got lost; and we even rediscovered some items that had been lost for decades. Friends of the Library should be impressed with the results—I know I am, and I’m awfully proud of my colleagues for making it happen.

We’re settling in quite well at our Ellsworth Road location. It’s not elegant, and we do miss the energy and vitality of the central campus, but the building has good collections space, enough room for the staff, and convenient parking (a first in the Library’s 90-year history). That Shneen Coldiron and I have offices with their own polar vortexes while the Development department luxuriates in tropical warmth a door or two away is an interesting reversal of climatic conditions at 909 South University Street that only Shneen and I seem to mind. If fewer nearby options for going out to lunch will be our principal cross to bear for the duration of the renovations-and-expansion project, we’ll consider ourselves lucky. Late summer of 2015, when we’ll have to pack everything back up and return home, is not far away, and we have lots to do in the meantime to stay busy and productive.

With an eye on that Grand Reopening celebration in eighteen to twenty months, we’ve begun working on a project that might interest readers of The Quarto. As many of you know, the Clements has no published institutional history (a good goal for our 2023 centennial, I think), so we’ve started assembling a chronological series of textual snapshots of the Library’s ninety years for an overview of the place, people, collections, and other aspects of how we’ve progressed from 1923 to now. We’re looking for informal glimpses that we can match up with illustrations from our WLCL photo archive and images of selections from the collections to create a book that will be interesting to a broad audience. The effort is in the early stages, but we’ve found some excellent material in past annual reports, back issues of The Quarto, published references to Mr. Clements as a collector, our “history of the Library” files, and various mentions of WLCL in books and articles that have come to our attention. We know that dedicated friends of the Library will find the material—Randolph G. Adams’s account of getting hired as first Director in 1923; Eugene B. Powers’s reminiscences of watching Elizabeth Steere dissect an unfortunate visiting professor in the early 1930s; Howard Peckham’s...
1977 valedictory report after twenty-four happy years at the helm; Tom Adams’s 1994 presentation on his father’s close relationship with George Parker Winship—interesting, and we hope that others will as well.

Looking through what we’ve uncovered thus far, I see that we are strong principally in how the leadership of the Library has written about WLCL for public consumption. Where we are not as strong, and where I hope readers of The Quarto will lend a hand, is in recollections and impressions by others who’ve encountered the Clements at some stage of their lives. We’d welcome your help filling those gaps. If you have something to say about “what the Library was like when I was a U-M student back in ----,” we want to hear from you. If you were on the staff here in the 19--s and worked with Randolph Adams, Howard Peckham, Georgia Haugh, Christian Brun, Agnes Pope, or anyone else, write up what you remember and send it my way. If you came to us as a reader in 19-- and have vivid memories of your first experience with hands-on use of the Library collections, pick up pen or keyboard and start reminiscing. The Clements is the kind of place that makes true believers appreciate Augustine Birrell’s wise observation, “A great library easily begets affection, which may deepen into love,” and we want this book to reflect that. With your help, we think we can make that happen.

— J. Kevin Graffagnino
Director

Moving day in late-nineteenth-century Hillsdale County. From the David V. Tinder Collection of Michigan Photography.
or eighteen months or more the staff of the Clements Library contemplated the impending event with a mixture of dread and anticipation. We worried about the logistics of moving a library of more than 80,000 volumes, 2,500 manuscript collections, 30,000 maps, and hundreds of thousands of graphic items ranging from paintings to photographs. Friends and colleagues asked how we would accomplish the move without endangering precious books, maps, and manuscripts. The task was discussed in staff meetings and in numerous consultations with U-M officials in the offices that manage space allocation, moving, and risk management.

And then moving day arrived. We emptied the first bookshelves, loaded their contents onto heavy-duty carts, which the movers shrink-wrapped and trucked to the Library’s temporary home on Ellsworth Road. There, new shelving awaited the precious volumes. With the first step taken and with plenty of hard work by Library staff and the cheerful, capable, and experienced crew from Corrigan Moving Systems, the job was completed in a matter of three weeks. The weather cooperated, and collections and staff offices are now ensconced at 1580 East Ellsworth Road. The Clements Library’s reading-room-in-exile opened on September 30, and the place was back in business. Three readers appeared that first day, and most of the seats have been filled since that time.

With the primary move successfully completed, this seems a good time to look back on how we did it and to acknowledge the people who made it happen. Serious preparations began last winter, when director Kevin Graffagnino and senior staff began meeting weekly with representatives of the Provost’s office, Risk Management, and Space Information. We consulted with staff from Corrigan Moving Systems, a company that has much experience relocating U-M personnel and collections, including rare and fragile items. We decided that only Clements staff would actually handle our collections, while the movers would concentrate on securing and transporting them. The staff expended much time and energy preparing for the move. Book Curator Emi Hastings and Conservator Julie Fremuth spent many hours coordinating and confirming shelf-space needs for all four of the Library’s divisions to determine where every part of our diverse collection would best fit on the previously installed shelving at 1580 East Ellsworth. In addition to handling the details of preparing our temporary quarters, Business Administrator Shneen Coldiron compiled a list of non-collection library material (furniture, decorative arts, etc.) so we could decide which items to use, store for future use, or dispose of.

Each of the Library’s four divisions had its own inherent complications in transporting its collections. Boxed or bound manuscripts were bulky but rela-
tively uniform in size and shape. Books varied considerably in size and format, and a large number of volumes kept in years’ worth of “overflow” shelving had to be reintegrated during the move to Ellsworth. Maps and large graphics were heavy but could be moved in their storage drawers.

The Clements Library maintained regular service in the reading room at 909 South University through Friday, July 12. With the move scheduled for August, this allowed several weeks for curators to make final preparations for transporting their respective collections. On Monday, July 15, conservator Julie Fremuth began dismantling the exhibits in the Avenir Foundation Room, and later in the month a crew from Corrigan consolidated furniture and rolled up rugs there to clear working space. Albert Kahn’s grand chamber quickly took on the appearance of a luxuriously paneled furniture warehouse.

Because a crew of Clements employees was needed at each end of the move, we divided our staff and moved them in two groups. The first kicked off the transfer the week of August 5 and settled into their new offices at Ellsworth Road. They would be the unloading crew. During the week of August 12, employees of Artpack Services, a professional art-moving and storage company, used the open floor space of the Avenir Foundation Room to wrap or box the Library’s more delicate or valuable objects (paintings, the Hasbrouck House grandfather’s clock, etc.). Those items went to Artpack’s high-security storage facility.

August 19 was the day of reckoning as the movers loaded and transported the first carts of collection materials. Clements staff moved the volumes from their shelves to large, padded book carts. Once loaded, the movers sealed each cart with shrink-wrap and rolled it into the van. Due to the weight and value of the books, only ten or twelve carts could be transported in each load. With a plain-clothes officer from the Division of Public Safety and Security riding in each truck, the carts were delivered to 1580 East Ellsworth, where the unloading crew placed their contents on the shelves. The first trip was without incident, and our system worked like a charm. Loading and unloading had to be carefully coordinated to deliver widely scattered parts of the collection to the right shelves in the right order. The moving of collections occupied everyone’s time through the weeks of August 19 and 26. Manuscripts and the contents of the Atlas Room followed the books using much the same system. All told, we accomplished the collections move in 42 truckloads.

The second half of the staff moved during the week after Labor Day, and the new offices at Ellsworth Road were fully occupied. That left the map and print cabinets in the Clements building. We
A liberal use of shrink-wrap ensured that collections material was protected from the elements during the four-mile journey to Ellsworth Road.

Firmly secured in the van, a load of carts arrives at 1580 East Ellsworth Road. The weight and value of the volumes limited each truck’s capacity to no more than 10 to 12 carts per trip. “Hack” Ledford is the driver.

Janet Bloom and Emi Hastings, part of the unloading crew, shelve books at their new, temporary home. The Ellsworth facility is fully equipped with modern, compact shelving.

held our collective breath during the week of September 9 as the big green map cabinets were successfully dismantled, moved, and reassembled (see article below). The drawers holding prints from the Graphics Division moved the same week. By mid-September, staff and working collections were all at Ellsworth Road, where our temporary reading room opened on the 30th with full access to the Clements’s rich primary sources.

No task of this magnitude could possibly have been accomplished without teamwork by many talented and dedicated people. The Clements staff worked with extraordinary enthusiasm and energy to carefully relocate collections, and their efforts were beyond anything that might be expected. The moving crew from Corrigan, led by Rodney Shock and Scott “Hack” Ledford, demonstrated outstanding sensitivity to their special cargo. Thanks also to Dan Burke of Corrigan, who organized his company’s role in the move. We also wish to express appreciation to Provost Martha Pollack and Vice-Provost Janet Weiss for providing the resources that made this move possible and to Frances Mueller and Fadi Musleh of the Provost’s Office, Chip Hartke of Risk Management, Mark Eboch and Gail Chapman of the Office of Space Information, and to the officers of DPSS, who rode shotgun, metaphorically speaking.

What’s next? Why, more moving, of course. The University has rented the building adjacent to 1580 East Ellsworth to accommodate the Clements’s furniture and other odds and ends plus the newspaper collection and Library publications that have been housed at our off-site storage facility at Willow Run since the early 1990s. With luck, in the near future the entire Clements Library collection will be in the same location for the first time in many years, and our moving days will be over—at least until 2015!

— Brian Leigh Dunnigan
Associate Director & Curator of Maps
Moving and Sorting

It is with feelings of both relief and disappointment that we can report that, during the recent move of the Clements Library, no secret compartments, hidden stairways behind books, or unknown treasure troves à la Nicholas Cage’s *National Treasure* were discovered. At least none that we didn’t already know of. The move itself, after many months of planning, went smoothly. Whatever anxious moments occurred were resolved by a team that was focused and professional.

So now we are off-campus and adjusting our work habits and processes to a new, temporary setting. We miss the buzz of campus activity, getting to know our readers at tea time around the 300-year-old monastery table, and of course we miss the grandeur of the architecture to which we will eventually return. That stated, whatever nostalgia we have for the old ways of the Clements is tempered by recalling the stresses caused by inadequate collection storage, elbow-to-elbow offices, and a reading room that filled to capacity on a regular basis. Add to that reoccurring infrastructure issues of all kinds, and we are glad the Clements remodeling project is finally underway.

At East Ellsworth Road we have now figured out which room can accommodate our staff meetings, where the water-cooler conversations are most likely to happen, and which blind corners in the hallways require us to stay alert. While the Ellsworth building is unlikely to be something we will ever be too nostalgic about, it has many positive attributes beyond the convenience of an adjacent parking lot. Among them are ample opportunities to fundamentally improve what we do and how we do it in the Graphics Division.

I learned from a master (my father) the art of packing an amazing amount of clothing, beach toys, art supplies, and magazines into a station wagon for a vacation journey. Over the past decade at the Clements, this expertise has served me well as we packed great historical “stuff” into every nook and cranny of the building. The meager leftover space in the basement and attic of the Albert Kahn building forced a routine disregard for ergonomic and archival rules about the physical situation of the collection. A detailed map of the call number locations (no, not written in disappearing ink on the back of our copy of the Declaration of Independence) became an essential tool for navigating the labyrinth of the Clements with its overflow sections to the overflow section and the black hole of “unprocessed graphics.” Moving to expansive ranges of shelving at East Ellsworth, we seized the chance to string together disconnected runs, reunite scattered collections, remove heavy boxes from atop shelf units, and plot open space for collection growth. Questions regarding ideal collection arrangement—something that we could rarely indulge ourselves in before the move—can now be seriously considered, hopefully to the benefit of our.
patron-scholars whose research can be affected by the physical order of a collection or group of materials.

When asked how their research is going at the Clements, we often hear scholars state that the course of their inquiry has changed or that they had found enough material for several other projects that were perhaps better than their original idea. This seems to be particularly true of those scholars who are here for extended stays and are browsing their way through materials as opposed to doing quick, targeted searches. It is during these broad investigations of historical collections that the context and arrangement of the materials can add meaning.

We operate on the premise that there is meaning in the structure of information (printed or electronic, text or visual), and that contexts of chronology, authorship, subject, and media can all reveal narratives within the Library’s holdings. There is plenty of satisfaction in providing access to collections that directly answer the research questions that arrive at the Clements. It is also a triumph of a different kind when the depth or breadth of a Clements collection causes the question itself to be reconsidered. Sorting and arranging graphics materials in anticipation of both quick, targeted searches and extended browsing is something that the East Ellsworth facility will allow, when previously our options were limited by the inadequacies of the physical space.

Some of the areas receiving particular attention in the Graphics Division include grant-funded cataloging of Civil War photos, photograph albums, daguerreotypes, and other photographic materials; the reunification, resorting, and cataloging of the Frederick P. Currier Collection of nineteenth- and twentieth-century photography; cataloging past and recent additions to the huge David V. Tinder Collection of Michigan Photography; the unification of the entire sheet music collection in a single range of shelves; the sorting of scrapbooks, drawing books, and bound collections of printed ephemera; and the completion of sorting and re-housing large numbers of small, printed advertising pieces.

We anticipate that the Clements collections will continue to expand, and we will live with the issue of never having all the space we need or all the time to sort and arrange “the stuff.” There will always be many projects and a backlog of unprocessed materials, but it is very good news that our exile on Ellsworth presents an opportunity to think carefully about our collection structure and access, make many necessary improvements, and return to campus in a couple years with a much better organized, more accessible, and more meaningful collection of historical materials. All this will be housed in a renovated Clements Library with an underground addition much like that huge, subterranean vault in National Treasure—but without the torches.

— Clayton Lewis
Curator of Graphic Materials & Head of Reader Services

This 1866 lithograph by A.E. Mathews depicts the raw, new mining town of Central City, Colorado. It is a recent addition to the Graphics collection.
The Clements’s maps are of all sizes and many different formats. Some are bound into books and atlases, while others are folded and stored in slip cases or boxes so they can stand on a shelf like a book. Then there are large, separate maps that require folders stored flat in drawers. The latter were the goblins that occasionally kept me awake nights last summer, wondering if the drawers and their cabinets could even be removed from the reading room without dismantling doors, built-in furniture, and parts of walls. After all, the massive, dark green cabinets had been in the reading room probably since the 1930s—and, with their contents, were terribly heavy to boot.

The Clements Library reading room of the last two decades was a product of concerns about security and staff interaction that resulted in the consolidation of three separate reading rooms into one. Prior to an early-1990s project to install an elevator and reorganize the working layout of the Library, manuscript readers conducted their research in the center room on the second floor; book readers studied in the area that became the lobby of the administrative offices. For many years, map readers had exclusive use of about one-third of the lower level, where plenty of table space could be found to spread out large pieces of cartography.

The new 1990s arrangement differed greatly. All readers worked in a single room under the watchful eyes of a reading room supervisor. Offices for the curators bordered the room to provide extra security for collections but also to give readers easy access to the Library’s experts in their particular fields. The map section shrank to the back part of the reading room, where a pair of big tables provided flat space to lay out all but the largest of the Clements’s maps. The truly distinguishing emblems of the Map Division, however, were the four dark olive green, double-unit, thirty-drawer map cabinets that lined the rear wall of the room. Housed in those 120 drawers were some 4,000 maps—manuscript, printed, or facsimiles of unique items from other collections.

The big, green drawers contained the heart of the Clements map collection, including many items that had come to the Library with the Thomas Gage and Henry Clinton papers and other significant manuscript groups. They, like the rest of the Library’s holdings, would have to be relocated to our temporary quarters on Ellsworth Road. As planning progressed, we considered the practicalities of moving the large flat objects (maps and prints). The best solution
The Quarto seemed to be to transport maps and prints in their drawers. Doing so would greatly lighten the job of moving the cabinets.

But could the cabinets be moved? If so, would it be possible to remove them from the reading room, which was separated from the great outdoors by an oak door with sidelights, the back hall reception desk, two pairs of exterior doors, and a ramp and stairway. Earlier examination of the map cabinets did not determine with certainty whether they could be dismantled or only moved intact. Rodney Shock of Corrigan figured it out. Each cabinet, he discovered, would break down into four major components plus base and top pieces.

Moving the loaded drawers was more straightforward. They were pulled out and carefully shrink-wrapped, then moved to Ellsworth Road to be placed back in the cabinets. But would the aging cabinets go back together without distortion so the drawers could be returned to their proper places? The time to move the cabinets and drawers came on September 11-12—the very days when the map curator had a long-standing commitment to attend a meeting in Boston! Last-minute worrying was thus done at a distance, but it proved unnecessary. Rodney and his crew deftly reassembled the units and slid the drawers smoothly into place. A cell phone photo from graphics curator Clayton Lewis provided reassurance that all was well and that the Clements’s flat maps were once again ready to be consulted for research.

The Clements Library’s map collection holds much of interest to scholars of all sorts, who may now utilize it at its home for the next two years.

— Brian Leigh Dunnigan
Associate Director & Curator of Maps

Thomas Jefferys’s magnificent plan of the environs of Quebec, published in 1768, depicts major events of the British siege in the summer of 1759. It and several thousand other large-format maps are stored in the big green map cabinets.
Seren-dipity is defined as “an aptitude for making desirable discoveries by accident.” Unfortunately, the Clements Library and other rare book depositories with closed stacks do not easily lend themselves to serendipity. This is true for both researchers and staff. Researchers are not allowed to browse the shelves and are usually visiting the library with very specific subjects in mind. Clements staff might only touch a handful of books from the collections while paging for readers or helping remote researchers with reference requests. In this way the public is unable to make any serendipitous discoveries, and staff can become habituated to the panorama of familiar spines that they walk past daily.

Our recent move afforded a rare opportunity to see and touch a large percentage of the items in the Library. While we couldn’t linger on any particular title due to the time constraints involved with moving tens of thousands of volumes in two weeks, occasionally we would pause to appreciate attractive—or otherwise notable—covers. Although my interest at the time was primarily in what was aesthetically pleasing, it quickly became obvious that book covers—by the bookbinding techniques used and the graphics displayed—can tell intriguing stories about the historical events and cultural climate of their time.

For example, an interesting contrast can be seen when comparing the covers of books published during the Civil War with those produced in the later decades of the nineteenth century. Although the memoir *A Checkered Life* recounts Colonel John A. Joyce’s service in the Confederate States Army, the cover of the book (published in 1883) differs greatly from the somber and austere covers printed during the Civil War. With little or no ornamentation, wartime covers often reflect the difficult and tense times that had fallen on the United States in the 1860s. Suggestive of the extreme lack of resources in the South during the war, a few Confederate imprints were even bound with wallpaper scraps. On the other hand, Joyce’s 1883 memoir is covered in yellow paper and stamped with a full page checkerboard image that is anything but subdued. This bold design evokes the post-war prosperity of Chicago, the city in which the book was published.

Some covers are intriguing because of the stories their graphics tell. The cover of Maria E. Ward’s *Common Sense of Bicycling: Bicycling for Ladies, with Hints as to the Art of Wheeling, Advice to Beginners, Dress, Care of the Bicycle, Mechanics, Training, Exercise etc., etc.* (New York, 1896) shows a woman riding a bicycle in bloomers.
The invention of the safety bicycle in the late 1880s, the “bicycle boom” of the 1890s, and the revival of bloomers as appropriate bike-riding attire were all important factors in the growth of female independence at the end of the nineteenth century. In 1896 Susan B. Anthony went as far as to say that the bicycle had “done more to emancipate women than anything else in the world.” Ward’s cover conveys the subject matter of the book but also gives context to contemporary events.

Some book covers are remarkable for the artistry of their design. One of the first titles to catch my eye was Henry Parkhurst Wells’s *Fly Rods and Fly-tackle: Suggestions as to Their Manufacture and Use* (New York, 1885). The viewer looks down at a detailed image of a fish in a net. The cover is stamped in both black and gold, with each color’s lines slightly offset from the other, making the design appear almost three-dimensional.

The unusual perspective and the printing techniques make for an exquisite cover. In the late nineteenth century, professional artists—instead of publishers—began designing book covers, and this is a great example of that development.

This has been just a quick glimpse of what can be learned from a book before you even open it. From now on I will be taking better advantage of the time I get to spend with the impressive collections housed at the Clements Library, and I will be ready for the next instance of serendipity that will certainly occur. Therefore, although we are often warned that “you can’t judge a book by its cover,” it would be unwise to disregard the bindings of volumes found within the Clements Library.

— Diana Sykes
Information Resources Assistant
After much preparation, the Book Division move went quite well. During the first two weeks of the collection move, we packed and unpacked 250 book carts, or approximately 80,000 volumes. During this process, we gained a better understanding of the book collection’s space requirements that will serve us well during the upcoming renovation.

In the early planning stages of the move, we used preliminary shelf estimates, but we soon realized that we would need much more detailed information to coordinate the move itself. Conservator Julie Fremuth and I re-measured all the book classifications, noting the linear footage, height, and depth of every shelf. We discovered that these measurements varied greatly from one room to another and even one shelf to another. For example, the built-in bookcases in the Avenir Foundation Room appeared to be uniform at first glance, but we soon discovered significant variations among them that affected the size of books that could be accommodated.

With bookshelves tucked into almost every room of the Library, and even on the staircase landings, there was essentially no standard way to organize the book collection. Over the years, as the collection grew, the Book Division developed many quirky little call numbers, such as “Landing 2” books on the stairs, or “Columbus” books in the first alcove on the balcony. When categories outgrew their designated areas, the Book Division coped by establishing an “Overflow” area to hold books from all call numbers that did not fit into their proper shelf location. One goal of the move was to reunite these shelving locations so that books would finally be stored in correct call number order.

In the case of our main chronological book collection, this meant reintegrating groups of volumes that had been dispersed across all three floors of our original building.

After re-measuring the book collection, we had a list of over one hundred different shelving locations for books, covering every corner of the building and varying in size from the smallest prayer book to the largest oversize folio volume. The first challenge was to consolidate these various classifications into the three standard shelf sizes provided at the Ellsworth facility. Our existing shelf order was constrained by the necessities of our cramped but historic building. The move allowed us to re-evaluate these collections and find a better way to organize them.

During this process, Julie and I also received measurements from the other divisions to allocate their shelf...
space at Ellsworth. Our challenge was to organize these diverse materials, housed in a bewildering variety of boxes, cases, folders, and volumes, into a coherent shelf arrangement at Ellsworth. Fitting them together became a three-dimensional Tetris puzzle. We scribbled calculations, drew shelf diagrams, and built spreadsheets to find the best arrangement that kept collections together and maximized space. Several times during this process, we threw down the plans in dismay and declared that nothing would fit, only to return the next day with a flash of inspiration. With some creative repurposing of shelf space, we ultimately fit almost everything into the building.

We took several days in advance of the move to adjust all the shelves at Ellsworth to their proper heights according to our shelving plan. This was a time-consuming, noisy process with metal shelving, but necessary to make sure unpacking would go smoothly. If we had started unpacking collections and then found that shelves were the wrong height, that could have put us hours or days behind in the move, and every minute counted.

Once we had a shelving scheme, the next step was to develop a move plan for the collections. With two teams of staff people at each location and multiple collections to move simultaneously, we had to carefully stagger the packing schedule so each team had enough room to work and collections could be moved in the correct order. We could not simply throw everything onto a moving van at once. Certain collections depended on others being moved first, or required the expertise of a particular curator to supervise. Materials also had to be brought together from different rooms and reintegrated from the “Overflow” areas. After much discussion, Julie and I finally had a move timeline that we hoped would address all these challenges of staffing, space constraints, and collection order. During the move itself, we continued to adjust the plan on a daily basis as needed.

Once underway, the move proceeded with care and attention to detail. Given the rarity and fragility of our materials, we thought it would be best to have only our trained staff handle the collections during the course of the two weeks of full-time collection moving, we spent almost three-quarters of the time on the book collection.

Although generally smooth, the collection move was not without incident. With only inches of shelf space to spare, the smallest error in measurements could have a great impact on overall collection space. On the first day of moving manuscript boxes, we found that we had overlooked a small metal bracket along the bottom shelf that prevented us from placing boxes on that level. This minor issue meant that, in the midst of the move, we were suddenly several hundred feet short of manuscripts shelving with nowhere else to put them. Fortunately, after some quick recalculations, we were able to readjust and add another shelf.
at the top to make up the difference. With everyone pitching in to help move shelves, we managed to recover and get back on schedule within a couple hours.

For me, one of the great pleasures of the move was the chance to see and handle nearly every book in the collection. We even discovered a couple of missing books that had fallen behind the shelves. While we had to shift collections quickly to keep up the pace, there was still time to take note of an interesting title or appreciate a beautiful cover design. Given the chronological organization of our main book collection, it was also an unparalleled opportunity to see the progression of the history of the book in America, starting with our earliest fifteenth-century volumes and continuing through the twentieth century. The changes in bookbinding styles were particularly noteworthy, from calfskin leather bindings to publisher’s cloth to the modern hardcover.

We even rediscovered two examples of nineteenth-century papier-mâché bindings. These lovely books featured covers made of layered paper, coated in black varnish, and decorated with paint and inlaid mother-of-pearl. Papier-mâché bindings were popular for a brief time in the 1850s, often on gift books, portfolios, and albums.

Later, in the nineteenth-century shelves, a striking blue cover stamped with the words, “Shut Your Mouth,” caught my eye. Startled by this provocative command, I had to take a closer look. The actual title of the book is The Breath of Life, or Mal-Respiration by George Catlin. This book by the famed American artist is devoted to the dangers of mouth-breathing. Catlin claimed that this European habit caused many ills, and he attributed Native Americans’ superior health to their breathing with mouths closed. Serendipitous findings like these were a delightful highlight of the move.

I greatly appreciate the way all Library staff stepped up to help move the Book Division. It was a daunting task, and we could not have done it without everyone’s efforts. After two weeks of heavy lifting, our arms and backs were sore, but all the books were undamaged and safely stored in their temporary home. Overall, the moving process went according to plan and gave us a chance to improve and standardize our collection organization. Now that we are at Ellsworth, we have the opportunity to refine it even more. With the book collections reunited and neatly arrayed on new shelving, I can see further possibilities for improvement. Finally, we have the work space to tackle major projects such as consolidating, rehousing, and reorganizing the collections. After these projects are completed, we will be in a better position to assess our collection space needs for the renovation. The move back in 2015 should go even more smoothly after the lessons learned during the first move.

— Emiko Hastings
Curator of Books & Digital Projects Librarian

The deliberately provocative cover of George Catlin’s The Breath of Life, or Mal-Respiration (New York, 1869) was guaranteed to catch the eye.
By history’s clock, the Clements Library’s second century will begin very soon. It was ninety years ago, in April 1923, that William L. Clements watched the bronze doors on South University swing open to the public. He had amassed thousands of rare books from America’s past, one of the world’s great private collections, and now he had given them all to his alma mater—as well as the funds for an architectural jewel to hold them. Soon, more donors stepped forward and the collection grew. Historians came to study and write. Students and visitors came to see firsthand the raw materials of history. The Library’s scope of collecting, once limited to the colonial and revolutionary eras, expanded to embrace the nineteenth century.

By the year 2012 the shelves held some 80,000 rare books and periodicals, 30,000 maps, 2,500 manuscript collections, and countless prints, photographs, original works of art, and ephemera. Then, in the summer of 2013, we closed our doors. Movers transported every book, box, and artifact to a site off campus. There, scholars, students, and staff will work while the Library undergoes its first major renovation since the great architect Albert Kahn designed it—state-of-the-art security systems, improved spaces for curators and researchers, and an elegant new reading area in the Avenir Foundation Room. Donors have already given some $6.8 million in addition to a $10 million commitment from the University to cover the basic costs of renovation.

In 2015 the books and boxes will come home and we will reopen the doors on South University. When we do, we must be ready to seize the promise of a second century at Mr. Clements’s library. Its mission remains what it has been since Mr. Clements’s era:

- To acquire and preserve the raw materials of North American history—rare books, maps, manuscripts, prints, periodicals, photographs, and ephemera.
- To preserve these materials for use far into the future.
- To make them available for study and interpretation by serious historians and students of America’s early heritage.
- To enhance awareness of our nation’s history and traditions.

In its first century the Clements has been a “hidden jewel,” revered among scholars who know it for the rich collection it holds. Now we are spreading the word and breathing new life into this venerable institution. To ensure the success of this effort we will be raising funds as part of the University of Michigan’s recently announced Victors for Michigan campaign. One of our greatest needs is for endowment funds that will ensure our strength for decades to come. A strong endowment takes decades to build, and in the early years the annual yield is insufficient to meet pressing immediate needs. Annual funds, ready to hand, will enable us to move fast in pursuit of our immediate goals.

To fulfill our vision, we’ll need to raise funds to endow positions, build and preserve our holdings, increase our capacity to share our collections with the world via digital technology, attract top scholars and students, reach audiences through lectures, exhibits and publications, and expand our collaborations with great historical institutions at home and abroad. We will also be actively seeking donations of original materials from collectors nationwide.

Your gift to the Clements Library helps the past remain vivid and alive. It may help a freshman feel the electric connection to history that comes from turning the pages of an eighteenth-century book. It may inspire an unknown young scholar with a brilliant insight that will mark her start as a prominent historian. It may help a curator preserve an aging and fragile map that would otherwise turn to dust. And now it will even support the transmission of digital images, extending the Clements’s reach to distant researchers who will never come through our doors.

Please join our effort to expand the work that began here in Mr. Clements’s library close to a century ago. And to learn more about our blueprints for the future, please don’t hesitate to contact me directly.

— Ann Rock
Director of Development
ANNOUNCEMENTS

CHENEY SCHOPIERAY

The retirement in July of Manuscripts Curator Barbara DeWolfe left a major gap in the Library’s staff. We are pleased to announce that this vacancy was filled in August by the promotion of Assistant Curator Cheney Schopieray. Cheney assumes the senior position with four years’ experience as assistant and a total of eleven years at the Clements in a variety of full- and part-time positions. He has developed an encyclopedic knowledge of the manuscript collection that will serve staff and readers well. Best wishes, Cheney, in your new position.

CASSANDRA MCGUIRE

We are pleased to welcome Cassandra McGuire to the Clements staff. A graduate student in the School of Information, Cassandra is the first recipient of the Wallace and Joyce Bonk Fellowship and has been assigned to the Clements for two years to begin planning and implementing digitization of the collection. The fellowship is awarded by the School of Information and is named in honor of Joyce Bonk, long-time book curator at the Clements, who passed away in 2012. Her bequest made this fellowship possible.

EMIKO HASTINGS

Book Curator Emi Hastings has an addition to her title and additional responsibilities. Emi is now officially Curator of Books & Digital Projects Librarian. As such she will be the Library’s digitizing czarina supervising our initiatives in this important field. Congratulations, Emi!

CALENDAR OF EVENTS

January 28, 2014: Lecture by Frank Boles, “The Collections of the Clarke Historical Library.” 4:00 p.m., Hatcher Library, Room 100.


February 25, 2014: Brown Bag Lecture by Earhart Fellow Prof. April Haynes, University of Oregon. 12:00 p.m., Hatcher Library, Clark Map Library.

March 18, 2014: Lecture by Prof. Greg Dowd, “The Blanket Truth: Stories of Smallpox in Early American Indian History.” 4:00 p.m., Hatcher Library, Room 100.

April 2, 2014: Lecture by Andrew O’Shaughnessy, “The Men Who Lost America: British Leadership, the American Revolution, and the Fate of the Empire.” 4:00 p.m., Hatcher Library, Room 100.

April 23, 2014: Brown Bag Lecture by Earhart Fellow Dr. Aaron Graham, University of Oxford. 12:00 p.m., Hatcher Library, Clark Map Library.

May 6, 2014: Clements Library Associates Board of Governors Meeting, 10:00 a.m.