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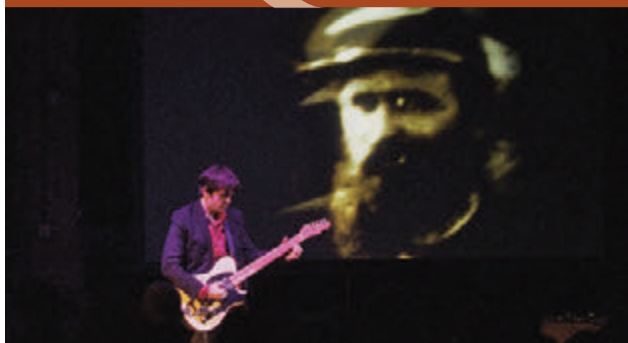
DAVID M. RUBENSTEIN  
RARE BOOK &  
MANUSCRIPT LIBRARY

RL

DUKE UNIVERSITY



# RL



David M. Rubenstein Rare Book & Manuscript Library

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*On the Cover:* 1959 photo of J. Walter Thompson (JWT) Chicago women executives from the JWT Iconographic Collection. See the article on p. 4 for more.

DUKE UNIVERSITY  
**LIBRARIES**

# Welcome



The Rubenstein Library hummed with activity this year as we welcomed a record number of researchers and class sessions. These traditional aspects of our work remain at the core of what we do, but we also seek to reach new audiences.

This issue features several initiatives that connect our collections with communities in new ways. The NEH-funded Voices of Change project has digitized thousands of broadcasts from Radio Haiti and is now bringing them home to Haiti through new technologies. Duke Performances initiated a collaboration with the Rubenstein Library to commission new artistic works based on our collections—introducing a wider audience to

those collections and creating pieces that are being toured and performed at such venues as the Metropolitan Museum of Art and the National Gallery of Art. The Archive of Documentary Arts has established a new Collection Awards program to diversify its holdings and recognize groundbreaking photographers. In response to student protests on campus, the University Archives quickly mobilized to capture the developments as they unfolded on social media. You will read about a new archives-based course that supports student research into under-documented aspects of Duke's history.

This issue also celebrates the twenty-fifth anniversary of the John W. Hartman Center for Sales, Marketing & Advertising History. The Hartman Center's collections have expanded from an early focus on advertising agencies and executives to include television and radio ads, direct mail, outdoor advertising, and consumer research. Together these collections provide a fascinating lens on business history and social change. Many Hartman Center collections—including the J. Walter Thompson archives and Outdoor Advertising Association of American archives—are among our most frequently consulted materials. In this twenty-fifth year, we celebrate the donors and friends whose contributions to the Hartman Center have made it what it is today—the largest and most significant collection of advertising and marketing materials in North America.

We look forward to a year of celebrations and new connections.

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

Naomi L. Nelson

Associate University Librarian

Director, David M. Rubenstein Rare Book & Manuscript Library



## Our Mission

The David M. Rubenstein Rare Book & Manuscript Library builds distinctive collections of original materials and preserves them for use on campus and around the world. In support of Duke University's mission of "knowledge in service to society," we collect a diversity of voices in a wide range of formats, with a focus on our signature areas of strength. Our innovative use of technology, expert description and cataloging, tailored reference and instructional services, and engaging public programming provide a variety of ways to discover our holdings.

We invite students, scholars, and the general public to explore the world through our unique collections.

## Signature Collections

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

# HARTMAN CENTER Celebrates 25 Years

BY JACQUELINE REID WACHHOLZ

*Director of the Harman Center  
for Sales, Advertising & Marketing History*



Advertising and marketing have helped shape modern society, and Duke's Hartman Center for Sales, Advertising & Marketing History documents these activities and their impact. Over the past twenty-five years, the Hartman Center has become a widely known and heavily used interdisciplinary resource for students, scholars and businesses from around the world. Our archival collections include the records of major advertising agencies and trade associations, the papers of individual industry executives, collections of print and audio-visual advertisements, and extensive subject files covering most of the twentieth century. These collections, complemented by thousands of books and industry journals dating back to the 1880s, make the Hartman Center the largest advertising archive in the United States.

Next year marks the twenty-fifth anniversary of the founding of the Hartman Center. It also is the thirtieth anniversary of the J. Walter Thompson Company (JWT) Archives at Duke. To celebrate we are hosting a series of events, both on campus and in New York City.

The theme of this year's anniversary will be women in advertising, one of the Hartman Center's particular areas of focus.

## "I claim this land for Schweppes"

SCHWEPPES has indeed claimed this land—and vice versa. It seems only yesterday that Commander Edward Whitehead, Schweppesman in charge of enlightening un-Schwepped regions, first set foot on our shores.

With him the Commander brought, as a sign of friendship, the secret of Schweppes Quinine Water.

You know the sequel. Today, Gin-and-Tonic made with Schweppes has become the country's most fashionable drink.

Next, the Commander (bless him) introduced Schweppes Club Soda. The local populace soon discovered that this best of all club sodas has a way of blending with liquor that heightens the flavor of

every drink. Schweppesvance, they learned, lists the whole drink through.

Ask the barman for Schweppes at clubs and at restaurants. Your grocer now sells both Schweppes Quinine Water and Schweppes Club Soda. He charges about the same for Schweppes as for ordinary mixers. Thank Goodness.





Although Talon is happy to see woman emerging from the past, we've taken it upon ourselves to see that she doesn't emerge in the wrong places.

The answer here has answers. In addition, we would like to say at the time that the same digital colors, through and through, of the same color which she has taken for granted in the past, will eventually become so the answer has now been found. And, it's time, let us answer you right as simple as you can be here. Thank you.



Nothing will ever hold America together better than Talon

Opposite: 1954 Schweppes ad from the Reva Korda Papers. This page, clockwise from top: 1959 photo of JWT Chicago women executives from the JWT Iconographic Collection; Talon ad from the Joy Golden Papers, n.d.; Photo of Rena Bartos, c. 1970s, from the JWT Iconographic Collection; 1961 Helena Rubenstein ad from the Reva Korda Papers.



## Secrets of a satisfied blonde

*I wouldn't tell this to just anybody—but I'll tell you how Crowning Color® Cream Tint made me the "natural" blonde I always wanted to be!*

**O.K.** I've tried some other hair-coloring products, of course. And, heavens, the problems! You know. My hair went heavy and matted. The color faded. And each evening gave me a different headache. Then I discovered Helena Rubenstein's

Crowning Color. I used it myself at home—in half an hour.

And look at the results. Not the least bit artificial-looking. But naturally sun-kissed—even in sunlight. No fading either. And, naturally, after midnight, I always get the same driver's headache.

My hair even feels blonde. All over and all day. For the first time, I feel like a hair blonde. And Crowning Color did it!

I've tried not to let the compliments I've had for my hair go to my head, but

it is difficult—when your own husband calls you B.B.—for beautiful blonde.

Secrets of Crowning Color's Natural Look: Crowning Color's unique formula lets light shine through each hair strand—gives all the tenderness of natural color. Crowning Color can lighten your hair, brighten it, change any shade, or completely cover gray. Color won't wash away, won't fade, but will be hair grown out. 10 shades to choose. 1.50 plus tax.



©1961 by Helena Rubenstein, Inc.

*Helena Rubenstein*





The Center has the papers of a number of prominent women who worked in advertising, as well as many records documenting the industry's attempts over the past 125 years at targeting women as consumers. By focusing on this theme in our anniversary year, we hope to draw attention to these fascinating resources and encourage the donation of new collections as well.

On September 15, our kickoff event co-sponsored by the Sallie Bingham Center for Women's History and Culture will bring Jean Kilbourne, prominent feminist activist, filmmaker, and author to campus. Kilbourne focuses her research and presentations on depictions of women in advertising. She will present "The Naked Truth: Advertising's Image of Women." Her presentation will demonstrate if and how the image of women has changed over the past twenty years in a way that powerfully illustrates how these images affect all of us.


On November 10, Susan Credle, Global Chief Creative Officer of

FCB (Foote, Cone & Belding), will discuss the status of women working in advertising and how things have or have not changed. This event will also be the opening of a new exhibit, "Agencies Prefer Men!" *The Women of Madison Avenue*, which will showcase highlights from the Hartman Center collections documenting women's careers in advertising.

Next spring, our series continues with two more events. On February 21, Professor Judy Foster Davis, professor of marketing at Eastern Michigan University and author of the upcoming book *Pioneering African-American Women in the Advertising Business: Biographies of MAD Black Women*, will speak about the contributions that African American women have made to the advertising industry, examining challenges and opportunities they experienced.

Finally, on April 27, the Hartman Center will host an invitation-only event in New York City to raise awareness of our collections documenting women in advertising



within the advertising community. Charlotte Beers will be our keynote. For more information about this event, contact Hartman Center director Jacqueline Wachholz. 

**These events are free and open to the public and parking is available. Please see our website for more details: [library.duke.edu/rubenstein/hartman](http://library.duke.edu/rubenstein/hartman).**

We asked her if she wanted a ladylike cigarette. She said, "Hell, no!"

Re-introducing Eve. Because you've got a right to a real cigarette.

**EVE**

Now that you've found a way to speak up, finally there's a lipstick to make it stick.

Introducing Max Factor Colorfast Long Lasting Lipstick.

We did it. An ingenious new lipstick that stays. And stays. Think not only stays, stays and stays, it wears longer than you'd ever expect a lipstick could. Which means all you have to worry about is keeping your conversation as colorful as your lips. Don't you love it? Don't you love being a woman?

**DON'T YOU LOVE BEING A WOMAN? MAX FACTOR.**

he's bubbling with excitement about you in

# Cole blue!

This season you're shoulder-deep in an intense new fashion shade—Cole Blue. Here it swirls up around your waist to reach its crest in a beautiful bosom. Warshfast Laton locks in the glowing color—makes Cole Blue stay Cole Blue through a whole season's swimming and sunning. \$22.95. Suit created by Cole designer, Margit Fellegi.

Colorfast  
WARSHFAST  
Laton  
in a swimsuit by

# Cole

of California

© Cole of California 1955

Opposite, top: 1979 photo of JWT Creative Library woman from the JWT Iconographic Collection.

Opposite, bottom: Remington ad from the Joy Golden Papers, n.d.

This page, top two: Undated Eve cigarettes and Max Factor ads from the Joy Golden Papers.

Left: 1955 Cole of California ad from the Lore Parker Papers.



**By Aaron Greenwald**, Executive Director of Duke Performances, and **Eric Oberstein**, Associate Director of Duke Performances

While digitization has made it easier to explore some of the world's libraries from afar, the archive remains largely the province of academic researchers. But an innovative partnership is bringing Duke's archival holdings to a broader audience by inviting artists into the reading room.

For several years, Duke Performances has commissioned handpicked performing artists to create new works inspired by archival materials in the David M. Rubenstein Rare Book & Manuscript Library. This collaboration, named *From the Archives*, has succeeded in exposing a broad public audience to noteworthy collections housed in the Rubenstein Library through live performance.

In addition to vibrant, tourable new works that are premiered at Duke, the program hosts residencies with the commissioned artists, during which they have a chance to connect with the campus and local community through public conversations, class visits, master classes, and other engagements.

To date, Duke Performances has commissioned four artists as part of *From the Archives*. Each one has explored a different collection housed at the Rubenstein Library.

Nashville-based guitarist/composer William Tyler premiered his music/film project *Corduroy Roads* over four sold-out nights at the Durham Fruit & Produce Company, a warehouse space downtown. The project made use of

rare Civil War photos by George Barnard and Alexander Gardner, drawn from 150-year-old portfolios acquired by the Rubenstein Library. Taking these fraught, fragile, and beautiful images as his inspiration, Tyler wrote a haunting soundtrack and collaborated on an immersive performance with Durham-based filmmaker Steve Milligan and theater director Akiva Fox. *Corduroy Roads* examined questions of history, memory, and the ways in which the Civil War still haunts the South. The piece has subsequently been presented at OZ Arts Nashville and the Big Ears Festival in Knoxville, Tennessee.

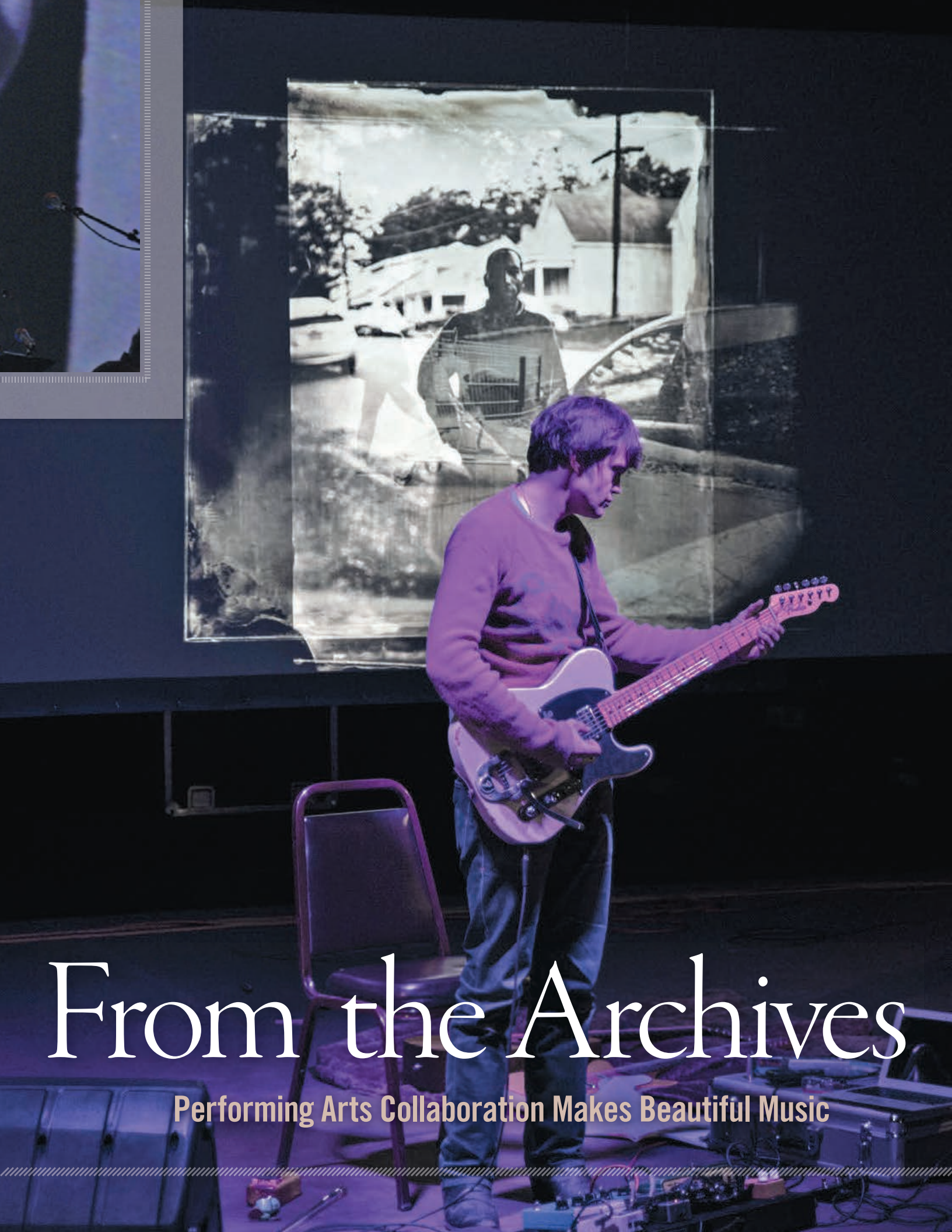
Northern California-based violinist/vocalist/composer Jenny Scheinman's music/film project *Kannapolis: A Moving Portrait* made extensive use of the 1930s and 1940s films of small town life in the Piedmont shot by Lexington, N.C.-based filmmaker H. Lee Waters. Waters' films, hundreds of which are preserved at Duke, provided the impetus for Scheinman to create an original score of new folk songs and fiddle tunes. The project, which premiered in March 2015, featured Scheinman and multi-instrumentalists Robbie Fulks and Robbie Gjersoe performing alongside a selection

Left: Jazz pianist, composer, and bandleader Gerald Clayton. Photo by Timothy Duffy.

Above: Jenny Scheinman performs *Kannapolis: A Moving Portrait*. Photo by Steve Mulligan.

Opposite: Guitarist and composer William Tyler performs *Corduroy Roads*. Photo by Steve Mulligan.





# From the Archives

Performing Arts Collaboration Makes Beautiful Music

of Waters' most eye-catching films. Following its sold-out Duke premiere, *Kannapolis* played at the National Gallery in Washington, D.C., in June 2016, and will be performed at The Metropolitan Museum of Art in New York in March 2017, in addition to tour stops in Tennessee, Indiana, and New England in Spring 2017. Prior to the premiere, Duke University Libraries launched the complete H. Lee Waters digital film collection online, making Waters' films freely available to the public for the first time.

Durham-based singer/songwriter M.C. Taylor, leader of the acclaimed band Hiss Golden Messenger, collaborated with OBIE-winning theater director and designer (and Duke alum) Jim Findlay on *Heart Like a Levee*, an evening-length song-cycle inspired by William Gedney's 1972 photographs from the Blue Diamond Mining Camp in Eastern Kentucky. Findlay devised ingenious projections that made full use of Gedney's finished images and contact sheets—these were shown huge during the performance in tandem with the song-cycle. *Heart Like a Levee* premiered at Duke in November 2015, and will be released as the next Hiss Golden Messenger album on Merge Records in October 2016. Gedney's entire archive is housed at Duke. In conjunction with the premiere of this piece, the Libraries launched the Gedney digital online archive, encompassing all of Gedney's photographs and manuscripts.

Finally, Duke Performances has commissioned celebrated jazz pianist/composer/bandleader Gerald Clayton to make *Piedmont Blues*, a live concert presentation that explores the essence and impact of the Piedmont Blues—a

musical style defined by ragtime rhythms, fingerpicking guitar, and understated vocals twinned with searing lyrics—that grew up around the tobacco warehouses of Durham in the 1920s and 1930s. Though the most famous exponents of the Piedmont blues—Blind Boy Fuller, Reverend Gary Davis, and Etta Baker—have passed, a few musicians still keep the tradition alive. Clayton and his collaborator, theater director Christopher McElroen, have made a half-dozen research visits to Durham to learn from and work alongside these musical elders in preparation for the show, and they visited the Rubenstein Library archives as part of their research. *Piedmont Blues* features Clayton's Piedmont blues-inspired compositions written for The Assembly, a top-tier nine-piece jazz ensemble featuring singer Lizz Wright. Entwined with the music is an assemblage of projected film, new and archival photography, and Southern folklore underscoring the verdant cultural landscape of the Piedmont region. The project will premiere at Duke in December 2016 and will then tour to Strathmore (N. Bethesda, MD), Savannah Music Festival (Savannah, GA), and Modlin Center for the Arts at the University of Richmond (Richmond, VA).

*From the Archives* endeavors to be a national model, providing extraordinary artists with the opportunity to create ambitious new work engaging with and elevating archival materials. The productions developed through this initiative will tour the nation and world. Moreover, Duke students have benefited from the interdisciplinary work incumbent in translating the archive into performance. **RL**



Above: Piedmont blues guitarist, singer, and songwriter John Dee Holeman. Photo by Christopher McElroen.

Right: Jenny Scheinman. Photo by Steve Mulligan.



M.C. Taylor and members of the band Hiss Golden Messenger perform *Heart Like a Levee* against a backdrop of photos by William Gedney. Photo by Michael Zirkle.



# Bringing Radio

In 2015, the Rubenstein Library received a grant from the National Endowment for the Humanities to support *Voices of Change: Preserving and Presenting Radio Haiti*. This two-year project will preserve and make widely available the audio and written archives of Radio Haiti Inter, Haiti's voice of democracy from the late 1960s until its closure in 2003.

In June 2016, with the processing of the archive well underway, we took another big step in bringing Radio Haiti home. I traveled to Haiti to present the archive project at the Caribbean Studies Association (CSA) and Association of Caribbean University, Research, and Institutional Libraries (ACURIL) conferences, both of which were held in Port-au-Prince in June. I brought with me a thousand flash drives, each imprinted with Radio Haiti's iconic microphone-inspired vèvè logo and the permanent URL of the collection's finding aid.

The contents of the flash drives span nearly thirty years, from 1973 to 2002, and cover the Battle of Vertières and the Haitian Revolution, the annual vodou pilgrimage to Saut d'Eau, the brutality of the Duvalier regime, the plight of Haitian refugees at sea, the 1987 Jean Rabel massacre, the persecution of Haitian cane-cutters in the Dominican Republic, the aftermath of the coup years, agrarian reform in the mid-1990s, women's rights, and the search for justice in the assassination of Jean Dominique. Each flash drive also contains a PDF containing a list of the contents, links to our permanent finding aid, and other web content.

Collaborators and friends are helping distribute the flash drives, making them available in schools, universities, community radio and alternative media outlets, libraries, and grassroots organizations throughout Haiti. In 2017, when the Radio Haiti archive is completely digitized and processed, we will give digital copies of the entire archive to Haiti's Bibliothèque Nationale, the Archives Nationales, the Fondasyon Konesans ak Libète, and other cultural and educational institutions.

Radio Haiti's digital archive is not only for scholars. It is for everyone. Radio in Haiti is fundamentally democratic. It is inexpensive and doesn't depend on traditional literacy. And Radio Haiti itself was broadcast in Haitian Creole in addition to French, so that



# Haiti Home

LAURA WAGNER, PH.D.

*Radio Haiti Project Archivist*

en and participate. Radio Haiti demonstrated that Creole, the language spoken by all Haitian people, could be used for serious issues and analysis.

Radio in Haiti began with Radio HHK, a propaganda tool of the 1915–1934 U.S. Marine occupation. In the 1970s, churches distributed small transistor radios. These radios were locked, to prevent people from listening to things other than church stations. But the listeners managed to unlock them in order to listen to other frequencies.

The Internet still is not as democratic as radio. It is not free. Not everyone has Internet access, and not everyone can buy enough data to livestream the digital

archive. Despite these obstacles, the Radio Haiti archive will spread. Just as people repurposed radio that was first introduced to Haiti as a propaganda tool, or unlocked the church radios, they'll find a way. We hope that people will copy the content of these flash drives and share it with others.

The weekend after the conferences, I travelled to the Artibonite to visit Charles Suffrard, Jean Dominique's close friend and collaborator, a leader of KOZEPEP, an influential peasant rights organization in Haiti. He took me to the dam where they poured Jean Dominique's ashes, after he was struck down by an assassin in 2000.

"This is the most important thing for you to see," Charles said. The water was high and quick-moving, cloudy with sediment. "This is where all the water that irrigates the whole Artibonite Valley comes from," Charles explained. "This is why we chose to pour Jean's ashes here, so that he could become fertilizer for the entire Artibonite."

Watching the river glide toward the churning dam, I imagined Jean Dominique's energy dispersed through the water and earth, and I wondered about things that, through the act of diffusion, grow stronger. Memory should not stay stagnant or contained, it needs motion in order to be. Radio Haiti was never really gone. It was merely, for a time, at rest. The physical archive is at Duke University now, but Duke is not really its home. The Duke project is a means of setting Radio Haiti in motion again, of creating access for as many people as possible so that Radio Haiti's home can again be everywhere that people listen, and everywhere that they remember. [RL](#)



Clockwise from top right:  
Radio Haiti flash drives at the Université d'État d'Haïti campus in Limonade. Photo courtesy of the MIT-Haiti Initiative.

Two archivists from the Archives Nationales d'Haïti, Yves-André Nau (left) and Yves Rijkaard Gaspard (right), with project archivist Laura Wagner, at the ACURIL conference.

Community radio station in L'Estère, Artibonite. On the walls: "We will never forget Jean Dominique."

*A version of this article originally appeared on H-Net on June 29, 2016.*

# In the Moment Archiving Social Media

MATTHEW FARRELL  
*Digital Records Archivist*



At the University Archives, we work hard to dispel the stereotype that we are merely reactive documenters of Duke's history. We pursue materials from student organizations and meet regularly with representatives from both transitory and permanent bodies active in the Duke community.

The recent activism on campus has given us the opportunity to try new methods of documentation. Students and protesters used Twitter, Instagram, and other web platforms to disseminate much of the information related to the Allen Building Sit-In staged by Duke Students & Workers in Solidarity (DSWS) and ongoing tenting on the Abele Quad. *The Chronicle* published a lot of coverage in print issues of the paper, but also created multimedia presentations online and on Twitter.

We used three tools to primarily collect web materials, each with its own strengths. The Rubenstein Library subscribes to the Internet Archive's Archive-It web crawler, which allows us to execute captures of web pages. Archive-It is best suited for more static websites and is less effective at capturing dynamic conversations. For the recent student activism, Archive-It came in handy when capturing the website of the DSWS, as well as

the ongoing, related criticism of campus culture at Duke by the #DukeEnrage collaborative.

To capture Twitter feeds and tweets, we settled on two applications: Social Feed Manager and Twitter Archive Google Spreadsheet (TAGS). We used Social Feed Manager when we wanted to capture all the tweets from a particular account—in this case, the @dsws2016 account. Social Feed Manager stores tweets and allows the user to export them as a CSV (comma-separated values) file or an Excel file for offline storage.

We used TAGS to crawl hashtags. TAGS parses tweets into a Google Sheet, which can be downloaded for offline storage. Since November, we had been capturing tweets related to #DukeEnrage, #DUBetter, and #DukeYouAreGuilty. Once the Allen Building Sit-in began, we added #DismantleDukePlantation and #DukeOccupation2016. Most of these were relatively low-use hashtags, with one exception: use appears to have coalesced around #DismantleDukePlantation, resulting in around 7,000 unique tweets from the week of the sit-in, and another 2,000 from the time since.

This work is still ongoing, and so far our efforts have been a modest success. The web, and especially social media,



Examples of social media posts that were captured and archived by University Archives during the Allen Building Sit-In at Duke in spring 2016.

is ephemeral, and our efforts have ensured that some of the online discussions during the protest will be preserved. That said, these efforts represent only one or two angles into the online conversation. We chose not to capture Yik Yak and Snapchat, and the tools available to capture Instagram are not as developed as those for Twitter.

We cannot capture everything, and in truth we do not wish to. Some platforms are built around anonymity or temporality, and completely anonymous spaces often lead to toxic comments presented with little or no context. Within the platforms we chose as our focus, we might have sampled more widely. DSWS and others often paired their tweets with additional hashtags. We might have included the conversations connected with those additional hashtags, but one can imagine how quickly that could snowball into including wide swaths of Twitter, particularly as tensions have mounted with respect to ethnicity and culture across the country this year. While the balance between the events at Duke and the wider story of social activism is a delicate one, the University Archives are primarily concerned with the story at Duke.

We are also considering questions of ethics and access. We received permission (enthusiastic, as it happens) from students associated with DSWS to capture their Twitter feed. (A former University Archives student worker, responsible

for outreach in DSWS, granted UA explicit permission to capture the group's Twitter and Facebook content.) It would be impossible to seek permission from each individual Twitter user who tweeted using #DismantleDukePlantation. Although everything we targeted is still currently available through Twitter, the users who created it likely did not expect it to be re-contextualized—even if they fully understood the terms of service they clicked through when they signed up for the service. And Twitter would frown upon us releasing material we captured on the open web. For the time being, we tentatively plan on making the Twitter content available in our reading room, though we would likely need to anonymize the data first. Professional thinking around the ethics of social media archives is in its early stages, and we are keeping abreast of developments by monitoring projects such as the Maryland Institute for Technology in the Humanities' Documenting the Now.

The digital files we captured during the past year will complement other kinds of records documenting recent and ongoing student activism on campus, including administrative records. We have also been in touch with classes interested in further documenting the student voices involved. Selectively capturing Twitter and crawling static web pages allows us to capture student activists and their activities in the moment. **R**

# Archive of Documentary Arts Announces Collection Award Winners

## **The Archive of Documentary Arts in the Rubenstein Library**

is pleased to announce the winners of our second annual Collection Awards. The ADA Collection Awards were established to diversify the ADA's collection in order to better reflect the multitude of viewpoints and communities from which work is being made in the documentary arts today. To this end, the ADA has established awards in five categories which will be awarded annually through an open call.

The following photographers were selected from the 2016 open call and received an honorarium of \$4,500 to print a body of work, which has been added to the permanent collection of the Archive of Documentary Arts for use by students, faculty, and independent researchers.

## **Award for Documentarians of Color**

Awarded to a photographer who has completed a photographic project that aligns to the mission of the ADA and identifies as a person of color.

Paccarik Orue for the series *El Muqui*

*El Muqui* depicts stories of daily lives and environmental concerns, as well as local folklore and cultural traditions in the historical city of Cerro de Pasco in the Peruvian Andes.

## **Award for Documentarians of the American South**

Awarded to a photographer who has completed a photographic project which documents the people, culture, or environs of the southern United States.

Jeanine Michna-Bales for the series *From Darkness to Light:*

*Seeking Freedom on the Underground Railroad*

*From Darkness to Light* documents sites on the Underground Railroad from Louisiana to Canada. Captured at night with existing natural light, Michna-Bales' images help viewers imagine what the long road from slavery to freedom may have looked like.

## **Award for Emerging Documentarians**

Awarded to a photographer who has completed a photographic project that aligns to the mission of the ADA and whose work has not been collected by a major institution.

Adam Reynolds for the series *Architecture of an Existential Threat*

This series documents a portion of the over 10,000 public and private bomb shelters found throughout Israel and the Occupied Territories.

## **Award for Innovation in the Documentary Arts**

Awarded to a photographer who has completed a photographic project that aligns to the mission of the ADA and expands upon traditional modes and themes associated with the documentary arts.

Jay Turner Frey Seawell for the series *National Trust & The Mall*

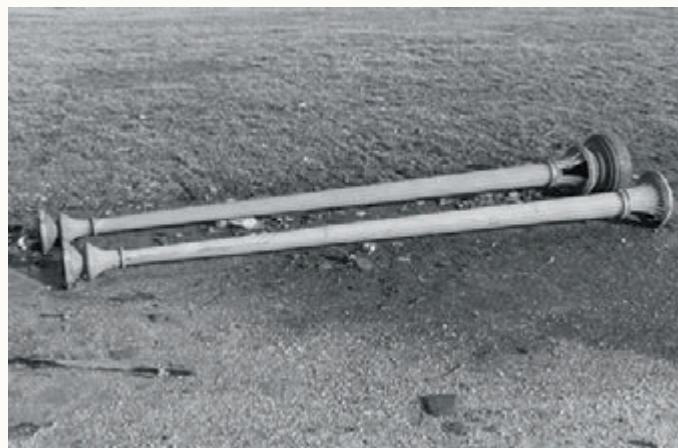
*National Trust & The Mall* takes a critical look at the landmarks, monuments, and facades of all kinds in Washington, D.C., that manufacture power structures and spectacle in American political and media culture.

## **Award for Women Documentarians**

Awarded to a photographer who has completed a photographic project that aligns to the mission of the ADA and identifies as a woman.

Debi Cornwall for her collective work documenting Guantánamo Bay

Cornwall's project documenting Guantánamo Bay, Cuba, provides a new perspective on the usually inaccessible naval base and detention camp. 







Opposite:  
Jay Turner Frey Seawell  
*Posts*, 2015  
From the series *The Mall*

Above:  
Jeanine Michna-Bales  
*Stopover, Frogmore Plantation; Concordia Parish, Louisiana*, 2014  
From the series *Through Darkness to Light: Seeking Freedom on the Underground Railroad*

Right:  
Paccarik Orue  
*Niños jugando en Champamarca*, 2013  
(*Kids playing on the mining tailings in Champamarca, Cerro de Pasco, Peru*)  
From the series *El Muqui*





Above:  
Debi Cornwall  
*Prayer Rug with Arrow to Mecca, Camp Echo, 2015*  
From the series *Gitmo at Home, Gitmo at Play*

Right:  
Adam Reynolds  
*Bomb shelter inside of a primary school in the Druze village of Hurfeish in the Galilee, 2015*  
From the series *Architecture of Existential Threat*



# New and Noteworthy

## DUKE CHRONICLE DIGITAL COLLECTION IS COMPLETE!

By Jessica Serrao, former King Intern for Digital Collections

The 1905–1939 *Duke Chronicle* issues are now live online at the Duke Chronicle Digital Collection. This marks the completion of a multi-year project to digitize Duke's student newspaper. Not only will digitization provide easier access to this gem of a collection, but it will also help preserve the originals held in the University Archives. With over 5,600 issues digitized and over 63,000 pages scanned, this massive collection is sure to have something for everyone.

The first two decades of the Chronicle saw its inception and growth as the student newspaper under the title *The Trinity Chronicle*. In the mid-1920s after the name change to Duke University, the Chronicle followed suit. In 1925, it officially became *The Duke Chronicle*.

Take the time to explore this great resource, and see how Duke and the world has changed. View it through the eyes of student journalists, through advertisements and images. So much occurred from 1905 to 1989, and the *Chronicle* was there to capture it.



### Kenneth Hubbard Collection of Political Campaign Ephemera

Duke alumnus and former trustee Ken Hubbard's collection of several hundred political buttons and other memorabilia is a tribute to U.S. presidential campaigns. He first began collecting in 1952 at age ten when he wandered into a campaign headquarters and was entrusted with an "I Like Ike" button. His collection now numbers in the thousands and spans 1840–2016, but that first button remains his favorite. The Rubenstein Library will be displaying selections from the Hubbard Collection in November.



# New and Noteworthy

## CHARLOTTE PERKINS GILMAN SOAP TRADE CARDS

The Hartman Center recently acquired a collection of sixteen different trade cards for two brands of soap, all designed by Charlotte Perkins Gilman circa 1880–1884, constituting her first published works. Gilman is better known for writing *The Yellow Wallpaper* and *Women and Economics*, published in the 1890s. But



in 1880, at age twenty, she partnered with her cousin and designed trade cards for several soap companies. She had written some stories at the age of ten or eleven and was a serious diarist, but she had never seen her work published. When her mother moved the family in 1873, they began a long period in which they lived on the brink of poverty in various “cooperative housework” households, with little or no support from her estranged father. By the time

she was a teenager, she had already shown signs of social and economic independence, and this venture into business blended that desire with her artistic ambitions.



These examples, all in very good to fine condition, show a genuine artistic talent, a sense of humor, an appreciation for fantasy and the absurd, and literary symbolism. Many depict women working like slaves at

their domestic chores. Advertising was a relatively friendly field for women, who often showed talent for illustration and copywriting. It was also a field that provided some income to up and coming writers and artists. These cards are excellent examples of exactly that scenario for a woman who was destined for fame in other ways.

### AIDS in a Global Context

The papers of medical anthropologist Maria de Bruyn, a recent acquisition by the History of Medicine Collections, will be the focus of several events this fall. Duke Global Health Institute professor Kearsley Stewart is collaborating with History of Medicine curator Rachel Ingold on an interactive three week assignment for undergraduate students in Stewart’s fall seminar on HIV/AIDS. In addition, the Franklin Humanities Institute will promote their new Health Humanities Lab with a special World AIDS Day event featuring a keynote address by de Bruyn and a lecture by poet and writer Kelley Swain. The event is free and open to the public. November 30, 3:00 – 6:00 pm, Holsti-Anderson Family Assembly Room, Rubenstein Library.

# SELECTED NEW ACQUISITIONS

## Additions to the University Archives

Duke Gardens drawings and plans (1930s–present); Cable 13/ Duke Student Broadcasting tapes (late 1970s–1990s); Rainbow Triangle oral histories and Queering Duke History oral histories; student group records including Blue Devils United; Desarrolla; La Unidad Latina; Mi Gente; Something Borrowed, Something Blue; Sacred Worth; and GANO.



## **Ẓiyâ' ed-Dîn Seyyit Yahyâ, Hâzihi hikâyet-i Ebû Alî ibn Sina, Cairo, 1840**

First printed edition of a Turkish commentary on the great Persian scholar Ibn Sina (Avicenna), who was best known for his pioneering medical works. *Part of the History of Medicine Collections*

## **Ansel Adams, Taos Pueblo, San Francisco, 1930**

This publication is Adams' first book, and it marks the transition from a pictorialist style to the sharp-focused landscape images for which he is best known. The book includes twelve original silver gelatin photographs produced by Adams. *Part of the Archive of Documentary Arts*

## **Antonio Guainerio, Incipit tractatus d[e] egritudinibus capitis, Pavia, 1488**

Guainerio was a fifteenth-century physician and medical professor from Pavia, best known for his writings on gynecology, the plague, hydrotherapy, epilepsy, and fevers. This rare medical incunable was first printed in 1481, followed by this significantly revised 1488 edition. *Part of the History of Medicine Collections*

## **Ayun Halliday Papers**

Halliday is the creator of the long-running zine *East Village Inky* and author of books including *The Big Rumpus* and *No Touch Monkey*. *Part of the Sallie Bingham Center for Women's History and Culture*

## **Edward Prescott Papers**

Prescott shared the 2004 Nobel Prize in economic science with Finn Kydland for their contributions to dynamic macroeconomics regarding the time consistency of economic policy and the driving forces behind business cycles. *Part of the Economists' Papers Archive*

## **Juan E. Méndez Papers**

A native of Argentina, Méndez is known for his work on behalf of political prisoners. He has served as Special Advisor to the Prosecutor of the International Criminal Court and Co-Chair of the International Bar Association Human Rights Institute. Until May 2009, he was the President of the International Center for Transnational Justice. He is currently the UN Special Rapporteur on Torture and Other Cruel, Inhuman and Degrading Treatment or Punishment. *Part of the Human Rights Archive*

## **Arcangela Tarabotti, La semplicità ingannata, Leiden, 1654**

First edition of this polemic against paternal authority written by a Benedictine nun. *Part of the Sallie Bingham Center for Women's History and Culture*



## **Charles E. Cobb oral history interviews with SNCC veterans, Larry Rubin Papers, and Maria Varela Collection**

All three of these collections document the Student Nonviolent Coordinating Committee. Cobb, a distinguished journalist and the author of several books on the Civil Rights Movement, served as a SNCC field secretary in Mississippi 1962–1967. Rubin, a SNCC field secretary off and on between 1961 and 1965, has worked in the labor movement as an organizer, media and public relations specialist, speechwriter, publications editor, and political advocate. Varela joined SNCC in 1963 and developed a voter literacy program and training materials to empower black people to change their communities. *Part of the John Hope Franklin Center for African and African American History and Culture*



# Duke History Revisited

The University Archives launched a new program, Duke History Revisited, this summer. The six week session offered eight undergraduates the opportunity to conduct intensive research into unexplored topics or under represented populations in Duke history. In addition to University Archives staff, two faculty members, Jocelyn Olcott and Josh Sosin, helped lead the program along with a graduate student in history, Will Goldsmith. Each participating student received a stipend. The funding for Duke History Revisited was provided through the Mellon funded Humanities Writ Large program with additional funds from the Dean of Arts and Sciences.

Through independent research and twice weekly meetings, the students identified a topic, explored resources in the University Archives, conducted interviews, and investigated other primary and secondary sources. A number of notable guest speakers including Professor William Turner, Charles and Brenda Becton, Herald Sun editor Bob Ashley, and Independent Weekly founder and Durham City Councilman Steve Schewel visited the class to talk about their personal experiences at Duke, and to discuss how our historical documents do and sometimes don't tell the story of the past.

Students chose to explore a wide range of topics, including the history of Asian American students at Duke, the founding of several Latino student organizations in the mid 1990s, the now defunct Duke abortion fund started in the 1970s, and the experiences of first generation college students. Final projects ranged from presentations to papers to online exhibits to podcasts. Students will publicly present a summary of their research at an event in the fall, and more information about their work can be found on our website [library.duke.edu/rubenstein/uarchives/history/duke history revisited](http://library.duke.edu/rubenstein/uarchives/history/duke%20history%20revisited). 

# Events and Exhibits

## SEPTEMBER 15

The Naked Truth: Advertising's Image of Women

3:30-5:30 p.m., *Holsti-Anderson Family Assembly Room*

An invited lecture by feminist activist, filmmaker, and author Jean Kilbourne. Part of the John W. Hartman Center's 25th Anniversary Celebration.

## SEPTEMBER 23

A Conversation with Jim Obergefell

10:00 a.m., *Holsti-Anderson Family Assembly Room*

A talk with the plaintiff in the 2015 landmark Supreme Court decision guaranteeing to same-sex couples the fundamental right to marry. Co-sponsored with Blue Devils United, the Center for Sexual and Gender Diversity, Duke LGBTQ Network, and Duke University.

## SEPTEMBER 29

Life After the Student Nonviolent Coordinating Committee

12:00-1:30 p.m., *Forum for Scholars and Publics*

A conversation with activists Judy Richardson, Charlie Cobb, and Maria Varela.

## NOVEMBER 10

Exhibition Opening: "Agencies Prefer Men!" The Women of Madison Avenue

5:30-7:00 p.m., *Holsti-Anderson Family Assembly Room*

Reception and invited remarks by Susan Credle, Global Chief Creative Officer of FCB (Foote, Cone & Belding). Part of the John W. Hartman Center's 25th Anniversary Celebration.

## NOVEMBER 30

World AIDS Day Program

3:00-6:00 p.m., *Holsti-Anderson Family Assembly Room*

Keynote address by medical

anthropologist Maria de Bruyn and lecture by poet and writer Kelley Swain. Co-sponsored with the Franklin Humanities Institute.

## Exhibits

### MARY DUKE BIDDLE ROOM

**AUGUST 1, 2016 – NOVEMBER 4**

*The Common Ground We Meet Upon: Music Collections in the Rubenstein Library*

### CHAPPELL FAMILY GALLERY

**JULY 20 – OCTOBER 16**

*Boccaccio and the Genealogy of Stories*

### PHOTOGRAPHY GALLERY

**JUNE 27 – OCTOBER 23**

*The Tomb in the Corner of the Garden: Selections from the Picture File*

**OCTOBER 28 – FEBRUARY 26, 2017**

*Wave the Flag*



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](mailto:t.hadzor@duke.edu).

For information about these events, please call 919-660-5822 or visit our website at [library.duke.edu/rubenstein](http://library.duke.edu/rubenstein)

### TRENT HISTORY OF MEDICINE ROOM

**AUGUST 17 – NOVEMBER 27**

*A Delicate Balance: Understanding the Four Humors*

### STONE FAMILY GALLERY

**JUNE 1 - OCTOBER 3**

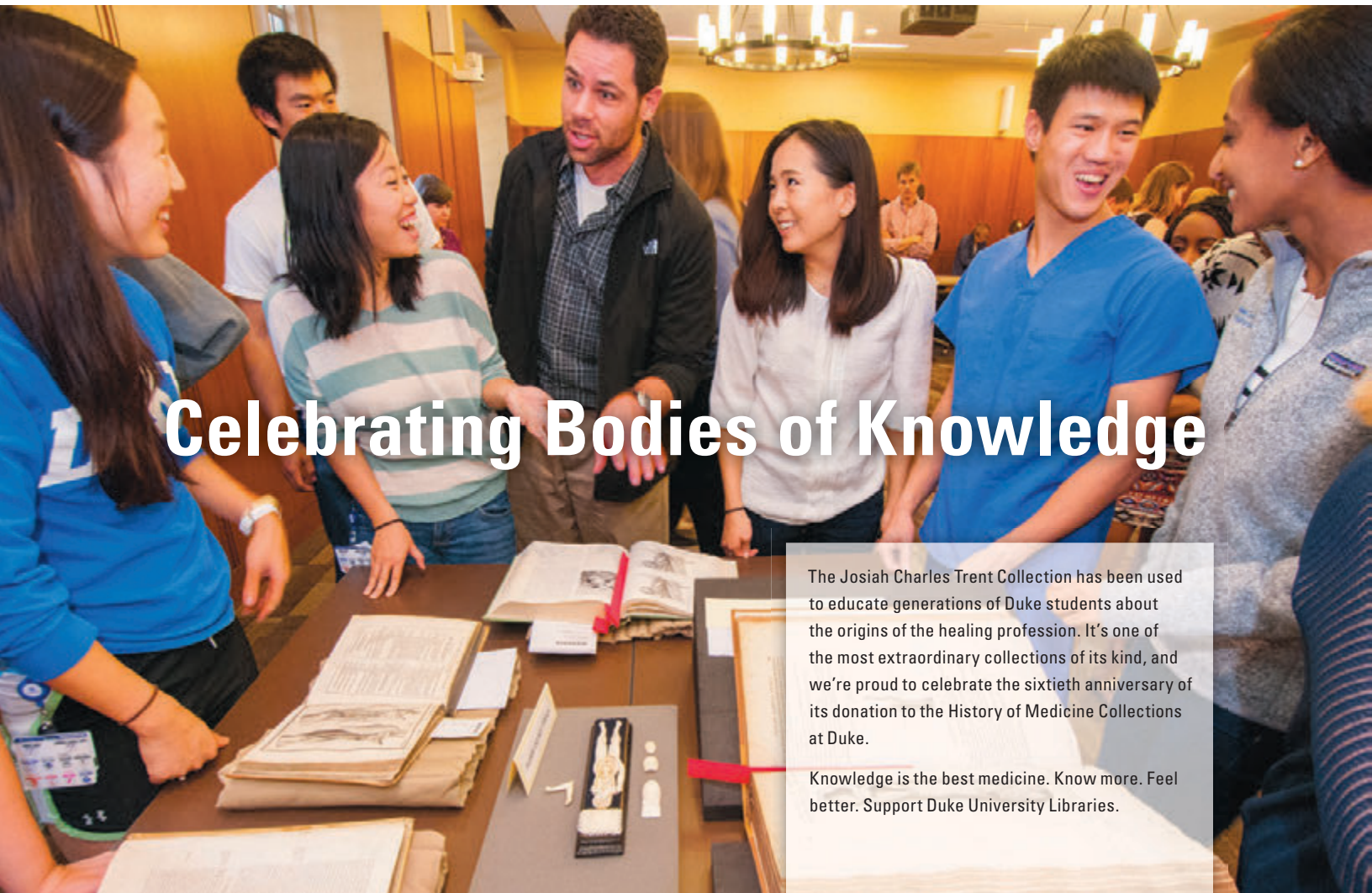
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# Celebrating Bodies of Knowledge

The Josiah Charles Trent Collection has been used to educate generations of Duke students about the origins of the healing profession. It's one of the most extraordinary collections of its kind, and we're proud to celebrate the sixtieth anniversary of its donation to the History of Medicine Collections at Duke.

Knowledge is the best medicine. Know more. Feel better. Support Duke University Libraries.