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DAVID M. RUBENSTEIN
RARE BOOK &
MANUSCRIPT LIBRARY

RL

DUKE UNIVERSITY



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David M. Rubenstein Rare Book & Manuscript Library

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On the cover: Lodovico Ughi, *Iconografica rappresentazione della inclita città di Venezia* (1739). See p. 4 for more.

Above left: Rosalba Carriera, *A Personification of Winter* (1726). Royal Trust Collection, London.

DUKE UNIVERSITY
LIBRARIES

Welcome



Exhibitions can inspire, inform, and provoke. The exhibitions in the Duke Libraries offer students and faculty an opportunity to present their scholarship to the public, and in doing so to make research and teaching across campus tangible. They also give visitors a first-hand experience of the rare materials in our collections, providing a window into the breadth of perspectives they offer to students, researchers, and the wider community. This issue of *RL Magazine* focuses on exhibitions and the very real work that goes into preparing and presenting them.

During the past year, the Duke Libraries presented thirty exhibitions ranging in size from a single item to more than 240 objects. Eleven faculty members, seventy-one students, and thirty-five library staff contributed to curating those exhibitions. The Exhibitions, Conservation, Digital Collections, and Information Technology Systems staff collaborate closely to bring a curator's vision to life. And we often have opportunities to collaborate with classes and with the university's Office of Information Technology to explore new technologies and tools that can transform our galleries—to a prairie in Duke Gardens, or the center of the new Duke Kunshan campus, or sixteenth-century Venice.

We are grateful to the E. Rhodes and Leona B. Carpenter Foundation for establishing the endowment that provides a foundation for our exhibition program, and to Jerry and Bruce Chappell, Gary Davis, Ken and Tori Hubbard and others whose gifts allow the program to grow and innovate. Passionate students, faculty and staff approach the library regularly with new ideas for exhibitions, and we always welcome additional support to make each one more inspiring, informative, and thought-provoking than the last.

A handwritten signature in dark ink, appearing to read 'Naomi L. 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





Senses of Venice

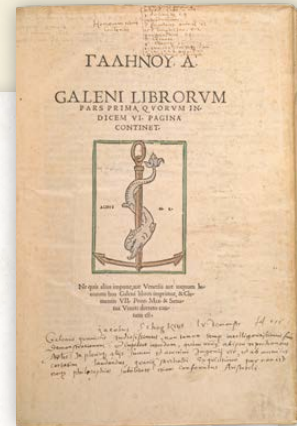
KRISTIN L. HUFFMAN, *Lecturing Fellow of Art, Art History & Visual Studies*

NOAH MICHAUD '21, *Undergraduate Research Fellow for Wired! Lab for Digital Art History & Visual Culture*

ANGELA TAWFIK '19, *Undergraduate Research Fellow for Wired! Lab for Digital Art History & Visual Culture*

Venice is a city unlike any in the world. Floating in the middle of a lagoon, its built and natural environments interlace, dazzling the many visitors who arrive from near and far. This phenomenon was expressly real for eighteenth-century guests who came for Carnival and other lavish festivities as part of the Grand Tour. At such moments, sensory experiences came alive, and the city transformed into an animated tableau.

Background: Map of Venice from Georg Braun's *Civitates Orbis Terrarum*. (Cologne: Auctorum aere et impensis impressum, 1572).



Senses of Venice, an exhibition in Duke Libraries' Chappell Gallery, will enable twenty-first-century visitors to become eighteenth-century Grand Tourists. Three multimedia displays—*A Day in the Life*, *A Grand Tour of Venice*, and *The Ughi Augmented*—will not only serve as a welcome study break for students, but also engage the broader community to offer a unique sense of the city. The digital components will complement the display of exceptional pieces from the Rubenstein Library.

Among select works used to animate the exhibition and its interactive stories is the Rubenstein's pristine version of the first accurately surveyed map of Venice, produced by Ludovico Ughi in 1729. The map includes sixteen vignettes of noteworthy sites along with a laudatory inscription and a legend identifying additional locations within the city. It was printed from copper plates onto sheets, at times bound into transportable albums and sold to visitors. Eager buyers could cut out and assemble their souvenir for display upon arrival back home.

A Day in the Life: A Lady, a Rogue, an Artist, and a Collector

This display focuses on four noteworthy characters' itineraries throughout Venice as navigated within the Ughi map. Caterina Sagredo Barbarigo (1715–1772), one of eighteenth-century Venice's most avant-garde noblewomen, operated a famed *casinò*, an entertainment venue for the intelligentsia, which was ultimately shut down by the Venetian Inquisition. Giacomo Casanova (1725–1798), an adventurer, author, ecclesiastic, musician, and diplomat,

well-known for his powers of seduction, treated Venice like a court society, leveraging his connections among the wealthy to support his extravagant lifestyle and at times making enemies along the way. Rosalba Carriera (1673–1757), the internationally renowned Venetian painter, popularized pastel portraiture with her vibrant colors and sensual textures, becoming one of the most successful female artists in history. And finally, Joseph Smith (ca 1682–1770), British consul of Venice, art collector, and co-founder of the Pasquali press, was an esteemed Englishman who acted as an agent for artists such as Canaletto, promoting their works to Grand Tourists.

A Grand Tour of Venice

This display spotlights the Rubenstein's collection through its emphasis on the Ughi map along with other rare books printed in Venice. It introduces visitors to Venice and its place on the Grand Tour. A hallmark experience for young British noblemen, the Grand Tour encompassed a great escapade in a quest to study art and culture in Europe's renowned cities. Venice's mystique and its intriguing contrast of professed piety and performed promiscuity, noteworthy during Carnival, enchanted tourists with its promise of innumerable pleasures in the guise of religious celebrations.

While there, visitors acquired souvenirs. Venice's prints, paintings, and pastels traveled home with tourists,



Opposite page top, (left to right): Galen, *Galenī librorum pars prima- [quinta]* (Venice: In aedibus Aldi, et Andreae Asulani soceri, 1525).

Giovanni Battista Albrizzi, *Forestiēre illuminato intorno le cose piu rare*. (Venice, G. Albrizzi, 1740).

Giovanni Battista Albrizzi, *Forestiēre illuminato intorno le cose piu rare*. (Venice, G. Albrizzi, 1740).

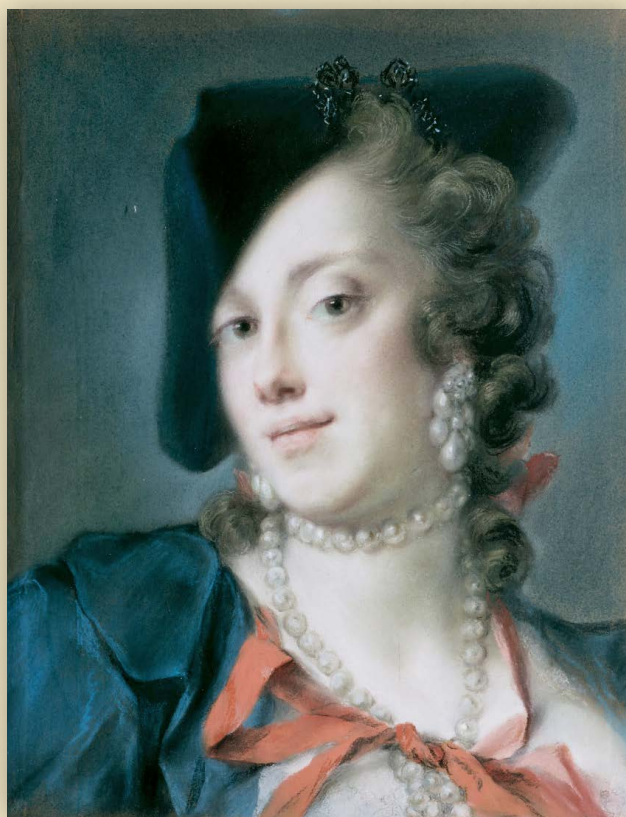
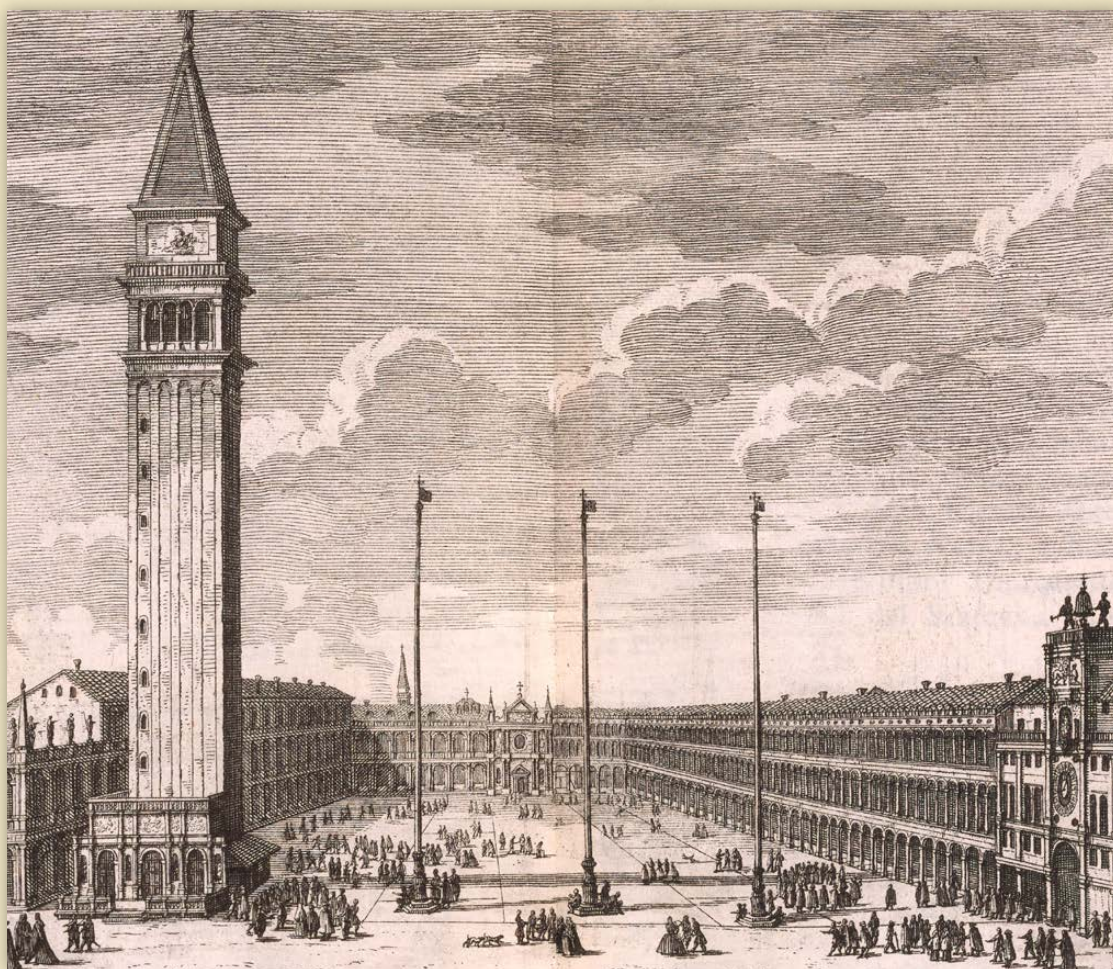
Galen, *Galenī librorum pars prima-[quinta]* (Venice: In aedibus Aldi, et Andreae Asulani soceri, 1525).

Opposite page center: Books printed by the famous Venetian printer Aldo Manuzio are identifiable by his printer's mark, a dolphin intertwined with an anchor. From Dante Alighieri, *Dante: col sito, et forma dell'inferno* (1515), Rubenstein Library.

Bottom left: Dante Alighieri, *Dante: col sito, et forma dell'inferno* (Venice: Impresso in Vinegia nelle case d'Aldo & d'Andrea di Asola suo suocero, 1515).

Top right: Giovanni Battista Albrizzi, *Forestiēre illuminato intorno le cose piu rare*. (Venice, G. Albrizzi, 1740).

Bottom right: Rosalba Carriera, *Portrait of Caterina Sagredo Barbarigo* [1741]. Wikimedia Commons.



Senses of Venice, an exhibition in Duke Libraries' Chappell Gallery, will enable twenty-first-century visitors to become eighteenth-century Grand Tourists.





as did Venetian ideas. The city was a hub of intellectuals and literati who amassed extensive libraries and propagated currents of controversy. When not debating philosophies—including some deemed subversive by the state—those moving in these circles exchanged art, including playful caricatures, or enjoyed Venice’s celebrated theater. In addition to Smith, notable individuals like Zanetti, von der Schulenberg, and Algarotti collected artworks, gems, and other treasures, including books.

In addition to Venice and the Grand Tour, the display surveys Venetian print culture from the fifteenth-century incunabula, the earliest printed books, to the eighteenth-century triumvirate of the Pasquali, Albrizzi, and Zatta presses. During this time, copyright practices might be considered questionable according to today’s standards. For instance, Furlanetto, the



owner of the press that acquired the copper plates of the Ughi map in 1739, effaced the first printer’s name on the plate and re-etched his own in its place. Moreover, the map’s vignettes nearly replicate famous engravings by Luca Carlevarij, already published and circulating prior to the map’s production. Should such appropriations be considered forgery or flattery?

The Ughi Augmented: An Augmented Reality Experience

This display invites users to traverse an augmented city. Using a tablet, visitors can choose to see three-dimensional virtual models of important Venetian sites arise from the two-dimensional map, explore images of Venice then and now, and navigate 360-degree photography taken by team members.

Meet the Team

Kristin Huffman is a Lecturing Fellow in the Department of Art, Art History, and Visual Studies at Duke University, with Venice as the focus of her research.

Bradford Lewis has produced and directed acclaimed animated movies for Pixar, DreamWorks, and Warner Brothers Animation Group. Passionate for the arts, he has past experiences as an actor, musician, and stage designer.

Noah Michaud is a junior majoring in Art History, minoring in Environmental Science & Policy, and pursuing a certificate in Ethics & Society.

Angela Tawfik, a recent graduate of Duke (2019), double majored in Psychology and Art History & Visual Arts.

Daphne Turan is a junior majoring in Art History with a Concentration in Museum Theory and Practice and minoring in Neuroscience, pursuing a certificate in Markets & Management.

Mary Kate Weggeland, a recent graduate of Duke (2019), majored in Art History with a concentration in Museum Theory and Practice, minored in French Studies, and earned a certificate in Markets & Management.

Ashley Jeffers, the newest member of the team, is a junior majoring in Theater and interested in stage design. [RL](#)



*The Ughi
Augmented: An
Augmented Reality
Experience invites
users to traverse an
augmented city.*



Opposite page top: Rosalba
Carriera, *A Self-Portrait* [1745].
Royal Trust Collection, London.

Opposite page bottom: Giovanni
Battista Albrizzi, *Forestiere
illuminato intorno le cose piu rare*.
(Venice, G. Albrizzi, 1740).

Opposite page middle: Centro
Brasileiro de Estudos de Saúde,
*Traduzione della Tavola di Cebete
in versi sciolti*. (Venice: Negozio
Zatta, 1763).

Left: Lodovico Ariosto, *Orlando
Furioso di M. Lodouico Ariosto:
tvvto ricorretto, et di nvove figvre
adornato* (Venice: Appresso
Vincenzio Valgrisi, 1565).

Top: Anton Raphael Mengs,
Portrait of Giacomo Casanova
(1760). Wikimedia Commons.

Bottom left: Giovanni Battista
Albrizzi, *Forestiere illuminato
intorno le cose piu rare*. (Venice,
G. Albrizzi, 1740).

Bottom right: *Giovanni Battista
Albrizzi, Forestiere illuminato
intorno le cose piu rare*. (Venice,
G. Albrizzi, 1740).



Black Students Matter

TAKING OVER ALLEN IN '69

This year marks the 50th anniversary of the Allen Building Takeover and represents an opportunity to look back at the event through a new lens. The exhibit, *Black Students Matter: Taking Over Allen in '69*, specifically examines the Takeover through material from the University Archives. In doing so, the exhibit represents a space in which visitors can reflect on the tumultuous events of the 1960s, as well as the lingering specter of racism that continues to affect Duke and higher education in general. The exhibit was curated by a team of three undergraduates: Alan Ko '19, Lexi Kadis '20, and Zara Porter '21; graduate mentor Ellen Song PhD '18; and supported by Duke University Libraries staff members, including Rubenstein archivists. What follows are the remarks offered by student curator Zara Porter '21 at the exhibition opening in February 2019.

I was one of the three undergraduate students who curated the *Black Students Matter* exhibit. When my team and I first started researching the Allen Building Takeover, we were uncertain what kind of story we wanted to tell and how we

wanted the exhibit to resonate with viewers. But after a few weeks of researching in the University Archives, we realized the story was much deeper than it was often told.

The Takeover was not a spontaneous act to disturb campus for a day. No, the Takeover was a carefully planned and executed demonstration to show the Duke administration that black students were tired of being ignored, forgotten, and uncomfortable on their own campus. These students were angry, scared, and hopeful for what the future would bring. Therefore, we, as student curators, decided that it was time for the story to be told from the students' perspective. The administration had had plenty of opportunities and outlets to tell the story; now it was time for a new spin on the narrative.

Moreover, the Takeover was not an isolated event. All over the country in the '60s and '70s, college students were holding demonstrations demanding change in their universities. Similar to these other demonstrations, the Takeover participants were calling for unity, for recognition of their heritage, and for power. By rejecting the racist values





Duke was built on, they were defining their destinies as trailblazers in this institution's history of student activism. But as seen in fall 2018 through the defacing of the Mary Lou Williams Center for Black Culture, the Latin X mural, and the Tree of Life synagogue memorial—or even as recently as January 2019 with the English-only linguistic discrimination incident in the biostatistics department—Duke is still not the utopia that many paint it to be. There is still a lingering specter of racism that looms over this historic southern institution.

Despite these glaring occurrences of racism on campus, I aspired that visitors would be filled with hope after experiencing the *Black Students Matter* exhibit. Hope that Duke remains malleable to change when students demand it. Hope that the chaos that followed the Takeover will never take place on campus again. Hope that the contributions of the Takeover participants will never be forgotten. Their legacy is viewed everywhere on campus, from the distinguished African and African American Studies Department to the beloved Mary Lou Williams Center for Black Culture.

This exhibit could not have been created without guidance from the Rubenstein Library and Perkins Library staff. Thank you Val Gillispie, Amy McDonald, Meg Brown, Yoon Kim, Hannah Rozear, and Arianne Hartsell-Gundy for their endless support. Thank you to my hardworking, dedicated teammates Lexi Kadis and Alan Ko, who have become wonderful friends. Thank you to our Story+

graduate mentor Ellen Song, who fostered our intellectual growth through this project, and thank you to Story+ and the John Hope Franklin Humanities Institute for sponsoring our project.

Most importantly, thank you to the Allen Building Takeover participants. As a black student at Duke, I will never be able to express my complete gratitude for your actions. One of the biggest takeaways I gained from this project is that to enact radical change and find your place in this world, you have to make others uncomfortable. Thank you for embracing your own discomfort by demanding that Duke be more than a school, more than an institution—asserting all students' rights to a family, community, and a home. As the inspirational Dr. Brenda Armstrong T'70 asserted in *Thirty Years of African-American Students at Duke University*, "And, on our shoulders would stand generations of black students to complete their unfinished business at Duke"—like myself. I will forever be grateful for being able to live out your enduring legacy. **R**

Opposite page left: Curators from left to right: Ellen Song (G'18), Alan Ko (T'19), Lexi Kadis (T'20), Zara Porter (T'21).

Opposite page right: Protesting students march down Chapel Drive after exiting the Allen Building on February 13, 1969.

Above left: Durham police assemble in Duke Gardens on the afternoon of February 13, 1969.

Above right: A protesting student talks to students and media gathered outside the building on February 13, 1969.

Background: Teargas is fired outside the Allen Building on February 13, 1969.



HANDLE WITH CARE

The Role of Conservation in Library Exhibitions

HENRY HEBERT

Conservator for Special Collections

Throughout the year, the Rubenstein Library shares hundreds of items with members of the campus community and wider public through the exhibitions program. In addition to books, photographs, and archival documents, one can find many unique and fascinating objects in our exhibition spaces.



Conservation staff examine a blueprint from the University Archives.

Telliamed by Benoît de Maillet (1797) before conservation treatment (left) and after (right).



Henry Hebert

This 1797 edition of Benoît de Maillet's *Telliamed* was recently shown in the exhibition *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection*. The ownership bookplate on the inside front board was selected for display, and condition issues needed to be addressed prior to installation.

The leather was chemically degraded and the front board was almost completely detached. The remnants of a leather label on the spine were lifting off and in danger of being lost. Pressure sensitive tape had been applied at the head and tail as a previous repair for the detaching board. The textblock also exhibited

some surface grime and loose pages.

After consultation with the curators, the pages were gently cleaned with white vinyl eraser crumbs and loose leaves were reattached. The previous repairs with tape were removed with solvents. High quality Japanese paper, handmade from mulberry

fiber and toned to match the original materials, was used to reattach the front board and mend the interior hinge of the endpapers. Powdery leather was consolidated and a reversible acrylic adhesive was used to reattach the original leather spine and label. The book can now be used without fear of further damage or loss.

It takes months of work from individuals in several departments to successfully mount one of these exhibits. As a conservator, I work closely with the exhibits program to ensure that every item on display is in the best condition and displayed as safely as possible.

The process of preparing a library exhibition begins with a comprehensive review of all items proposed for display. The curators, exhibits staff, and conservators meet to assess the overall condition of each item and to plan the work

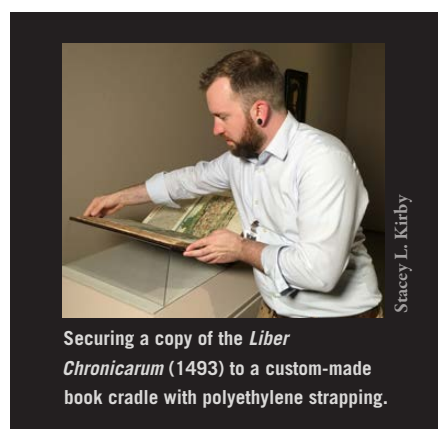
to be done. Items may require conservation treatment, digital imaging, or custom supports fabricated before the installation date. In rare cases, it may be too risky to exhibit a proposed item. Certain inks and

photographic print types can be especially prone to fading from light exposure. If the potential risk to an item is too great, we may substitute it with a similar item or

produce a high-quality facsimile just for the exhibit.

Many of the collection items we exhibit require some kind of intervention in the

Many of the collection items we exhibit require some kind of intervention in the conservation lab before they are installed in the galleries.



Stacey L. Kirby

Securing a copy of the *Liber Chronicarum* (1493) to a custom-made book cradle with polyethylene strapping.

conservation lab before they are installed in the galleries. The treatments commonly performed are relatively minor, such as simple cleaning, paper repairs, or reattaching


loose pages. There are times, however, when an item needs major conservation treatment to be stable enough for handling. This can take several weeks or months and requires a great deal of planning to meet all the deadlines for exhibit installation.

A majority of the items on display in our exhibit spaces rest on a custom fabricated cradle or support, made by the exhibitions staff. During the design of an exhibition, we try to balance making the item clearly visible to the viewer while providing the best support to its fragile components. Book cradles can be quite complex to produce, and I regularly consult with the exhibitions staff during fabrication to ensure that they exactly fit a binding's needs. With the sheer variety of items going on display at a given time, we

Exhibitions are an important opportunity to share the library's collections and represent just one of many ways these items are used.

often have to experiment with new materials or structures in order to create the correct support.

Exhibitions are an important opportunity to share the library's collections and represent just one of many ways these items are used. In supporting the Rubenstein's exhibitions program, my goal is to facilitate the use of

collection materials while maintaining their authenticity and research value for scholarly use in the future. Many of the decisions about which items to exhibit and how they are displayed are made with these goals in mind. I find it very rewarding to highlight just some of the many amazing objects from the Rubenstein Library and provide a voice to the individuals who created them. 



A Compendious System of Astronomy by Margaret Bryan (1799) before conservation treatment (above) and after (below).



Verne and Tanya Roberts Conservation Lab and staff.

NOW SEE THIS

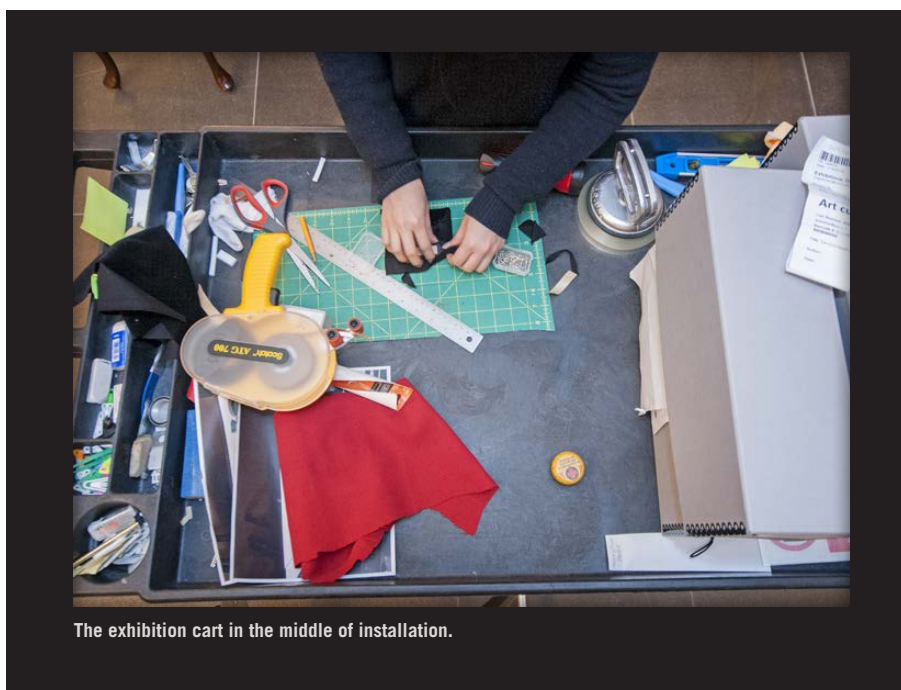
A Q&A with the Rubenstein Library Exhibitions Team

Margaret Brown, the E. Rhodes and Leona B. Carpenter Foundation Exhibits Coordinator, and Yoon Kim, Library Exhibits Technician, make up the Rubenstein Library's exhibitions team. Together, they collaborate with faculty, students, conservators, and staff from across the Libraries to produce high-quality exhibitions throughout our galleries and library spaces. And they're always thinking of creative ways to bring library collections to life. Need a voiceover actor to read a historical letter? They will find one! Want to pipe in nature sounds to your exhibition? Done! Ready to project falling water to make the space feel like Venice? They can do that! We asked our exhibitions staff to tell us about their experiences designing exhibitions and some of their favorite parts of the job.

Q How did you get involved in exhibitions?

Meg: My undergraduate degree was in studio art, with a concentration in the book arts. I joined the Chicago Hand Bookbinders and was introduced to library conservation, before studying and working as a book conservator. In 2008 I was working in conservation at Duke when the exhibition program started and was hired as the first Exhibition Librarian.

Yoon: I majored in jewelry and metal arts for my undergraduate degree and I always loved history and rare materials. I decided to pursue a master's degree in library science with a rare books and manuscripts specialization, so I could work with rare materials more. I was a student employee



The exhibition cart in the middle of installation.

at the Lilly Library at Indiana University-Bloomington and had the opportunity to gain experience on exhibits in a special collections environment. The exhibit assistant position at the Rubenstein Library is a perfect fit for my art background, library science degree, and my desire to work with rare materials.

Q How do curators come up with ideas for exhibitions? What factors do you consider when developing an exhibit?

Meg: There are many different kinds of exhibitions, and a variety of reasons to create one. Some curators have an idea to share—like how to explain the Anthropocene, or how to commemorate the women’s suffrage movement. We start by deciding on the theme or themes and then work on finding the best way to visually tell that story. Other curators have items that they feel tell stories—for example, many of the exhibitions in our Photography Gallery, or instruments from our History of Medicine Collections—and they want to display them with some or little interpretation. When someone proposes an exhibition, the first question I ask is, why? Why an exhibit instead of a symposium or publication? Why here at Duke? Is this information, story, or these objects relevant to our community? Why the library? Is this supporting our mission to connect people and ideas? Then we move on to how!

Q Tell us about a particularly memorable exhibition.

Meg: When I think back over the years, the items stick out less than the people who created them. Many people

We start by deciding on the theme or themes and then work on finding the best way to visually tell that story.

remember the toilet that was on display for our Student Action with Farmworkers exhibition back in 2012. But what I remember is that the students spent months grappling with how they could get people to stop and think about the plight of farmworkers. They were so proud when they thought of putting an actual toilet in the space and very excited when we were actually

able to get one. And it really worked! People stopped and read their text.

Yoon: Every exhibit has its own unique element that excites me. However, if I have to pick one, I have to say it was the *Incredible Insects* exhibit in 2017. It was my very first exhibit at Duke, and I had to make supports for the insect specimens. It was a very new experience and totally changed my view of exhibit materials. Working with unexpected materials is full of surprises and challenges, but that is my favorite part of every exhibit.



Completed cradles await installation for *Five Hundred Years of Women’s Work: The Lisa Unger Baskin Collection*, 2019.

Q What has been your biggest challenge when developing or installing an exhibition?

Yoon: Every exhibit has unique material and there are challenges to making the right supports or cradles. We have to think not only about the aesthetic part of the display, but also the safety of the items. Sometimes it is very difficult to meet both values in designing a cradle. It requires creativity and consultation with conservators.

Q How do you measure success?

Meg: The first important piece is how the curators feel about the exhibition when the installation is finished. Was their vision accomplished? Do they feel proud of the final exhibition, and are they ready for the public to experience the work? The second measure is an exploration of how the exhibit space “feels.” Walking through the Photography Gallery, are people stopping and spending time looking at the photographs? In the Chappell Gallery, are students grabbing their friends and pulling them towards and

exhibit case to show them something inside? Do people stop the security guard in the exhibition suite to ask about an object or explain how something has touched them? Are the Campus Club Wall and Student Wall display areas in Perkins in constant demand by students and classes for their exhibits?

It is common for faculty and students to stop me in an exhibit space to ask me not to take down an exhibit—ever! But I always respond that if we hadn't taken down the Lemur Center exhibit, we never would have experienced the insects. And if we hadn't taken down the insects we would have never had the Blomquist Garden experience. And if we hadn't taken down the gardens, how would we have stepped into our Duke Kunshan campus?

Q What's next for the program?
Meg: Faculty and students are very interested in more interactive and experiential exhibitions. Next year, keep

your eyes open for an exploration of tobacco use, the story of a Pennsylvania coal mine, a commemoration of women's suffrage, an innovative exploration of protein biochemistry, a thoughtful consideration of Guantanamo Bay, and an exploration of mental health issues.

Yoon: Also keep your eyes on our Student Wall and Campus Club Wall. We will have exhibits related to student activism, economics, the Mayo Clinic, and more!

Q What is your favorite item that has been on exhibit?

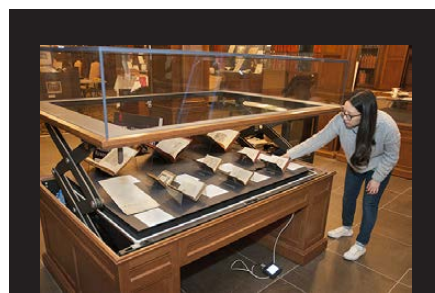
Meg: I scrolled through past exhibitions on our website and began a list, but it is too long to include in this article.

Some highlights might include locks of hair, anatomical flap books, breathtaking Hebrew art prints depicting the Old Testament,

It is common for faculty and students to stop me in an exhibit space to ask me not to take down an exhibit—ever!

intricate bookbindings created by women, and the first book printed in the United States.

Yoon: It is difficult to pick a favorite item. However, I think Virginia Woolf's writing desk has been my favorite item so far. Looking at the writing desk that Virginia Woolf actually used when first becoming a writer, I can connect her life to mine. It is a very inspirational piece. **R**



Yoon Kim installing an exhibition.



Specimens for *Incredible Insects: A Celebration of Insect Biology*, 2017.

HOW TO BUILD A BETTER BOOK CRADLE

THE PRATT SOLUTION

MARGARET BROWN

E. Rhodes and Leona B. Carpenter Foundation Exhibits Coordinator

In preparation for our recent landmark exhibition *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection*, the Rubenstein Library needed to make supports and cradles for over 250 rare books and manuscripts. At the time, we were relying on two commercially available products that cost over \$300 each and on our own homegrown design that took over two hours to produce in-house but was not sturdy enough for larger books. This was a great time to consider if there was a better, cheaper solution.

In the fall of 2018, we pitched the idea to Dr. Ann Saterbak, director of the “First Year Design” course in Duke’s Pratt School of Engineering. The course, which is required of all incoming engineering undergrads, provides students with experience delivering real-world design solutions. A group of students in the class—Bennett Sampson, Catherine Alexander, Ryan Feinberg, Philip Liu, and Michelle Zhang—decided to take on the challenge. The team began work immediately and developed a prototype in a matter of weeks.

The students’ design had to meet several strict design criteria. The cradle should be “invisible,” or hidden by the book as much as possible; reusable; able to hold books ranging from 2 to 10 inches in height and 2 to 10 inches




Top (left to right): Teaching assistant Flurina Boslough '20 with the Pratt Cradle team Catherine Alexander '22, Philip Liu '22, Bennett Sampson '22, Ryan Feinberg '22, and Michelle Zhang '22.


Bottom left and right: The “Pratt” Cradle.

in width, with a variety of spine thicknesses; able to rotate in at least two dimensions (front to back and side to side); affordable (preferably under \$15 per cradle); fast and easy to make (preferably under 30 minutes); made of inert, acid-free materials that will not harm books; free of sharp edges (for example a bolt or screw head) that could touch the fragile book surface; and collapsible so that it can be easily stored or shipped.


The Pratt students were up to the challenge. Within one semester they engineered a beautiful, affordable, reusable product that we were able to put into production for the exhibition in spring 2019. Yoon Kim, exhibit preparator, worked with

engineering librarian Sarah Park to fine-tune the students' design and laser-cut a template at the Duke University Co-Lab, a makerspace on campus. The cradle design includes parts that snap together, requiring no adhesives, and pegs that can be moved to offer a variety of angles in two directions. The design also includes the ability to change out the main plate so that the cradle base can be reused for books in many different sizes and shapes.

The Rubenstein Library is now using the "Pratt Cradle" regularly for exhibitions. The students also got something valuable out of the experience. They have been working with the Duke Office of Licensing & Ventures and have filed a patent application for the "Adjustable Book Cradle and Methods of Making and Using Same." They are working with a Duke licensing manager to discuss the invention, protection strategies, market potential, licensing, and commercialization. 



Creating Adjustable Book Cradles for the
David M. Rubenstein Rare Book and Manuscript Library
Catherine Alexander, Ryan Feinberg, Philip Liu, Bennett Sampson, Michelle Zhang
Duke University



Design Problem

The purpose of the "Library Exhibit Book Cradle" project is to create a book cradle that supports different sizes and weights of books and protects older, more fragile books by using non-damaging materials.

Motivation

Antique and rare books are irreplaceable, so they cannot be damaged while on display. The current book cradles are:

- Not adjustable to accommodate different book sizes (not display sized)
- Expensive
- Time-consuming to manufacture
- Hard to store

Design Criteria

| Design Criteria | Target Value |
|--|--|
| Adjustable display angles | Between 20° and 80° |
| Adjustable to accommodate different book sizes | Between 3.5" x 5" to 10" x 10" |
| Reusable | > 5 years of use |
| Affordable | < \$50 per unit |
| Invincible | 2 on User-Defined Scale (see Table 2) |
| Modular | At least one part of the book cradle is replaceable (100%) |
| Easy To Store | Can be broken down and stored flat (100%) |

Table 2: User-Defined Scale for Invincibility

| Ranking | Scale of Invincibility |
|---------|---|
| 5 | Does not notice from a range of > 5' but notices upon closer inspection = 2' |
| 2 | Does not notice from a range of > 10' but notices upon closer inspection = 2' |
| 1 | Immediately noticeable |

Final Solution

Our final design comprises of eight different custom, acrylic pieces: Base, Back Support, Pivot Stand, Pivot, Pivot Plate, Book Plate, Lip, and Spacer. The design uses press-fit threaded inserts, 18 acrylic screws, and rubber feet. Two cradle sides construct one complete cradle. Laser-cutting and assembling a complete cradle takes thirty minutes.




Figure 1. Back of Cradle




Figure 2. Book on Cradle




Figure 3. CAD Model




Figure 4. One Cradle Side




Figure 5. Key-Lock Feature




Figure 6. Interchangeable Plates




Figure 7. Plate Rotation




Figure 8. Angle Adjustability

Testing

Table 3: Completed Tests

| Design Criteria | Test | Results |
|---|---|--|
| Adjustable Display Angles/Adjustable Book Sizes | Placed six books ranging in measurements, see Table 1 on cradle | • Cradle can hold all book measurements (between 3.5" x 5" to 10" x 10") |
| ✓ | Tested each hole position for stability | • Cradle can hold angles between 20° and 80° |
| Reusable/Modular | Assembled and disassembled cradle ten times | • Acrylic did not crack |
| ✓ | | • All parts are replaceable |
| Affordable | Calculated total cost of materials used | • Each complete cradle costs \$9.25 |
| ✓ | | |
| Invincible | Added clausmates, if they could use cradle from 2' to 10' | • Average IDI score of 2 |
| ✓ | | • Cradle did not distract from book |
| Easy to Store | Disassembled cradle and stacked pieces | • Can be broken down completely |
| ✓ | | • Able to be stored on any orientation |

All Design Criteria Met

Conclusions

- Applied skills from Tools, Machinery Projects (CAD, laser-cutting)
- Created a design which meets design criteria
- Protects older, more fragile books
- Constructed using non-damaging materials
- Adjusts for and supports different sizes and weights of books

Future Work

- Apply for a utility patent
- Make a production product for a library exhibition in February
- Potentially market design to other libraries and bookstores



History You Can Hold

Jackson Hubbard T'21 and Chip Bobbert, *Digital Media Engineer*

The Multimedia Production Studio located in the Bostock Library recently added a 3D Scanning and Visualization lab. To showcase what is possible, student and staff technologists worked with librarians to pilot 3D scanning of historic artifacts.

An earthenware figurine of the famous Ladies of Llangollen (above) dating from the 1800s was selected. As with all rare ceramics, the object is fragile and must be carefully handled with gloves. Students and researchers are encouraged to look but not touch. Visually impaired visitors in particular find it challenging to explore such objects. Using the new 3D scanning tools and state-of-the-art 3D printers in the CoLab Studio, our team was able to create a nearly identical replica of the figurine that can be used for hands-on exhibits and classroom instruction.



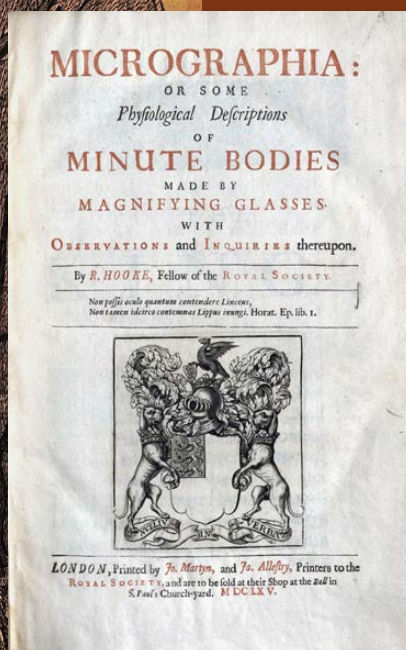
Top: Team Cradle's final poster on their work.

Bottom: Wood prototypes of cradles during the early design period.

New and Noteworthy

Hooke, Robert. *Micrographia, or, Some physiological descriptions of minute bodies made by magnifying glasses: with observations and inquiries thereupon.* London: Jo. Martyn and Ja. Allestry, 1665.

The acquisition of Robert Hooke's *Micrographia* greatly enriches our history of science and medicine collections. Although Hooke did not invent the microscope, many consider this to be the first monumental work on microscopy, which includes thirty-eight detailed engravings. Hooke's use of descriptive observation and detailed illustration at the microscopic level of the most common, ordinary specimens (a flea, an ant, a piece of moss, woven linen) continues to awe and inspire today.



REFERENCE ROOM GETS A NEW NAME

In recognition of her generosity to the Duke University Libraries, the reference room of the Rubenstein Library was recently named in honor of Dr. Barbaralee Diamonstein-Spielvogel, the noted author, television interviewer and producer, preservationist, and civic activist. Dr. Diamonstein-Spielvogel is the author of twenty books and numerous articles on the arts, architecture, design, and public policy. She received a doctorate from New York University in 1963 and became a staff

assistant at the White House involved in the development of the White House Fellows and Presidential Scholars Programs. In 1966, Dr. Diamonstein-Spielvogel became the first director of cultural affairs for the City of New York. She has also served as commissioner of the New York City Landmarks Preservation Commission and chair of the New York Landmarks Preservation Foundation. She is a member of the New York State Council on the Arts, an honorary member of the American Institute of Architects, and the recipient of numerous other honors and awards. Her papers—as well as those of her

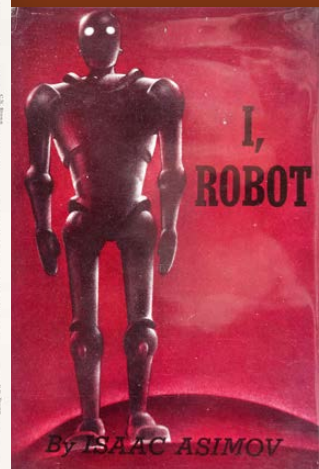
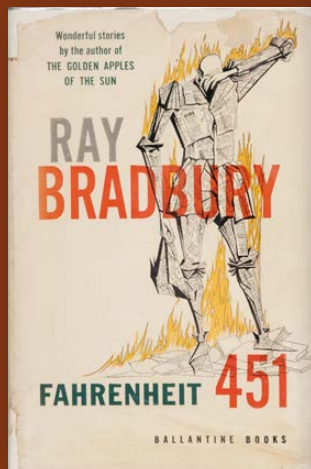
husband, Ambassador Carl Spielvogel—are held in the Rubenstein Library.



Locus Collection

Rubenstein Library has acquired the archives of the Locus Science Fiction Foundation, publisher of *Locus*, the preeminent trade magazine for the science fiction and fantasy publishing field.

The collection comprises more than 16,000 volumes, including first editions of numerous landmarks of science fiction and fantasy, along with correspondence from some of the genre's best-known authors. In its new home in the Rubenstein Library, the Locus collection complements existing collection strengths in the areas of science fiction and popular literature, including the Glenn R. Negley Collection of Utopian Literature and the Edwin and Terry Murray Collection of Pulp Culture.



Dr. Diamonstein-Spielvogel's archive includes hundreds of her television interviews with notable artists and cultural figures from her ten television series on the arts, including *About the Arts*, *American Architecture Now*, *Handmade in America*, and *Inside New York's Art World*. Her generous support has enabled the Duke Libraries to digitize these recordings to preservation standards and to provide free online access. Dr. Diamonstein-Spielvogel's interviews have long been among the highest-use materials in our Digital Collections.

PAUL KLIGFIELD CARDIOLOGY COLLECTION

The History of Medicine Collection has acquired the cardiology collection of Dr. Paul Kligfield, which includes approximately 2,000 printed rare books ranging from the sixteenth through twentieth centuries. Dr. Kligfield, a New York cardiologist and member of the Grolier Club, has amassed this collection over forty years. Many of the rare materials focus on cardiac pathology, anatomy, and early electrocardiogram work.



The Sweet Flypaper of Life

Photographs by Roy DeCarava and Text by Langston Hughes

Lisa McCarty, Curator of the Archive of Documentary Arts

A new exhibition on view in the Photography Gallery through October 27 offers a unique opportunity to celebrate and study the classic collaborative photobook by Roy DeCarava and Langston Hughes, *The Sweet Flypaper of Life*.

Widely heralded as a triumph of visual literature, the original 1955 dust jacket synopsis (reproduced in the gallery) still serves as a fitting description for this innovative and inspiring cross-genre book.

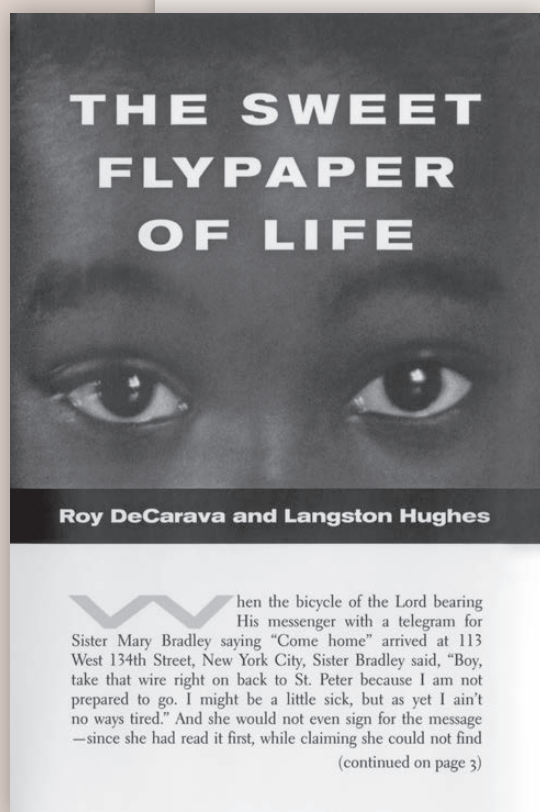
The Sweet Flypaper of Life is equal parts fact and fiction; DeCarava's photographs of everyday life in Harlem from the 1940s and 1950s are set to

throughout the book to convey Hughes' and DeCarava's lived experiences.

For this special exhibit, all 106 pages from the recent facsimile reprinting of *The Sweet Flypaper of Life* are installed in the Photography Gallery. The installation serves as a rare opportunity to examine the formal and symbolic relationships that have been created by the authors throughout the book. Images and text have been intentionally selected, ordered, combined and placed across these pages to contribute to a larger system of visual storytelling.

In *The Sweet Flypaper of Life*, as in the photobook genre overall, the selection and arrangement of photographs and text are carefully and painstakingly considered. Meaning accumulates through the interaction of successive images, much like in other forms of sequential art, such as films, graphic novels, or comic books. Photographers refer to the process of editing a body of work as "sequencing." Sequencing is its own creative act, tantamount to making an image or writing a poem. To quote artist and author Keith Smith, "Just as individual words in a sentence or line of poetry modify and even reverse their meaning when read as a unit, the same can be true of pictures in a book. It does not happen by accident. It requires discipline and the mastery of orchestrating a sequence."²

The 141 photographs presented in *The Sweet Flypaper of Life* interconnect and create meaning through the intentional ordering of the images in concert with the text. The exhibit invites the viewer not only to consider each striking image and poetic text fragment from page to page but also to reflect on the sequential mastery of this work. **RL**



a narrative that Hughes developed in response to the photographs. Both document and epic poem, their combined efforts reflect, "what the authors have seen and known and felt deeply about their people," reads the dust jacket. Significantly, the text and images are coequal and work cooperatively

Events and Exhibits

SELECTED EVENTS

SEPTEMBER 18

Exhibit Reception and Talk:
Senses of Venice

*Holsti-Anderson Family Assembly
Room, 4:00 p.m.*

Co-sponsored by Duke's Art, Art
History & Visual Studies. Blake
de Maria, author of *Becoming
Venetian: Immigrants and the Arts
in Early Modern Venice*, will discuss
her work.

OCTOBER 24

Memoir of a Race Traitor:
25 Years of Fighting Racism
in the American South with
Mab Segrest, Mandy Carter,
and Kendra R. Johnson

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

A celebration of the 25th
anniversary edition of Mab Segrest's
landmark book, *Memoir of a Race*

Traitor, a chronicle of life at the
forefront of antiracist activism.

NOVEMBER 13

Exhibit Reception and
Artist Talk: Slow Burn: A
Photodocument of Centralia
*Holsti-Anderson Family Assembly
Room, 5:00-7:00 p.m.*

Photographer Renée Jacobs
discusses her work for *Slow Burn:
A Photodocument of Centralia*.

Co-sponsored by the Center for
Documentary Studies.

NOVEMBER 19

Trent History of Medicine
Lecture Series: Creating a
Profession: The Education of
American Surgeons, 1900–
1960

*Holsti-Anderson Family Assembly
Room, 12:00 p.m.*

Dr. Justin Barr, M.D., Ph.D.,
will discuss how the influence of
war, the support of the federal
government, and the drive of
professional organizations led to
the transformation of surgical
education and residencies to create
a unified profession that continues
to influence healthcare in this
country.

DECEMBER 11

Exhibit Reception for Five
Hundred Years of Women's
Work: The Lisa Unger Baskin
Collection

*The Grolier Club, New York, NY,
6:00 pm*

This landmark exhibition celebrates
the opening of the extraordinary
Lisa Unger Baskin Collection.



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.

EXHIBITS

MARY DUKE BIDDLE ROOM

JUNE 29 – DECEMBER 20, 2019

Photo-Texts: A Survey of the Rubenstein
Library's Photobook Collection

MICHAEL AND KAREN STONE FAMILY GALLERY

JUNE 18 – OCTOBER 6, 2019

Pirating Texts: Tracking the Myths of
Crusoe From Slave Trade Propaganda to
Children's Animation

OCTOBER 21 – MARCH 15, 2020

New Acquisitions

JOSIAH CHARLES TRENT HISTORY OF MEDICINE ROOM

JUNE 18 – OCTOBER 21, 2019

"Positive Care and Legitimate Remedy":
Lydia Pinkham's Vegetable Compound
Company

JERRY AND BRUCE CHAPPELL FAMILY GALLERY

AUGUST 26 – DECEMBER 15, 2019

Senses of Venice

PHOTOGRAPHY GALLERY

JUNE 8 – OCTOBER 27, 2019

The Sweet Flypaper of Life: Photographs
by Roy DeCarava, text by Langston Hughes

NOVEMBER 2 – FEBRUARY 16, 2020

Slow Burn: A Photodocument of Cen-
tralia, Pennsylvania: Photographs by
Renée Jacobs

THE GROLIER CLUB (NEW YORK)
DECEMBER 11, 2019 – FEBRUARY 8,
2020

Five Hundred Years of Women's Work:
The Lisa Unger Baskin Collection

For information about these events and
exhibits, please call 919-660-5822 or
visit our website at

library.duke.edu/rubenstein/news



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Exhibition Catalogue Available

The full-color exhibition catalogue for *Five Hundred Years of Women's Work: The Lisa Unger Baskin Collection* is now on sale at Oak Knoll Books. Visit oakknoll.com for details.

By bringing together materials from across the centuries, Baskin reveals what has been hidden—that women have long pursued a startling range of careers and vocations and that through their work they have supported themselves, their families, and the causes they believed in.



**FIVE HUNDRED YEARS OF
WOMEN'S WORK**
THE LISA UNGER BASKIN COLLECTION