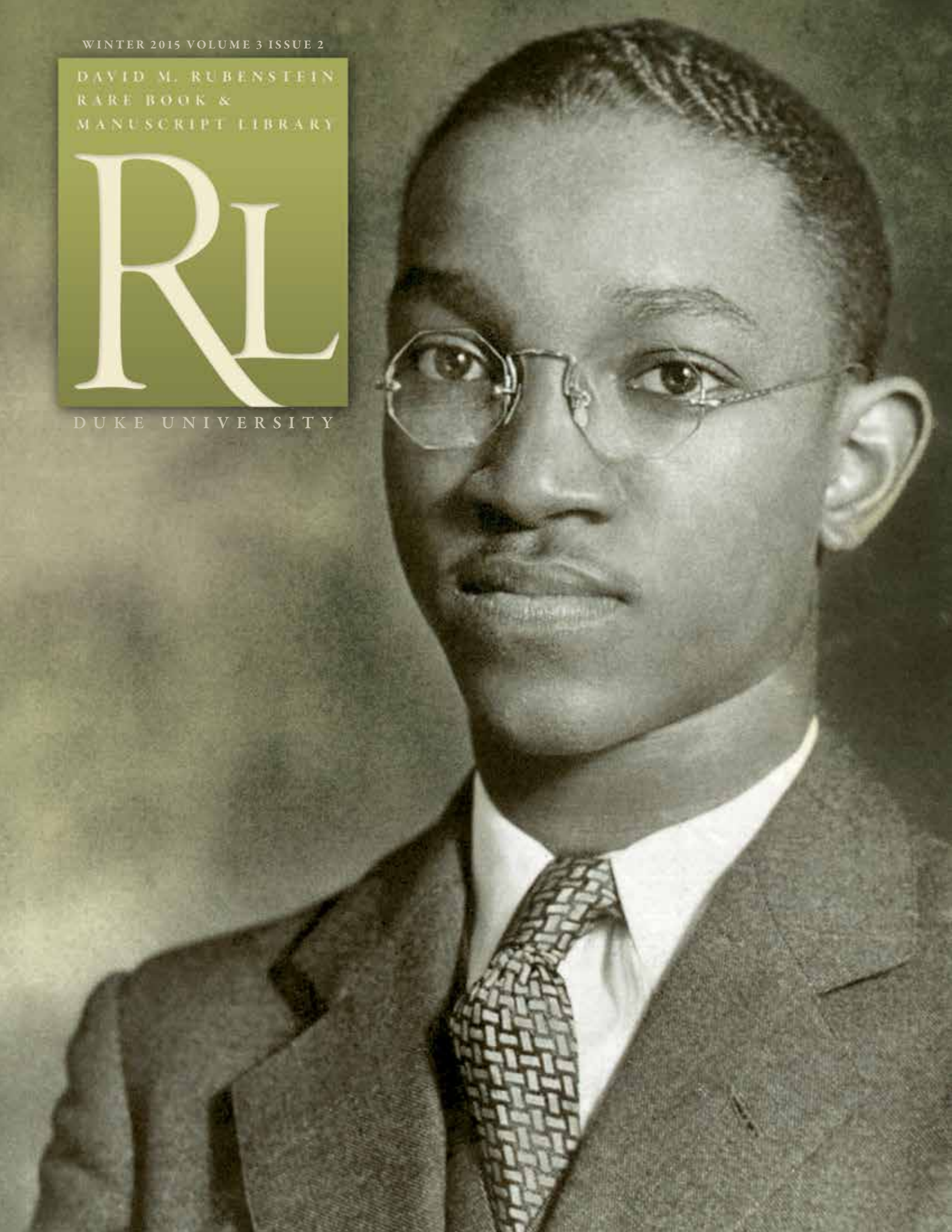


WINTER 2015 VOLUME 3 ISSUE 2

DAVID M. RUBENSTEIN
RARE BOOK &
MANUSCRIPT LIBRARY

RL

DUKE UNIVERSITY



RL



David M. Rubenstein Rare Book & Manuscript Library

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RL Magazine is published twice yearly by the David M. Rubenstein Rare Book & Manuscript Library, Duke University Libraries, Durham, NC, 27708. It is distributed to friends and colleagues of the Rubenstein Library. Letters to the editor, inquiries, and changes of address should be sent to the Rubenstein Library Publications, Box 90185, Duke University, Durham, NC 27708.

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Designed by Pam Chastain Design, Durham, NC.

Printed by Riverside Printing.

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On the Cover: John Hope Franklin, 1930s

Left: Detail from William Blake, *Book of Job* (1825)

Back Cover: Victoria Gray Adams with the Mississippi Freedom Democratic Party at the 1964 Democratic National Convention. © 1976 George Ballis/Take Stock.

DUKE UNIVERSITY

LIBRARIES

Welcome



We have started the final countdown to our move back into the renovated Rubenstein Library!

The two-dimensional plans drawn several years ago are now taking shape as rooms, galleries, stacks and offices. During the summer, we will temporarily suspend services so that we can safely and efficiently move 45,000 books and the equivalent of 13,000 boxes of manuscripts and archives to our new stacks. (Placed side-by-side this would be 3.8 miles of materials,

enough to loop around Duke's East Campus walking track two-and-a-half times.) We will close the reading room on July 1 and reopen on August 24, just in time for the start of fall classes.

Meanwhile our preparations for the grand reopening continue. We hope you will be able to join us during Duke's Founders' Day Weekend, October 2-3, for the formal dedication ceremony as we thank the many donors who have made this renovation possible. Their generosity and vision have ensured that our collections will receive the best care, that our researchers can work in comfort using the tools of the twenty-first century scholar, that more classes will have sustained encounters with the historic record, and that the public will have more opportunities to explore our holdings through exhibitions, lectures, symposia, performances, and screenings.

Looking forward, we are grateful to the many donors whose gifts enable us to continue to grow our collections and programming. Gifts to collecting funds have made many important new acquisitions possible. Donations to the Conservation Department's Adopt-a-Book program enable timely treatment of rare materials. Other gifts support internships that prepare students for careers in scholarship, name and sustain speaker series, and create travel grant programs that bring researchers from around the world to our reading room. Won't you join us?

A handwritten signature in black ink, appearing to read 'Naomi Nelson'.

Naomi Nelson
Associate University Librarian
Director, David M. Rubenstein Rare Book & Manuscript Library



The David M. Rubenstein Rare Book & Manuscript Library is a place of exploration and discovery.

The materials in our collections introduce new perspectives, challenge preconceptions, and provide a tangible connection to our shared past. Scholars and students from around the world have used the library's rich holdings to write new histories, explore significant lives, study ecological change, trace the evolution of texts, understand cultural shifts, and create new art and literature. Today Rubenstein holds more than 350,000 rare books and over 10,000 manuscript collections. Together they document more than twenty centuries of human history and culture.

The Rubenstein Library's holdings include eight signature collections:

- Sallie Bingham Center for Women's History and Culture
- John Hope Franklin Center for African and African American History and Culture
- John W. Hartman Center for Sales, Advertising and Marketing History
- Archive of Documentary Arts
- Economists' Papers Project
- History of Medicine Collections
- Human Rights Archive
- Duke University Archives

THE John Hope Franklin *Centenary*

BY JOHN B. GARTRELL

Director, John Hope Franklin Research Center
for African and African American History and Culture

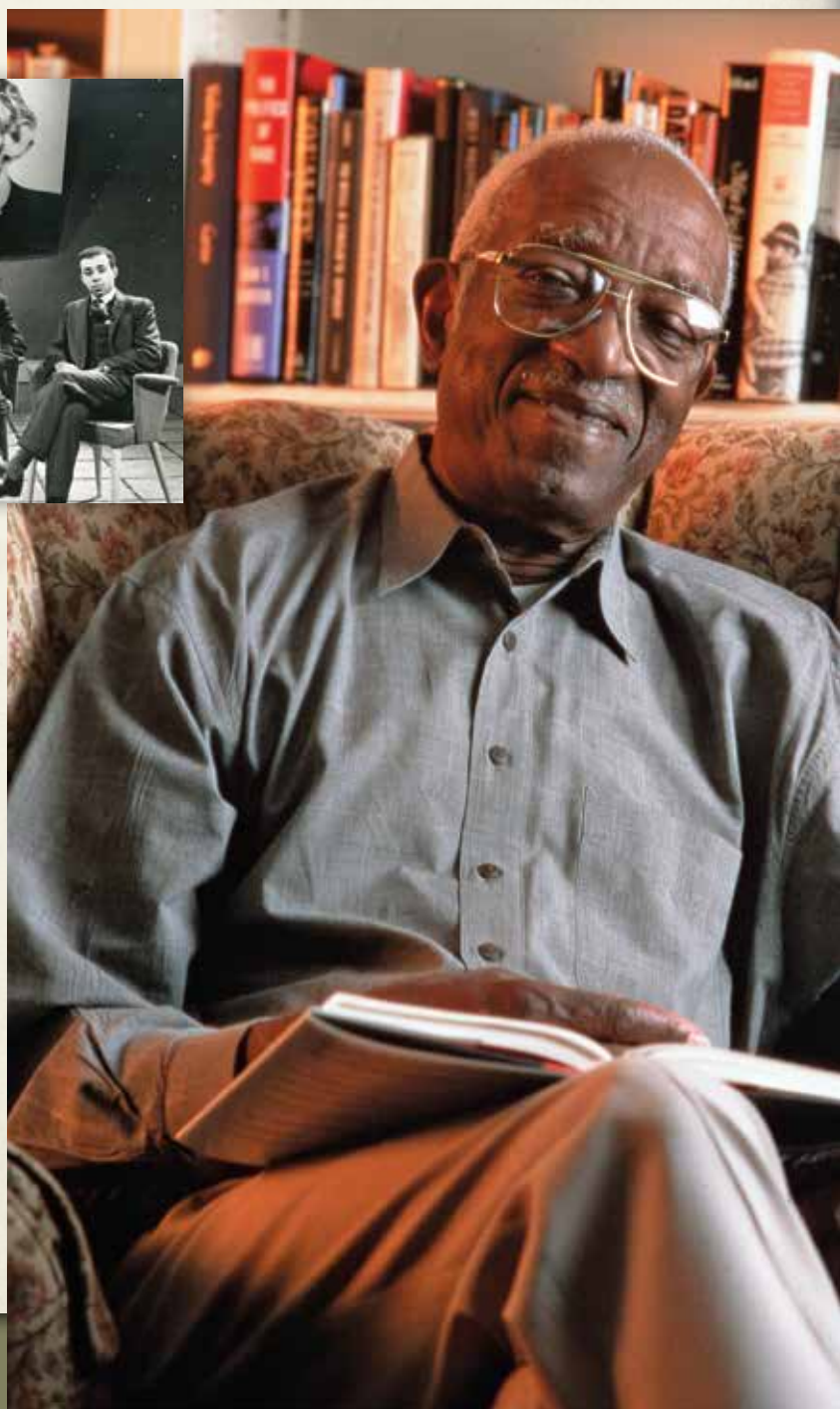
Historian
John Hope
Franklin
first visited

Duke University in the late 1930s. At the time, Franklin was a graduate student at Harvard University working on a dissertation on the free Negro in North Carolina while teaching history at Saint Augustine's College in nearby Raleigh. Duke's Perkins Library held a number of resources he needed for his research. Born and raised in Oklahoma, Franklin was accustomed to navigating the written and unwritten rules



that applied to African Americans in the Jim Crow South. Duke University was then segregated, and the only African Americans on campus were the domestic and day laborers, many of whom lived nearby.

Franklin wrote to Harvey Branscomb, Director of Libraries, informing him of his credentials, his race, and his desire to use the library's collections. He was subsequently welcomed to do his research.

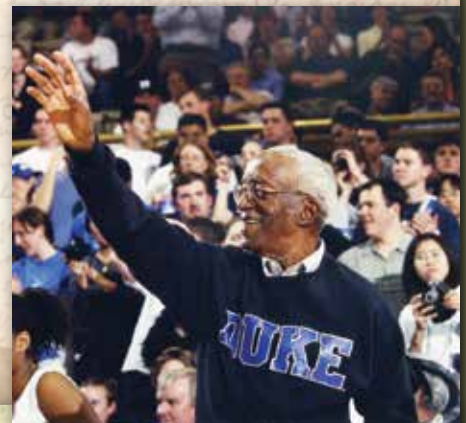
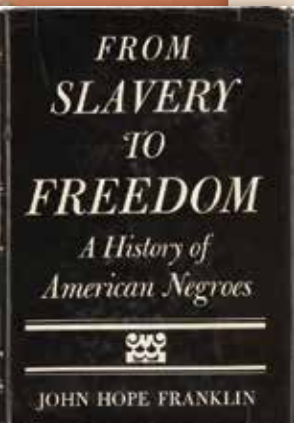


DEDICATION.

To my sweet and beloved wife, Nellie Lee, who has so faithfully, patiently and motherly labored and toiled by my side in stress and strain as well as in sunshine for my success in all of my undertakings; to my three children, (many times the only source of inspiration and joy) Marshall D., B.C., Jr. and Annie K.; to each and every one who has so faithfully associated with me, both white and black, and to every Oklahoman boy and girl who are striving, plodding, upward, as tokens of esteem, fidelity and all that is worthwhile in life this "Diary" is most affectionately dedicated by the father, husband, brother and citizen.

B.L. Franklin.

Cash Co.
Boy-hood Period
I was born on the 6th day of May, A.D. 1819, at nine miles west of old Fort Arbuckle in what was then (now Harvin County, State of Oklahoma) Pickens County, Chickasaw Nation, Indian Territory.
My grand father, on father's side, Buck Franklin (whose name I bear in part) was the property of a family of Chickasaw Indians (Removes) and my grand father, on mother's side, Collet whose name I bear in part also, belonged to a family of Choctaw (Pottawatomie) Indians. Each of my grand father's was born in the State of Mississippi and when the Choctaw and Chickasaw, for the most part, moved to the present limits of my grand father's were brought along with them.



Photos and materials from the John Hope Franklin Papers, including:
Far left: President Clinton awarding Franklin the Presidential Medal of Freedom, 1995, and filming for the Lincoln Lectures, England, 1963
Above top: Buck Franklin's diary, 1911-1920
Above center and right: Aurelia Whittington
Right: Travel permit for John Hope Franklin to Salzburg, Austria, 1951. Franklin served as a lecturer for the Salzburg Seminar for American Studies, from 1951-1964.

Over the next fifty years, as Franklin emerged as a leading American historian and developed a robust international career as a lecturer and public scholar, he never forgot the willingness of the Duke University library staff to open their doors to him, in spite of his race. This gesture was a major factor in Franklin's determination to come out of retirement from the University of Chicago and join the Duke faculty as the James B. Duke Professor of History in 1982 at the age of 67. Franklin left an indelible imprint during his time at Duke for his exemplary service in and out of the classroom.

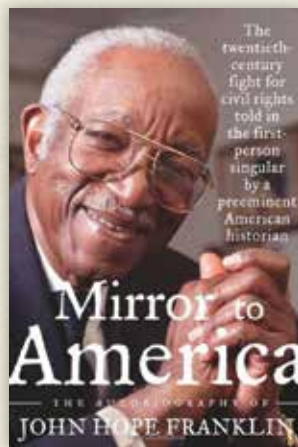
№ 955807
OCCUPATIONAL FORCE TRAVEL PERMIT
LAISSEZ-PASSER DES FORCES D'OCCUPATION
Пропуск для оккупационных войск
JOHN HOPE FRANKLIN
(Name, nom, имя и фамилия)
US Civ ppt# 432581
(Rank, Grade, шаг) (Army No., Numero Matricule, и удостоверение личности)
Tourist
(Organization, Unit or Service, организация)
is authorized to travel from Salzburg, Austria
et autorisé(e) à voyager de
и имеет право ездить из
to Vienna, Austria and return
à via Enns et retour.
в образе.
Restrictions or limitations if any
Restrictions ou limitations éventuelles
Наказания за нарушение организации
John Hope Franklin
(Signature of Bearer, Signature du titulaire, подпись владельца)

At the time of his passing in March of 2009, Dr. Franklin had published twelve books and his scholarship and service had been recognized with over one hundred and thirty honorary degrees and numerous awards, including the NAACP's Spingarn Medal and the Presidential Medal of Freedom. Franklin was honored by the university through the naming of a host of entities on campus, including the John Hope Franklin Research Center, the Franklin Humanities Institute, and John Hope Franklin Center for International and Interdisciplinary Studies, presently the only building at Duke named for an African American.

The year 2015 marks the centenary of Dr. Franklin's birth. In recognition of his important contributions to scholarship and public policy, a committee with membership from across the disciplines at Duke, as well as representatives from North Carolina Central University

throughout his lifetime, such as his father Buck Colbert Franklin's personal journal, a rare copy of *The Events of the Tulsa Riots* (a first-hand account of the infamous 1921 Tulsa Riots), an NAACP pay stub for Franklin's honorarium for working on the *Brown v. Board of Education* trial, and personal photos of Franklin and Aurelia, his wife of fifty-nine years.

The celebration of the Franklin Centenary also coincides with the twentieth anniversary of the Rubenstein Library's John Hope Franklin Research Center for African and African American History and Culture. Founded in 1995, after Dr. Franklin decided to donate his personal papers to the Library, the Franklin Research Center was the first institution named after Dr. Franklin on Duke's campus. The center was created for the purpose of collecting rare books and manuscript materials documenting the lives of people of African descent and has focused on a number of collecting areas, including the



(where Franklin taught from 1943 to 1947), has planned a yearlong celebration. Featured speakers during the year will include Rev. William Barber (President of the North Carolina NAACP), Vernon Jordan, and noted historians Thomas C. Holt, Darlene Clarke Hine, and Evelyn Brook Higginbotham. Duke Performances has commissioned a musical composition to be performed in October, and the African & African American Studies Department is planning a Franklin symposium in November with a keynote address by Harvard president Drew Gilpin Faust.

One of the cornerstone events of the centenary is an exhibition entitled, *John Hope Franklin: Imprint of an American Scholar*. The exhibition will be on display from January to May in Perkins Library. The exhibition is curated from Dr. Franklin's papers and features materials from





Photos and materials from the John Hope Franklin Papers, including:
Center: John Hope and Aurelia Whittington Franklin, 1948; Franklin Greets Rosa Parks at the White House, c. 1990s
Above: Franklin in his office, 1940s

history of West Africa, the slave trade, African American life in the Jim Crow era, the Civil Rights Movement, and the lives and contributions of public intellectuals. These collections are used to educate students at Duke and surrounding colleges and universities, attract researchers from around the globe, and provide a framework for rich programming aimed at exploring the contributions of the African diaspora for the public at large. As we celebrate the centenary of Dr. Franklin's birth, the Franklin Research Center is proud to continue his legacy of scholarship and public engagement. **RL**

Visit the John Hope Franklin Centenary website to learn more: jhf100.duke.edu

The Franklin Research Center has developed a traveling version of the exhibit *John Hope Franklin: Imprint of an American Scholar*. The five banners tell the story of Franklin's life and impact using the rich and powerful text and images contained in the John Hope Franklin papers, and highlighted by a timeline of selected personal and professional accomplishments. For information or to request to host the exhibition at your institution, please contact franklin_collection@duke.edu.

John Hope Franklin *Imprint of an American Scholar*

About This Exhibit

John Hope Franklin (1915–2008) was one of the most well-known and influential scholars of his era. Over the course of his nearly seventy years as a historian, Franklin encouraged his students to explore the causes and remedies of inequality and oppression. He was the definition of a public intellectual, continuously leading his scholarship and influence to causes beyond the walls of academe and breaking societal barriers along the way. This exhibition explores Franklin's indelible impact on the history of our nation.



Beginnings

John Hope Franklin was born into a world where his race made him socially and legally unequal. Even with professional working parents (his father, Buck, was an attorney and his mother, Malba, was a teacher), he experienced racism and prejudice firsthand throughout his youth. The John Hope Franklin displayed a thirst for knowledge and thirst for a student role model within the Allenton, Tennessee community of Talmage, Oklahoma. When he graduated high school at the age of sixteen, he was determined to make his mark in a society that might never fully embrace him as a first-class citizen.



"I grew up in a racial climate that was stifling to my senses and damaging to my emotional health and social well-being. Society at that time presented a challenge to the strongest adult, and to a child it was not merely difficult but cruel. I watched my mother and father, who surely numbered among the former, daily meet that challenge. I and my three siblings felt equally that cruelty."

Quoted in *Remember Me* by John Hope Franklin and Malba Parson Franklin, 1951. Temporary loan of the John Hope Franklin photo and the John Hope Franklin photo and the John Hope Franklin photo. Malba Parson Franklin, 1951. Temporary loan of the John Hope Franklin photo and the John Hope Franklin photo. Malba Parson Franklin, 1951.

1915	1921	1925	1931	1931	1935	1937
John Hope Franklin is born in Malba, Oklahoma, in the company of his mother Malba Parson Franklin, his father Buck Franklin, and his siblings.	Franklin moves to Tulsa, Oklahoma, to attend general business in a private high school. He meets his future wife, Malba Parson Franklin, and they are married in 1935.	Franklin attends the University of Oklahoma and earns his Bachelor's degree in History. He is the first African American to graduate from the university.	Franklin is awarded a Fulbright Fellowship to study in England. He is the first African American to receive a Fulbright Fellowship.	Franklin is awarded a Fulbright Fellowship to study in England. He is the first African American to receive a Fulbright Fellowship.	Franklin is awarded a Fulbright Fellowship to study in England. He is the first African American to receive a Fulbright Fellowship.	Franklin is awarded a Fulbright Fellowship to study in England. He is the first African American to receive a Fulbright Fellowship.




I shall see God
 We shall awake up
 The hehld the
 Hast thou considered my
 The Angel of the Divine Presence
 אלהים יראה
 Ancient of Days
 Servant Job
 Thou art our Father
 in thy Likeness



When the Almighty was yet with me, When my Children were about me

There was a day when the Sons of God came to present themselves before the Lord & Satan came also among them to present himself before the Lord

The Poetic Visions of


William Blake

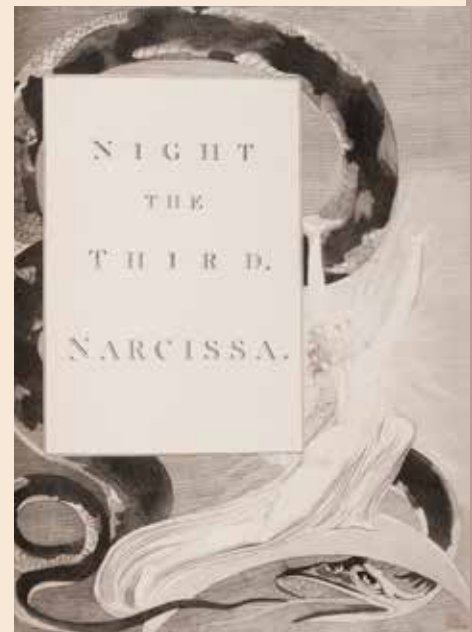
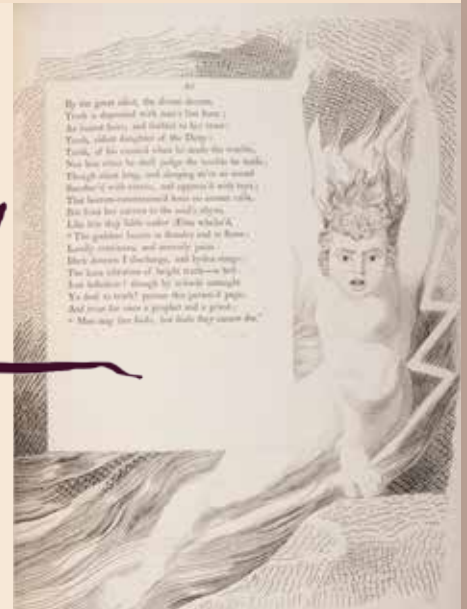
By Sara Seten Berghausen, Associate Curator of Collections

The Rubenstein Library has recently added to its holdings of works by William Blake, one of the major creative artists of the Romantic period. Blake was not known in his own time for his philosophical and literary works. He made his living—and not a very lucrative one—primarily as an artist and engraver. Intense interest in his poetry and radical thought only materialized later in the nineteenth century, years after his death. Both his literary work and his art have had an extraordinary influence on subsequent writers and artists, including William Butler Yeats and Dante Gabriel Rossetti. The two works acquired showcase the multidimensional creative genius of this highly original thinker and hint at his impact on later generations.

Illustrations of the Book of Job, one of Blake's prophetic books, has been described as a masterpiece of graphic art. Published in 1825, the book is comprised of a series of Biblical quotations surrounding a central image on each page. The large size of this folio volume (10 ½ x 14 inches) enhances the impact of the engravings, but it's the detailed expressions on the faces of Job and his wife that are truly extraordinary. Their pain and suffering are powerfully and hauntingly expressed in Blake's illustrations.

The Complaint and the Consolation; or, Night Thoughts is the poetic masterpiece of Edward Young—once considered the peer of Shakespeare and Milton. In this edition, published in 1797, the poems are illustrated by forty-three full-page engravings by Blake. Young's verse, letterpress printed in a center panel on each page, is surrounded by detailed, swirling depictions of fantastical beasts, Biblical figures, and gorgeous landscapes. The roots of modern textual art are immediately recognizable in this work. Its layout of text within panels is echoed in current comics and graphic novels. This particular first edition copy was part of Samuel Taylor Coleridge's family library.

These Blake acquisitions were made possible by a generous grant from the Bernard H. Breslauer Foundation of New York. 



Left: Detail from *The Book of Job* (1825)

Above: Pages from *Night Thoughts* (1797)

The Memory Project

Documentary filmmaker Wu Wenguang is widely considered the godfather of modern Chinese independent film. In 2010 he launched the Memory Project to collect oral histories from survivors of the Great Famine that devastated rural China between 1958 and 1961. Officially known in China as the Three Years of Natural Disasters or the Difficult Three-Year Period, the Great Famine caused the death of between 20 to 43 million people. Wu and the Duke University Libraries have agreed to work together to preserve these remarkable recordings and to share them with the world.



Wu's studio in suburban Beijing, known as the Work Station, is the home for this project. Many young filmmakers have joined the project, and since 2010 they have been to 246 villages in twenty provinces and interviewed more than 1,220 elderly villagers. These filmmakers, many of whom returned to their families' rural hometowns, developed new intergenerational relationships with elderly relatives they had previously hardly known. During the process of interviewing the villagers, they reconciled the official history taught in schools with each family's true experiences. The interview footage and notes and diaries written by the filmmakers preserve the fading memories of the people who lived through the Great Famine, ensuring that their stories are not forgotten.

Duke faculty and students from a number of disciplines are interested in Wu's work and in the work of his studio, and the library has acquired all of their films. In October 2012, Wu

and three of the young filmmakers were invited to Duke to screen documentary films they had made using materials from the Memory Project. That visit led to a series of conversations about preserving the project's work, and within the year Wu decided to donate the raw footage, notes, and metadata to the Rubenstein Library.

In the summer of 2013, the Work Station transferred the first batch of 1,150 interviews. In October 2014, Duke University Libraries invited Wu Wenguang, Zou Xueping, Zhang Mengqi, and Li Xinmin to come to Duke for a two-week residency to assist with the organization and description of fifty interview excerpts that will form the core of a pilot digital collection. We hope to launch the pilot in April 2015 and plan to seek additional funding to build on and expand the site. Eventually all of the raw footage, along with edited excerpts with subtitles in English and Mandarin, will be freely available on the library's website. [RL](#)



o j e c t

Luo Zhou, Chinese Studies Librarian



MEDIA LITERACY PIONEER


Jean Kilbourne

By Jacqueline Reid Wachholz, Director, John W. Hartman Center for Sales, Advertising, and Marketing History

Author, speaker and filmmaker Jean Kilbourne's critique of advertising and its impact on society has brought her international acclaim. She was a pioneer, the first person to focus on the social impact of advertising rather than on its efficacy in selling a particular product or service.

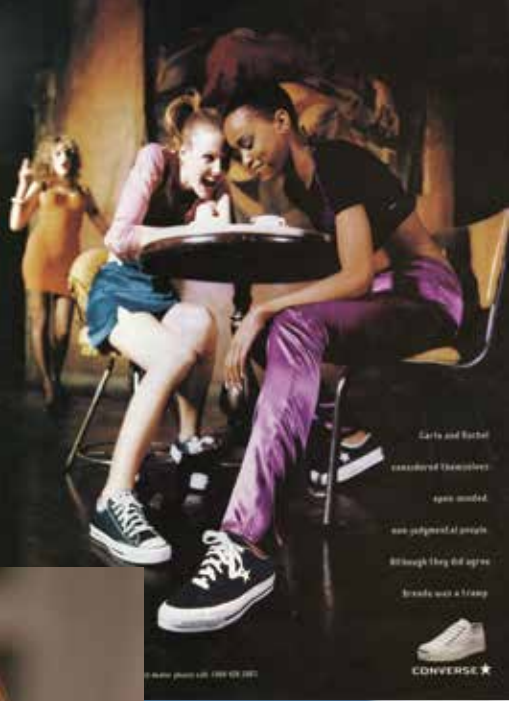
Kilbourne's exploration of advertising started in the late 1960s. Disturbed by the portrayals of women in the ads she saw in magazines, she started clipping advertisements and displaying them on her refrigerator. Over time she arranged the emerging patterns into a slide lecture that she first presented to her students and later used in public talks about media literacy and advertising. As her research continued, she found evidence that media and advertising imagery also contributed to serious public health problems by promoting addiction to tobacco and alcohol. Her lectures quickly gained popularity and notoriety, and she was named by *The New York Times Magazine* as one of the three most popular speakers on college campuses. Now, nearly forty years after her first public lecture, she has appeared at about half of all the colleges and universities in the United States and all of the major universities in Canada, as well as scores of private and public schools and on the TEDx stage.

Kilbourne's films, lectures and television appearances have been seen by millions of people throughout the world. She is perhaps best known for the films that are based on her lectures, including *Killing Us Softly* (updated and re-released in 2010), which chronicles how advertising depicts women over a twenty-year span; *Slim Hopes: Advertising and the Obsession with Thinness* (1995); and *Pack of Lies: The Advertising of Tobacco* (1992). Her books include *Can't Buy My Love: How Advertising Changes the Way We Think and Feel* (2000). She also co-authored *So Sexy So Soon: The New Sexualized Childhood and What Parents Can Do to Protect Their Kids* (2009) with Diane E. Levin. Kilbourne has written many articles and editorials, has been interviewed by numerous newspapers and magazines, and has been a guest on hundreds of television and radio programs.

Dr. Kilbourne's personal papers include her notable collection of clipped and categorized print advertising, her book manuscripts and other writings, her films, recorded interviews with her, and her teaching files. This lifetime of work will be associated with both the Hartman Center for Sales, Advertising & Marketing History and the Bingham Center for Women's History and Culture. Arrangement and description of this collection will begin in early 2015 and the collection will open for research during the summer. 



Above and opposite: Jean Kilbourne and advertising materials from her personal papers.




Carla and Rachel
 considered themselves
 open-minded,
 non-judgmental people.
 Although they did agree
 Brenda was a tramp.
 CONVERSE ★



Jean Paul
GAULTIER
 FLORE

SOME WOMEN ACQUIRE
 BEAUTY AT BIRTH.
 SOME
 FIND IT AT
 EXCLUSIVE
 EUROPEAN
 SPAS.
 AND SOME
 MERELY
 SQUEEZE IT
 OUT OF A TUBE.



PLATINUM

Whisper Platinum™ The whitening toothpaste that's soft and gentle enough to use even on the Only True Lipson™ PLATINUM WHITENING TOOTHPASTE. THE SMILES THEY GET REMEMBER.




Only One
 Woman Remains
 for Your Best
 Man. He's Not
 Yours. Yet.


Every woman should have a designated alarm:
 "Brenda's like in here, though."



*You seldom
 ask her for
 directions,
 but without her
 you'd be lost.*



The jewelry for the best since 1905.
VAN CLEEF & ARPEL



GOD'S GIFT TO WOMEN.



HERSHEY'S® Round Kisses
 wrapped with layers of high quality
 cocoa in packaging with chocolate Kisses that give
 it its signature "Kisses" shape. (Kisses are not
 100% cocoa.) Hershey's Kisses are made of 100%
 milk chocolate.

Big on Chocolate, Not on Fat!
 60% Less Fat Than the Average
 of Leading 10 Brands.

baby
GUESS?

RECORDS OF THEIR OWN MAKING

Meta Images in the Archive of Documentary Arts

BY LISA MCCARTY

Curator, Archive of Documentary Arts

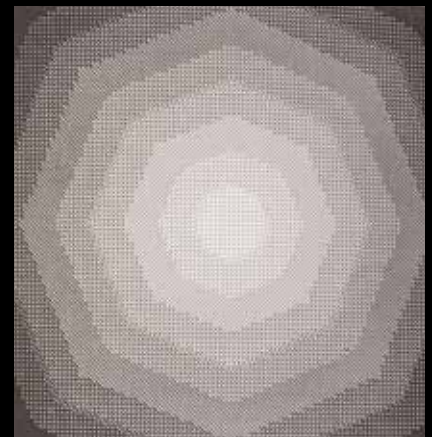
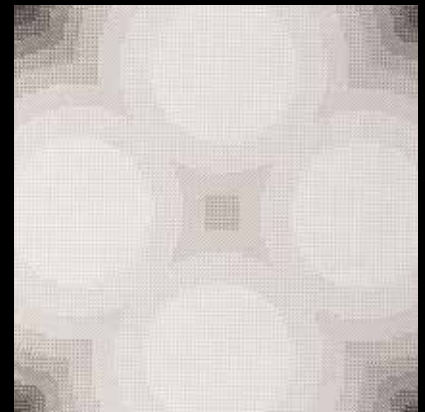
On January 7, 1839, the invention of photography was announced to the world. On that fateful day, astronomer François Arago stood before the Académie des Sciences in Paris and presented what were thought to be the world's first photographs, daguerreotypes made by Louis-Jacques-Mandé Daguerre. It is now known that Nicéphore Niépce preceded Daguerre, making a photograph in 1826 through a process he called heliography, and that William Henry Fox Talbot was producing photographs by 1835 through a process he called the calotype. Both Niépce and Talbot published pamphlets to describe and perpetuate their individual methods.

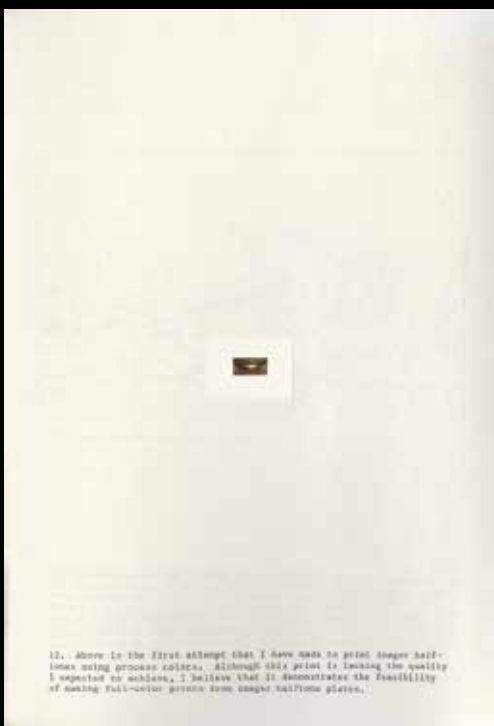
There has been a perpetual flow of first images and processes in the 175 intervening years. From albumen to silver gelatin prints, and from autochromes to Kodachrome, photography is a medium whose invention is in constant flux. The Archive of Documentary Arts is committed to collecting this ever-evolving history, and our holdings include examples of every major photographic process, including two very recent developments.

With the acquisition of Robert Dewar's 1972 artist book, *A Technical Catalog of Computer Halftones*, the Rubenstein Library is now home to what is likely one of the earliest examples of a digitally printed image. Though diminutive in scale, measuring less than a half-inch wide, the image is perhaps one of many missing links in the largely undocumented recent history of photography. Dewar's work is prodigious as it simultaneously demonstrates the former limits of digital imaging while paving the way for future

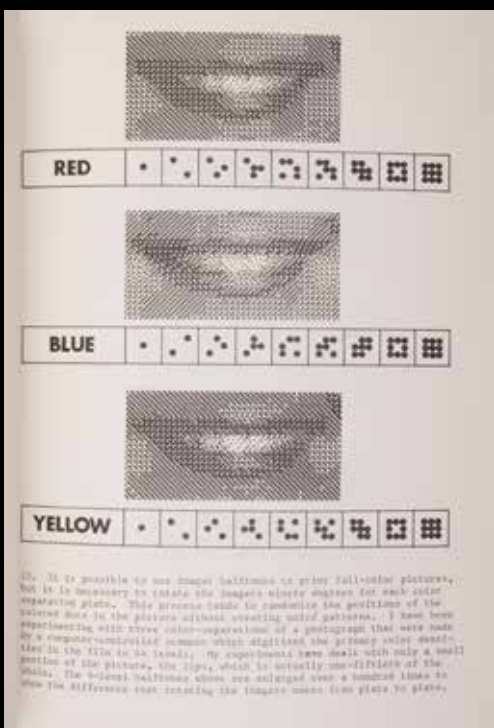
Opposite, top and bottom: Detail and pages from Dewar's *A Technical Catalog of Computer Halftones* (1972).

Below: Early digitally printed images by Dewar.



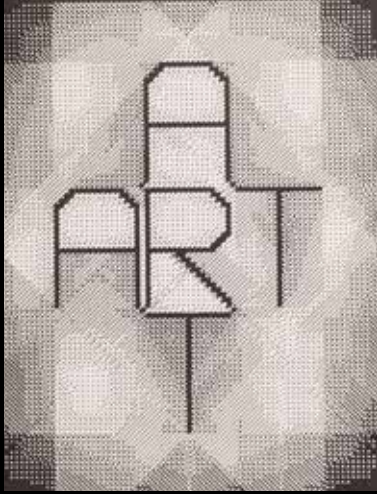


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digital processes. For the book is not simply a portfolio showcasing digitally printed images. It actually chronicles Dewar's experiments to create the digital image using burgeoning computer technology, masterfully entwining the form and content. In so doing *A Technical Catalog of Computer Halftones* becomes a manual that is analogous to the Daguerre, Niépce, and Talbot pamphlets of the 1830s and foreshadows an aspect of digital photography that wouldn't come into existence for another thirty years.




A Technical Catalog of Computer Halftones actually chronicles Dewar's experiments to create the digital image using burgeoning computer technology, masterfully entwining the form and content.

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Fill Light	0		
Blacks	5		
Brightness	+50		
Contrast	+25		
Clarity	0		

In 2014 the Rubenstein Library welcomed another example of contemporary image production in the form of raw image files from photographer Petra Barth. Originally introduced in 2004, raw image files are often thought of as the equivalent to negatives for images produced with a digital camera. A raw file is an unprocessed, uncompressed record of the data captured by a camera's sensor. This allows photographers to save as much information as possible, including metadata on the settings used to capture the image, such as exposure settings, camera type, date, and location. Raw files, much like Dewar's *Technical Catalog*, contain a record of their own making. This is significant

for the conceptualist and the archivist alike, as raw images speak to the self-referential nature of contemporary photography while also making information about the image inseparable from it.

Both of these works make unique and fitting additions to the Archive of Documentary Arts for their content, but also as a step toward documenting the history of photography for future generations. 

Hi-res screen capture of Barth image displaying metadata



PIONEERING BROADCAST JOURNALIST

Judy Woodruff

Laura Micham, Merle Hoffman Director, Sallie Bingham Center for Women's History and Culture

The Bingham Center is pleased to announce the acquisition of the papers of renowned news anchor, journalist, and Duke alumna Judy Woodruff. The 150 feet of material Woodruff has placed with the Center range from extensive research files to viewer correspondence, interview material, and writings that document her long and distinguished career in journalism and academia.

Woodruff has been reporting U.S. political news on the national



She is currently
co-anchor and
managing editor of
*The PBS NewsHour with
Judy Woodruff and Gwen Ifill*




stage since she was named NBC's chief White House correspondent in 1977. She later moved to PBS, where she covered Washington for the *MacNeill/Lehrer NewsHour*, as well as hosting the documentary series *Frontline with Judy Woodruff*. In 1993 she joined CNN, anchoring the daily news show *Inside Politics*. She returned to PBS in 2006 to work on *Generation Next*, a documentary about American young people and their thoughts on family, faith, politics, and world events. In 2007, Woodruff rejoined *The News Hour with Jim Lehrer*. She is currently co-anchor and managing editor of *The PBS NewsHour with Judy Woodruff and Gwen Ifill*.

At a time when male journalists didn't take their female counterparts seriously, Judy Woodruff blazed a trail for women in media. In the field of broadcast journalism, she is known for her objectivity, unflappability, and keen analysis of current events. She has long been a mentor to other women in a field with a boy's club atmosphere that rewards competition over collegiality. To this end, she co-founded The International Women's Media Foundation and has served on the boards of many other women's organizations. Woodruff has led by example, demonstrating ways to balance career and family in the days

when they were still seen as mutually exclusive for women. She is also known for her fundraising and advocacy efforts on behalf of many child-focused organizations.

This gift to the Bingham Center continues Woodruff's tradition of service and generosity to Duke University. As an undergraduate majoring in political science, she was involved in many student organizations including, not surprisingly, the Duke Student Government Association. She has been a visiting professor at the Sanford School of Public Policy, served on the Duke Board of Trustees, and is a Trustee of the Duke Endowment. In 1999, she was given the Futrell Award, which recognizes Duke alumni for outstanding careers in communications.

On March 2, 2015, Woodruff participated in a public dialog with Camille Jackson, Director of Communications at the Duke Consortium on Social Equity, about women in the media. This event, co-sponsored by the Sallie Bingham Center, Rubenstein Library, Duke University Libraries, and the President's Office, celebrated the gift of her papers to the Bingham Center. The conversation was facilitated and moderated by University Distinguished Service Professor Emerita Jean Fox O'Barr. 



Welcome
Judy Woodruff, WC'68

Remarks - 3/1/97
Dear women students -
She goes on to say "I learned
myself."

As founding chairwoman of the Council on Women's Studies here at Duke, I can't tell you how pleased I am to see each and every one of you here for the opening night of our 150th anniversary symposium. Especially pleased, because this is a weekend that has been many months in the preparation by the Women's Studies Program staff--and a weekend that means a great deal to all of us interested in the Women's Studies Program as well as, I think, to the entire university.

As all of you know, women were not there at the creation of Duke University, at least not as students. What began as Duke--at Brown's Schoolhouse in Randolph County in 1838--was an all-male institution; it wasn't until forty years later that the first women--the three Giles sisters--graduated from Trinity College.

Much later, 1930--with the establishment of the coordinate Woman's College at what was then Duke--there began a new emphasis on educating women and preparing them for leadership--a mission that continued for over 40 years. But, as it turned out, the emphasis was diluted somewhat when the decision was made in the early 1970s to merge The Woman's College with the larger Trinity (men's) College. And so a decade after that, in 1983, when a collection of courses in women's studies was organized into a Women's Studies Program, under the guidance of Dr. Jean O'Harr--many of us felt it was a long overdue move to re-focus attention on the education of women, and their preparation to assume leadership roles throughout society.

With that history in mind, we think it's entirely appropriate to take the time during the University's sesquicentennial celebration--as we will this weekend--to look at what women have achieved at Duke, at how Duke's focus on women has evolved, and--more broadly--at women's role in our society and our world--from personal, cultural and political perspectives.

The last--the political--is especially meaningful for me, as a woman who lives and works in Washington, D.C.--a city where day in and day out we deal with a Congress made up of less than five percent women members--and a brand new administration that's decided (as the 21st century approaches!) to make room for only one woman in the cabinet of more than a dozen men--among them John Tower, the President's determined choice (so far) to run the government agency with the most employees and the biggest budget!

In all fairness, it's also the city where politicians are at long last beginning to focus on new laws requiring employers to grant mothers leave time when a newborn or adopted child comes along, or becomes seriously ill. And new legislation to create more and better child care for women who must work--as so many do.

Women's Studies at Duke has an additional special meaning for me--because when I attended The Woman's College here, a little over twenty years ago--as solid as my undergraduate experience was, there was no such thing! I was only vaguely aware, if that, that the fall after my graduation in 1968 Duke would offer its very first courses in women's studies. What little I had heard of it then, was as an offshoot of the "radical" "women's lib" movement which I and many of my friends felt had no practical relation to our lives.

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First of all, let's just go back to the beginning of your relationship with Bill Clinton. How did you meet? We know you were in law school together and you've told the story, but how did you become aware of one another, do you think?

A. Well, what happened is that my earliest memory of Bill is I was cutting through the student lounge at Yale Law School to go get a Coke between classes, and I heard this voice say, "Not only that, we grow the biggest watermelons in the world." And I said to my friend, "Who is that?" And she said, "Well, that's Bill Clinton, he's from Arkansas, and that's all he ever talks about." And I was so struck by it, as I kind of watched him and learned a little bit more about him, that he really was -- he was rooted in a time when lots of my friends and I were not sure of what we were doing from day to day, and he talked about where he came from, and he visited with all different kinds of people.

One of our friends, an African-American lawyer in Detroit, was telling me the other day that, you know, Bill would go up and just plop down at the table where all the black students had lunch, and he wouldn't even act like he

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Top left: Woodruff with Duke President Nan Keohane, 1994.

Above left: Professional portrait, ca. 1977.

Above right: Portrait in the Duke Chanticleer, 1968.

Top right: Woodruff's remarks during the Women's Studies Sesquicentennial Weekend at Duke, 1989.

Left: Annotated transcript of an interview with Hillary Clinton, 1996.

Acquisitions

Med[icine] pratique, Chirurgie Medi[cale]: Cahiers sur les Accouchements et les Maladies des Femmes en Couche. ([Paris?], ca. 1750)

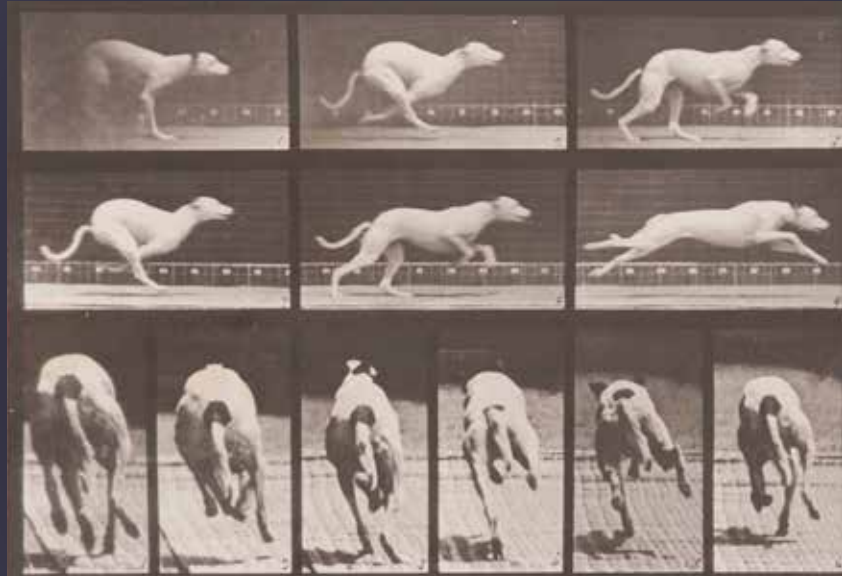
This remarkable and unique French obstetrics manuscript was compiled from two sources. The first is a manuscript record of correspondence detailing a particularly exotic case of extra uterine pregnancy. The second is a series of lectures on various obstetrical problems and their remedies that may have been written by French surgeon Nicolas Puzos (1686–1753), director of the Royal Academy of Surgery, who had appointments in the household of Louis XV. *Part of the History of Medicine Collections*

Eadweard Muybridge, *Animal Locomotion*, 1877

Author's edition with 21 plates. Muybridge's electro photographic investigation of consecutive phases of animal movements captured for the first time each step of locomotion. His motion studies are considered a critical step in the evolution of photography to motion pictures. *Part of the Archives of Documentary Arts*

Lt. J. G. Leon Adler Archive

This archive is notable for its more than 100 rare images of both Nagasaki and Hiroshima sites in the immediate



aftermath of the atomic bomb. Lt. J. G. Leon Adler was among the first of the U.S. forces to arrive in Nagasaki in September 1945. Soon after, censorship policies prohibited photographing the site, so original, early images of the bomb sites are rare. *Part of the Archive of Documentary Arts*

Judy Richardson Papers

Judy Richardson was a staff worker with the Student Nonviolent Coordinating Committee (SNCC); founder in 1968 of the country's largest African American bookstore, Drum and Spear; and associate producer for the acclaimed PBS documentary series *Eyes on the Prize: America's Civil Rights Movement, 1954–1985*. Now a Distinguished Visiting Lecturer of Africana Studies at Brown, she continues to work as a documentary filmmaker and activist. *Part of the John Hope Franklin Research Center*

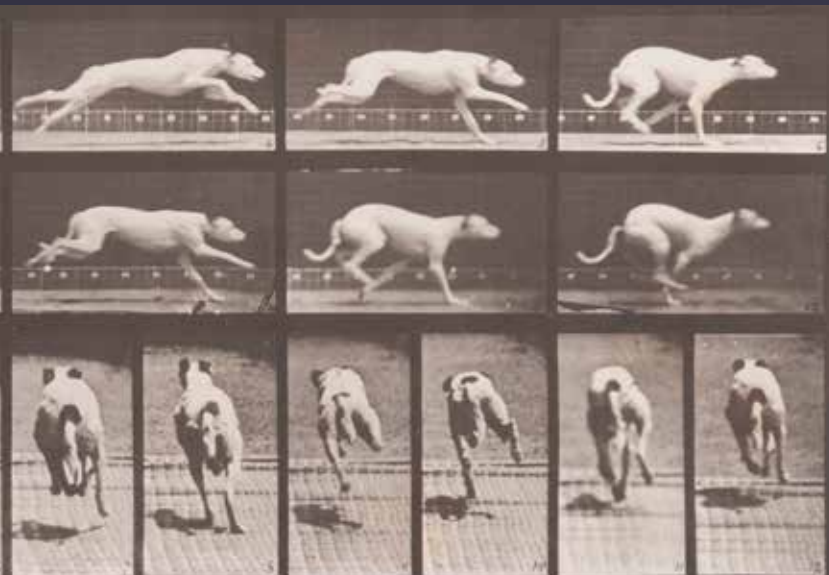
Joint Center for Political and Economic Studies Papers

This public policy think tank group (1970–2014) based in Washington, D.C., provided information and policy analysis for elected officials serving communities of color. Its activities included workshops and seminars, published reports, a magazine, panel presentations, and webinars. *Part of the John Hope Franklin Research Center*



Left: Lt. J. G. Leon Adler Archive

Above: Eadweard Muybridge, *Animal Locomotion*



Reva Korda Papers

Korda worked for almost thirty years at Ogilvy & Mather, rising to creative head before leaving to start her own agency. She was one of the most prominent women in advertising and was named one of TV's top visionaries by *Advertising Age*. *Part of the John W. Hartman Center*

Stuart Elliot Papers

Elliott was the longest-serving advertising columnist for the *New York Times* (1991–2014). He has covered the industry for many media outlets and is widely considered the most influential advertising journalist in the United States. *Part of the John W. Hartman Center*

Teaching Preaching

With generous funding from Lilly Endowment, Inc., the Duke University Archives is partnering with the Divinity School and Duke Chapel to create a distinctive online resource for teaching and learning preaching. The project will digitize over 1,000 recordings of sermons delivered in the Chapel from the 1950s to early 2000s. These recordings include a variety of voices from different denominations, theological backgrounds, races, genders, and sociopolitical perspectives, giving distinct historical insights into diverse preaching voices over time. They will be added to our existing Duke Chapel Recordings digital collection launched last year. The grant will also fund enhanced descriptions for each of the recordings and digitization of historical typescript sermons.



The RL Test Kitchen

Every Friday between October 1 and Thanksgiving, our Devil's Tale Blog featured a recipe from our collections that our staff prepared and tasted. We were excited to bring these recipes out of their archival boxes and into our kitchens (metaphorically, of course)! We hoped to provide our readers with some historical inspiration for the holidays. On December 3, we reprised each recipe and invited the community to come in and get a taste of the past at a special Rubenstein Library Test Kitchen tasting event.



What did we find? Rice Apples from *The Young Ladies' Guide in the Art of Cookery* (1777). Soldiers' Soup from *Allied Cookery* (1916). Goblin Sandwiches from *How to Run a 1946 Halloween Party* (published by the Donut Corporation of America). Apple Kuchen from the files of Ted Minah, renowned director of the Duke Dining

Halls (1946–1974). Blueberry pie from the artist's book *Light and Flaky: Portrait of the Artist's Mother: A Cookbook* (1982). And more! The series has been so popular that we will continue the Test Kitchen posts on the last Friday of every month.

Curious about these culinary adventures? Read all of our blog posts about the RL Test Kitchen at tinyurl.com/mwdwupc. You can also view a zine containing all of the recipes at tinyurl.com/mobolkc.

A Lasting Legacy

Isobel Craven Drill

Valerie Gillispie, *University Archivist*



Isobel Craven, ca. 1937.
From the 1937 *Chanticleer*.

I work each day under a portrait of Braxton Craven, the first president of Trinity College. Braxton and Irene Leach Craven, his wife, were visionaries in forming a degree-granting college out of what had been a tiny schoolhouse. The Craven family has remained involved in Duke University, and last fall we learned that Braxton and Irene's great-granddaughter, Isobel Craven Young Lewis Drill, had passed away at the age of 98.

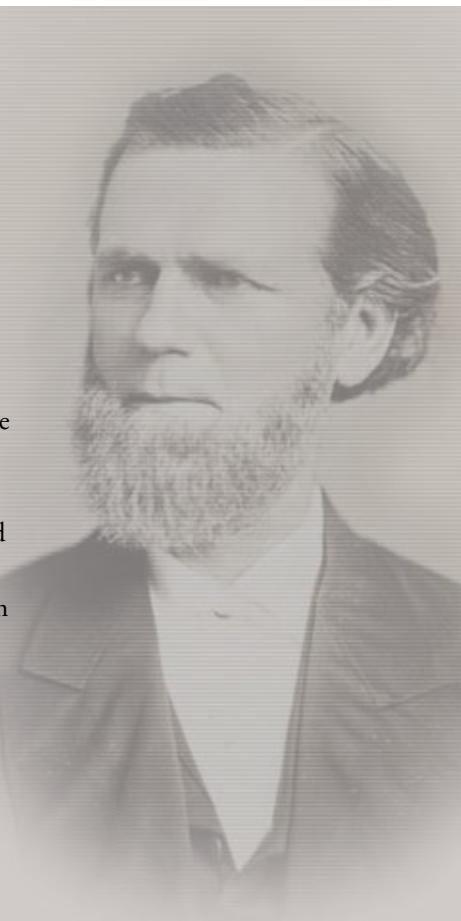
Isobel Craven Drill was a woman of astonishing ambition and strength. She graduated from—where else?—Duke in 1937, and married Baxter Clay Young, Jr. in 1939. Widowed with two children in 1960, she took over the Maybelle Transport Company and Buck Young Oil Company. A natural leader, she excelled in running these companies, as well as participating

in numerous charities and groups, including the Duke Board of Trustees. She was an exceedingly generous donor to many units of Duke University, and to progressive political causes including civil rights and women's rights.

We in the University Archives will be always grateful for Isobel Craven Drill's interest in documenting Trinity and Duke history and for her establishment of the Isobel Craven Drill fund, which provides income for the University Archives to use in collecting and sharing historical information. Funding from the Drill Endowment helped us publish *Duke Illustrated*, host events and meetings, purchase special archival supplies, and so much more.

One very special way that we have employed the funds is through the Drill Internship, an internship that allows graduate students to learn about all aspects of institutional archives. I myself was a Drill Intern in 2003 and 2004–2005. The experience was the most important one of my entire education, one which provided me with deep insight into what it means to be the custodian of a cultural heritage institution, especially within a university as complex as Duke. I received a hands-on education and the opportunity to work with archival professionals on all components of institutional archives. The experience of the Drill Internship is very much what brought me back to Duke in 2011 as University Archivist, and I am proud to continue this legacy of training new professionals.

We send our condolences to her family, and remember, with respect and affection, the woman that University Archivist Emeritus William King called a "Patron Saint of the Archives." RL



Below Left: Duke University Board of Trustees, 1977. Mrs. Drill is seated second from the left. From the University Archives Photograph Collection.

Below Right: University Archivist Valerie Gillispie (center) with current drill interns Patrick Dollar (left) and Jamie Partrick-Burns (right).



Events and Exhibits

JANUARY 15

Opening reception for “ACLU of North Carolina: Fifty Years of Protecting Liberty”
Greensboro Civil Rights Museum

FEBRUARY 12

2014 WOLA-Duke Book Award with winner Oscar Martinez, author of *The Beast*
Franklin Humanities Institute Garage, Smith Warehouse

MARCH 2

Judy Woodruff with Camille Jackson on Women in Media
von der Heyden Pavilion, Perkins Library
Media pioneer Judy Woodruff in conversation with Camille Jackson, Director of Communications at Duke Consortium on Social Equity.

MARCH 4

The Activists' Playbook: From SNCC to Selma to the New Civil Rights Movement
Durham County Library, 300 N. Roxboro St., Durham
Launch event for the “One Person, One Vote” website, which tells the story of how young people in SNCC united with local communities in the Deep South to build a grassroots movement for voting rights and change.

MARCH 19

Rights! Camera! Action! Film Series: *Escape Fire: The Fight to Rescue American Healthcare* (2012)
7:00 p.m., Franklin Humanities Institute Garage, Smith Warehouse

MARCH 20

Kannapolis: A Moving Portrait
8:00 p.m., Reynolds Industries Theater, Bryan Center
Duke Performances has commissioned Jenny Scheinman, an acclaimed composer, singer, and violinist, to make an original live score set to 70-year-old archival footage taken by the late North Carolina filmmaker H. Lee Waters (now held by the Rubenstein Library).

MARCH 23

Trent Associates Lecture
5:30 p.m., Perkins Library, Room 217
Presentation by Sabine Hildebrandt, internationally recognized scholar of the history and ethics of anatomy in the Third Reich.

MARCH 25

The Future of Transitional Justice
6:00 p.m., Franklin Humanities Institute Garage, Smith Warehouse
Discussion with David Tolbert, Director of the International Center for Transitional Justice

MARCH 25

Women at Duke Wikipedia Edit-a-thon
11:00 a.m. – 2:00 p.m., The Edge Workshop Room, Bostock Library

MARCH 28

Reflections on Aurelia Whittington Franklin
3:00 p.m., Durham County Library, 300 N. Roxboro St., Durham
Discussion moderated by Karen Franklin as part of the John Hope Franklin Centenary.



The Rubenstein Library welcomes your support for collections, services, and programs. Your gifts play an important role in expanding our holdings, preserving historic documents and artifacts, and promoting intellectual inquiry at Duke. For information on giving, contact Tom Hadzor, Associate University Librarian for Development for Duke University Libraries, at 919-660-5940 or t.hadzor@duke.edu.

For information about these events, please call 919-660-5822 or visit our website at library.duke.edu/rubenstein



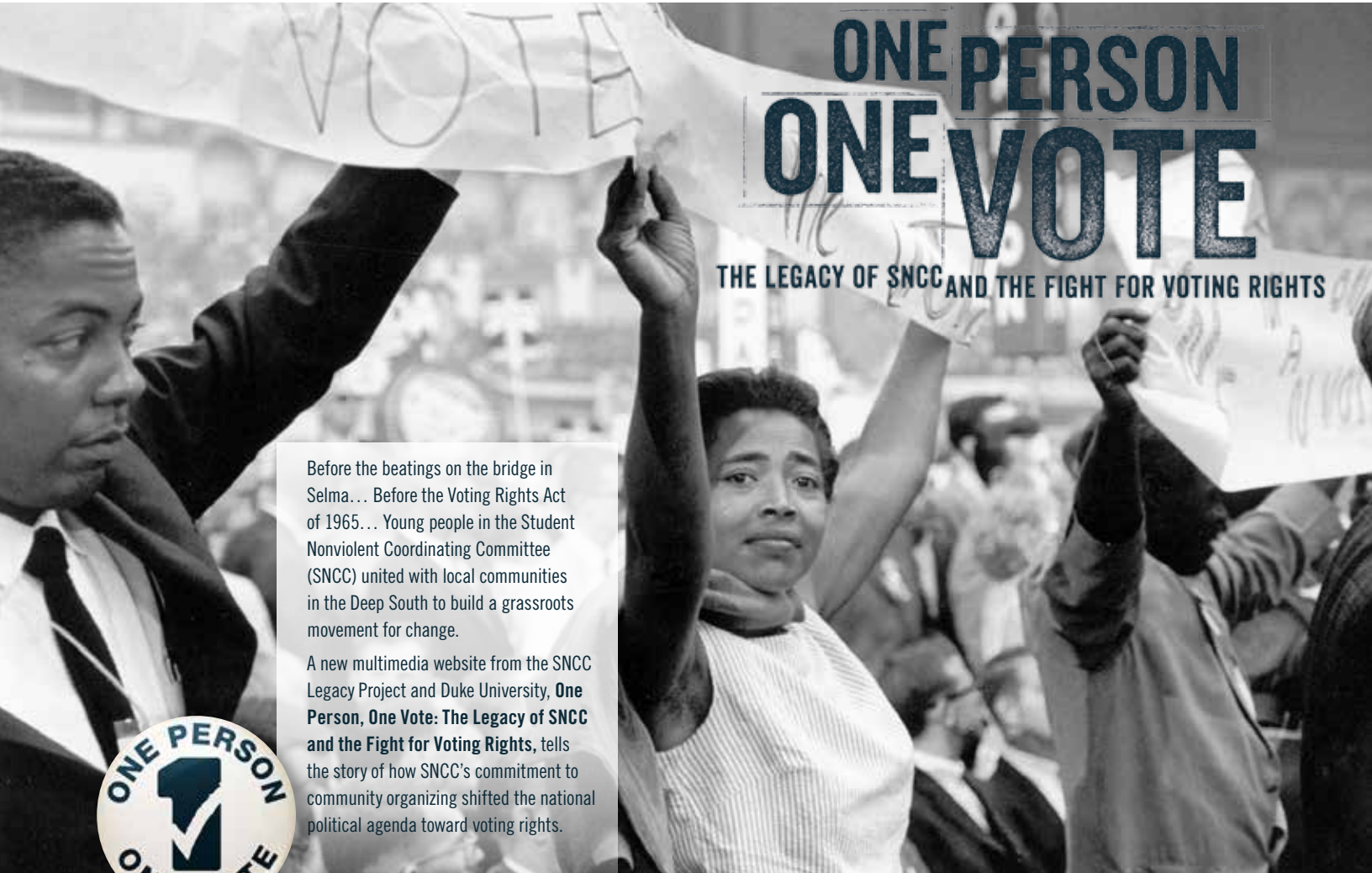
Still from
Kannapolis (1941)
by H. Lee Waters.



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ONE PERSON ONE VOTE

THE LEGACY OF SNCC AND THE FIGHT FOR VOTING RIGHTS

Before the beatings on the bridge in Selma... Before the Voting Rights Act of 1965... Young people in the Student Nonviolent Coordinating Committee (SNCC) united with local communities in the Deep South to build a grassroots movement for change.

A new multimedia website from the SNCC Legacy Project and Duke University, **One Person, One Vote: The Legacy of SNCC and the Fight for Voting Rights**, tells the story of how SNCC's commitment to community organizing shifted the national political agenda toward voting rights.



onevotesncc.org