Library Celebrates New Acquisitions

Over the past several years, a great deal of the Library staff’s attention was focused on the planning and construction of the new Park Library building. However, while the staff worked to assure the Library received a fine home, several notable acquisitions were made to celebrate the move of the Library into the new Park Library building. Among these new treasures are both historical and children’s material.

Journal of a Voyage

The Clarke Library has long held a first edition of Charlevoix’s Journal of a Voyage to North America. We were excited, however, to obtain a copy of the first English translation of this work, which was published in 1761.

Pierre de Charlevoix was one of the most extraordinary Frenchmen to visit North America in the early years of the eighteenth century. He was a remarkably modern historian; he had a concern for documentation of all kinds—personal observation, oral testimony, and archival and bibliographical sources. A college-educated Jesuit priest, he had had the good fortune to live with some of French Canada’s pioneering missionaries in 1705-1709, while he taught in Quebec. At the time, he did little with what those priests told him, but he unknowingly served a most valuable apprenticeship.

In 1720, Charlevoix returned to New France at the behest of the French regent, Philippe, due d’Orléans. Under the guise of investigating French Catholic missions, he was ordered to covertly learn any information about a western sea that supposedly linked New France to China.

In 1721 and 1722, Charlevoix traveled throughout New France, traversing the Great Lakes, and then canoeing down the Mississippi River until he reached New Orleans. Along the way he interviewed everyone he encountered, not just about a possible western sea, but also seemingly about everything they might know. Charlevoix collected all of this information in his journal, along with his own keen observations about the land and people.

When he returned to France, Charlevoix dutifully filed his report with the crown. He then settled into a scholarly...
life of considerable distinction.

As time allowed he slowly reworked his journal from 1721-1722, including what he had learned in his previous trip to the New World, into an amazingly detailed and accurate account of life in New France. Eventually his work was published in 1744.

Charlevoix's journal would become one of the most accurate and discriminating accounts of the posts, routes, missions, and Indians found in New France. One of the great ironies of the English translation, now included in the Clarke, is that it was published in the year of Charlevoix's death, 1761, to answer the inquiries of the British regarding Canada—a region they would acquire from France two years later. This translation of Charlevoix's account of New France would ultimately serve to explain to the English what they had obtained by force of arms.

The First Book of Michigan Fiction

Over the past several years, the Library's staff has worked diligently to expand our holdings of Michigan fiction. We have made it a priority to collect books that are set in Michigan and contain a significant amount of detail regarding the state. For some readers the description of "an island in Lake Michigan" found in a romance novel or the way in which contemporary Detroit is described in a detective story may be their sum knowledge of the state.

We were particularly pleased to add to our fiction collection Champions of Freedom, by Samuel Woodworth. Published in New York in 1816, Woodworth's two-volume set is a fictionalized account of the recently completed War of 1812. More importantly for the Clarke's purposes, Woodworth's description of Detroit's surrender is the first fictional account describing Michigan.

Woodward Code

Among the most prominent historical acquisitions made to celebrate our move to new quarters was the code of laws published in 1805, written by Federal Judge Augustus Woodward, for the newly formed Michigan Territory. Territorial Michigan was governed by three basic laws: the Maxwell Code, published in 1796 for the entire Northwest Territory; the Woodward Code; and the Cass Code, written by Governor Lewis Cass and enacted by the territorial legislature in 1825. The Library has been fortunate in that it has long held first editions of both the Maxwell and Cass Codes. The Woodward Code however was another story. The Clarke's copy was a late-nineteenth-century reprint. By a stroke of good fortune, an original copy of the hard-to-locate Woodward Code found its way into the hands of a book dealer with whom the Clarke staff frequently works, and he in turn shared this treasure with the Library.

Champlain Society Series

The Champlain Society published its first volume of Canadian history in 1907. Today this ongoing publication project is the oldest and most prestigious series that reprints important primary documents from Canadian history. The Society's volumes are particularly valuable to Michigan scholars because of its practice of publishing early French documents in both their original text and in English translation. The Library has long held scattered copies of the early publications of the Society.
as well as maintaining a current subscription for new volumes. However, we were quite excited when a full set of the documents became available for us to acquire.

**Illustrative Children's Works**

To support the gift of art drawn for children's publications donated by Francis and Mary Lois Molson, the Library has worked to create an exemplary collection of American and international illustrated children's books. To create an international reference point, we have purchased "IBBY" books, International Board on Books for Young People, and, to complement the IBBY volumes, Caldecott books.

The American Library Association first awarded the Caldecott medal in 1938 to "the artist of the most distinguished American Picture Book for Children published in the United States during the preceding year." Besides selecting a single winning book, each year the Caldecott committee has also chosen from one to five "honor" books, which until 1971 were called "runners-up." The 262 Caldecott winners and honor books represent the most impressive examples of American children's art, and thus they are a logical enhancement for the Molson gift. Our Caldecott collection begins with the most current award winners. In addition, we have begun to collect past Caldecott winners (starting in 1970) as they become available.

Every other year IBBY presents two Hans Christian Andersen awards: one each to a living children's book author and a living children's book illustrator. The award is the highest international recognition given to those who write or illustrate children's books. Every member of the voting committee receives copies of each nominee's work. Because the committee members receive no reimbursement for their considerable expenses, they are free to keep or sell the books as they wish. The Clarke was fortunate enough to connect with Mr. Jay Heale, a committee member and children's author in South Africa. Mr. Heale agreed to sell us his IBBY nominee books from both 1998 and 2000.

**The Trains of the Pennsylvania Railroad**

With the support of the Frances and Leon McDermott endowment for the purchase of railroad-related items, we have added to our collection *The Pennsylvania Railroad System at the Louisiana Purchase Exposition: Locomotive Tests and Exhibits, Saint Louis Missouri, 1904*. The publication features wonderful technical drawings of engines that were used at that time on the Pennsylvania line. Many of these engines found their way into Michigan along the tracks of the Grand Rapids and Indiana, a Pennsylvania subsidiary.

Over the past two years, the Clarke Historical Library staff has been very busy expanding the collection. The acquisitions mentioned here are a tremendous addition to the Library's holdings. In the future, we will continue to concentrate on obtaining volumes that have historical significance to Michigan, the university, and children's books.
Library Receives Microfilming Grant

The National Endowment for the Humanities has awarded the Clarke Library $352,000 to undertake the microfilming phase of the U.S. Newspaper project in Michigan. The U.S. Newspaper project is a long-term NEH activity designed to catalog every newspaper in the United States and microfilm selected newspapers of historical importance.

Over the past several years, the Library of Michigan has undertaken a major project to catalog all of the state's newspapers. The Clarke Library, along with several other institutions, has collaborated with the Library of Michigan to facilitate this phase. With the conclusion of the cataloging stage, these institutions, along with the Library of Michigan, agreed that the Clarke Library, with its in-house microfilming capability, should take the lead in the filming phase of the project.

With the award in hand, an advisory committee will meet this summer to select newspapers for filming. Although the award is a generous one, unfortunately the need is even greater. Over the next two years the $352,000 grant will pay for microfilming approximately ten percent of the unfilmed newspapers in the state. The committee will thus face the difficult task of selecting one newspaper out of ten to film.

Guiding the advisory group will be a number of selection criteria. These criteria include research value, geographic representation, temporal representation, the length of the run, the newspaper's physical condition, the accessibility of the paper copy, and a comparison with previously filmed titles. These criteria will help the committee sort through the many possible candidates for filming.

With the help of NEH funds, the Clarke plans to double the size of its microfilming staff, adding a full-time camera operator as well as several student employees in order to accomplish this task. In addition, the Clarke Library's new, state-of-the-art Zeutschel microfilming camera will facilitate this project. The exacting technical specifications that the Zeutschel camera meets will mean significantly improved copies of film for our users.

The Clarke staff looks forward to an exciting and challenging project that will continue our long-term commitment to preserving Michigan's newspapers on microfilm.

The Census Is Here!

The seventy-two years mandated by the federal government to protect the confidentiality of individual census records have passed, and the Clarke has received the 106 reels that make up Michigan's 1930 census information.

The 1930 census includes thirty-two questions, four of which were new, that are truly a reflection of the United States in that era. For the first time, the government wanted to know if you were a veteran, and if so, in which war you served. Veterans could indicate service in World War I, the Spanish-American War, the Civil War, the Philippine Insurrection, the Boxer Rebellion, and the Mexican Expedition. In previous censuses, a standard question was whether you owned or rented your home. In this census, you were also asked the value of your home, or the amount of rent you paid. The census also asked your age at the time of your first marriage, and even whether or not your family owned a radio set.

Besides the new questions, this was the last census that asked residents if they could read or write. It was also the last census to ask everyone the same questions. In 1940, a scientifically selected sample of households received a "long form" with a set of questions in addition to those that were asked of all households.

Soundex indexes exist for twelve states, but unfortunately not for Michigan. However, there is some good news; several online services are promising indexes for the 1930 census.
Tales from the Clarke's New Gallery: Building Our First Professional Exhibit

On Monday, March 25, 2002, “The Fine Art of Illustrating for Children: Art from the collection of Francis and Mary Lois Molson” became the first major exhibit to grace the newly opened Clarke exhibit galleries. It quickly became clear to the staff that the show would be a success. Visitors loved the art. Faculty were impressed by the quality of the presentation. K-12 teachers began to call asking to bring both young students interested in the books and older students interested in the art.

As visitors enjoyed the show, the staff breathed a deep sigh of relief. Although the result was spectacular, as the exhibit was developed, planned, and installed it was not always clear if the pieces would come together successfully. As we organized the largest and most complicated show the Clarke had mounted in more than a decade, there were moments of considerable anxiety. Through this experience, the Clarke staff also gained a new appreciation of our colleagues in the museum world and a new understanding of why major art shows can take as long as two years to assemble. It certainly is not just hanging a few pretty pictures on the wall.

As the staff began to anticipate occupying the new space allocated for the Clarke in the Park Library Building, we asked an obvious question: what kind of exhibit should be installed as the first show? The gift of art drawn for children’s books given by Francis and Mary Lois Molson made deciding what to put on the walls easy. This treasure trove had the makings of a spectacular exhibit.

Although we faced an in October 2001. There was a sense that we needed to explain the art through an interpretative essay, and that the essay needed to be published in an exhibit catalog that would feature full-color reproductions of the art in the show. This was a wonderful group of notions and ideas but they needed to be converted into

embarrassment of riches in winnowing down the art to the twenty or so pieces that fit the space available, selecting pieces to display was never a difficult problem. Much harder was coming to grips with all of the other parts needed for a successful exhibit. We obviously needed to identify a theme for the show. We also had to decide how to use the new space most effectively, space that was only semifinished as planning began reality by April 11, 2002—the evening we would formally dedicate the new Clarke Library’s space and the day before the Park Library’s formal dedication.

Finding a theme involved an earnest discussion with Francis Molson. Having spent an active career writing about children’s literature, Francis knew exactly what message he wanted the exhibit to convey. The show was about art in the service of publication rather than as simply...
The show was about how children's books through word and art speak to children at both the conscious and unconscious levels. More directly, the show was about how children's books through word and art speak to children at both the conscious and unconscious levels. The theme, which was a challenging one, was to exemplify and explain how art created for children's books carries messages to the children who pick up the volumes.

This would indeed be an exciting theme, but how could we implement it? No one on the Clarke staff was qualified to write an interpretive essay that would create the link between the art and the message it sends. Francis declined the honor of writing the essay him-self. However, he resolved the problem by nominating Susan Stan of CMU's English Department to serve as author. She happily accepted his request. Finding time to write the essay was a challenge, but Dean Gary Shapiro of the College of Humanities and Social and Behavioral Sciences graciously gave Dr. Stan half-release time for one semester so that she could devote herself to the essay.

With the "who's and the how's" of the essay established, the Clarke staff left its drafting in expert hands and turned to planning the exhibit itself. We began to discuss what was needed to make the exhibit work and quickly realized we were not sure how to answer that question, or even what the question fully entailed. It was time to acknowledge our own limitations and bring in a knowledgeable museum consultant. Kyle Stoddart, whose "day job" is as an exhibit designer at the Cranbrook Institute of Arts and Sciences in Bloomfield Hills, agreed to help us design and implement the exhibit.

Like most contemporary exhibit designers she began to discuss ideas such as an "informatonal kiosk" to orient visitors to the show. To "pop" the show she looked for ways to incorporate bright banners, particularly in the large display window that looked out from the Clarke into the main library hallway, and cut-out figures. Visiting the Molsons she saw an animation cell from a Charlie Brown television special and said, with a definitive tone, "we need it." She afterwards explained how the Charlie Brown image could be used to cut across generational lines and link both students and alumni almost instantly with the show. It was hard to imagine anyone who had not developed "warm fuzzies" for the Peanuts gang.

Kiosks? Big Banners? Cut-out figures? Animation cells? The Clarke is a Library—make that a research library. Were we ready for this?

The exhibit was going to be museum quality; therefore, we needed to embrace a level of presentation to which we were simply not accustomed. Our lack of knowledge about how museums build contemporary shows, and occasional butterflies when we considered the budget for such a "professional" show," caused Kyle considerable and frequent grief. However, she gamely plugged away, occasionally dragging us kicking and screaming into the world of contemporary museum exhibits.

As we grew accustomed to thinking of exhibits in a
different way, we crossed our fingers and repeated the mantra, “She’s the museum professional, she’s the museum professional.” At the same time, Brian Roberts, the campus’s digital photographer, began the process of making “printable” scans of the artwork. A few months earlier Brian had made us “working” copies, low-resolution scans that could be used for design purposes. Now we were ready for the “real thing.”

Making the digital copies was tedious and difficult. Some pieces, such as David Wisniewski’s cut-paper art or the elaborate frame that surrounds Leo and Diane Dillon’s “That Night She Awoke to a Terrible Roar,” defied the scanner’s abilities. In the Dillon piece, for example, one could have the frame or the image in focus—but not both. Eventually, Brian realized that the solution was to take multiple shots and create a composite digital image where the in-focus portions of the image could be laid on top of those out of focus. The result was stunning, but it often taxed even his considerable patience.

As Brian began the shoot, we began to worry about the challenge we faced in obtaining copyright permission to actually reproduce the art in a catalog. Since all of the art had been drawn for commercial ventures—a children’s book that the publisher presumably hoped to make a profit from—obtaining the proper permissions to reproduce the art was essential. Publishers, even really nice not-for-profit historical library publishers, who “borrow” copyrighted art without the proper permission, can find themselves very quickly in front of a federal judge.

However, being a not-for-profit historical library, we did want to avoid paying copyright fees, the sort of thing a for-profit publisher will simply add into the calculation that results in the final price of the volume. Thus, we set off on a quest to contact the artists, who often held the copyright, rather than the publishers, who administered the copyright for them. Publishers, we discovered, generally said, “Send the check.” Artists, if we could find them, usually said, “Oh sure, just spell the name right in the permissions.” With the assistance of Elizabeth Stone, the art dealer who had sold many of the works purchased by the Molsons, Chris Clare of the Clarke staff spent weeks finding some of the countries best-known children’s illustrators. A few were only an email away. Some required a quick telephone call to contact. Others guarded their privacy carefully, and at best we could find only a post office box number. A few had passed beyond this earthly realm, requiring a search for their heirs.

As copyright permissions were promised and slowly came trickling in, decisions had to be made about the “look and feel” of the exhibit catalog and the kiosk. An early idea of printing the catalog in the 3.5 by 5.5 inch format favored by Beatrix Potter sounded charming. Only after a long weekend of trying to beat contemporary art into such a quaint format did we abandon the idea.

After more thought, and many calls to CMU’s Printing Services Department to be sure what we wanted would not be exorbitantly expensive, we selected what became known as the “new-car-manual” design: 5 by 7 inch pages laid out in a landscape rather than a portrait format. The arrangement retained the “small-book” feel we wanted for the catalog, something that would echo the world of children’s books. But
the landscape format made it possible to keep from “scrunching” artwork that was wider than it was tall in order to print it.

As the search for copyright went on, final plans for the kiosk and the companion catalog were under way. The three activities quickly came together as we began to ask, “Can we reproduce that?” Deadlines were approaching rapidly and decisions had to be made. For example, Kyle had identified six images she wanted to use on the kiosk—three of which proved to be “problem children.” Similarly, we had yet to receive permission to reproduce several images in the catalog. Lists of alternate images were prepared for the kiosk, and we began to worry about how to print information about the art in the catalog without the image of the art accompanying it.

As fate would have it, two days before we reached the absolute deadline for deciding what would be on the kiosk, all of the necessary permissions had been received. Even after holding the completed catalog for an additional week after it was ready to go to the printer, however, three permissions for it were still outstanding. We decided to run the catalog without images for Ingrid and Edgar D’Aulaire, Dr. Seuss’s Cat in the Hat, and Maurice Sendak’s images.

The day after the catalog went to the printer, two messages came in. We received permission for the Cat in the Hat, and an email came from one of the D’Aulaire’s surviving sons, Nils, informing us that the law firm that had handled his parents’ estate had finally contacted him about the requested permission. Nils’s message was both good news and bad news: he was happy to grant us permission to reproduce his parents’ work in the exhibit, but he informed us that the image we had identified for months as a working drawing from Norse Gods and Myths was actually from a different and much earlier publication, Leif the Lucky. An editor does not want to learn this information the day after going to press. Fortunately for us, CMU’s press had done very little work on the catalog, and we were able to “stop the presses” for a day’s worth of “redesign.” Images were dropped into their appropriate pages and, more important, Norse Gods and Myths disappeared from the catalog to be replaced by Leif the Lucky.

Clarke staff also quickly used the Internet to purchase a copy of Leif the Lucky for the show—since no one in Mount Pleasant actually owned the book.

By late March the pieces had come together, and we planned to install the show on Saturday, March 23. But the surprises weren’t over. Leif was lost somewhere in the mail between Mt. Pleasant and the dealer in Massachusetts who had sold us the book. The kiosk, which had been fabricated by a specialty shop in Arizona, arrived four days early, with a large crack in its plywood shipping container. It looked as if a forklift had run into it, and after having signed for the delivery of “damaged goods,” we were on the phone to the manufacturer’s representative in Ann Arbor.

The rep was in Mt. Pleasant the next morning as we uncrated the kiosk with bated breath. There was no time to fix any serious damage. Leif’s luck, however, ran our way. The plywood was broken in two places, but the kiosk, separated from the crate’s wood
by 2 x 4s, had only been minimally damaged. The representative had brought some touch-up paint with him. A trip to Meijer’s for some fast-drying spackle and about two hours of painting and you had to know just where to look to see the damage. Our luck held, and the day before the show was installed, Leif finally showed up in the mail.

On Saturday the installation went smoothly, although patrons who visited the Library that morning to do research were treated to Kyle and two assistants, as well as Frank Boles and Evelyn Leasher, moving art around the exhibit area for a final check of placement before carefully hanging each piece. Security devices were installed to deter theft, and lighting was carefully adjusted. The result was stunning.

Late in the afternoon, after the Library had closed and with the installation nearly completed, we realized how successful the show would be. A visitor in the hallway stood looking through the glass for what seemed like forever. We eventually invited her in to see the nearly completed exhibit and learned she was an art teacher from Flushing. She was thrilled to have a “sneak peek” at the show before she left Mr. Pleasant, and if she was thrilled we were equally excited—her enthusiasm was infectious; the show was going to work. When the printed catalogs arrived the following week, all of the pieces had finally come together.

David Small Presentation

In conjunction with the Francis and Mary Lois Molson exhibit, the Clarke Historical Library was pleased to welcome children’s book illustrator David Small and his wife and collaborator, writer Sarah Stewart, to Central Michigan University on April 16 for an evening talk and book-signing reception. Small, whose watercolor study for The Library, “Books Were Piled on Top of Chairs,” graces the cover of the exhibit’s catalog, was greeted by a near-capacity crowd in the new Park Library Auditorium. The air-conditioning was not yet working in the building and the artist endeared himself to the audience by passing out sheets of paper, which he then instructed them to fold into fans.

The first part of the discussion focused on Mr. Small’s education and development as an artist. Much of his training took place at a time when Minimalist modernism dominated the art world, with its extreme suppression of decorative elements and concentration on simplified, abstract forms. Increasingly, however, he began to find himself drawn to a more traditional, representational, and narrative style. Eventually he made the decision to resist these current perceptions of book illustration as a lower form of artistic endeavor and concentrate on the kind of gentle, human-centered realism that he is now known for.

Mr. Small then led the audience through a slide presentation of The Journey, the story of a young Amish girl’s first trip to the big city. Like his earlier efforts, this book emphasizes family and community and displays Small’s mastery of spatial complexity and details, which become apparent only upon close inspection. As he explored the different ways in which his visual ideas illustrate and interact with the text written by Stewart, Small remarked that he had originally wanted to be a writer himself and hence holds her skill in especially high regard.

Stewart joined him for the second half of the discussion. In her presentation, she emphasized the importance of slowing down and simplifying life, and she explained how this philosophy is manifested in their work together. Amish friends of Small and Stewart, who live in the small Michigan town of Mendon, near the Indiana border, inspired The Journey.

It is not surprising that David Small’s work has earned him a number of awards. These include the prestigious Caldecott Medal, which he won in 2001 for So You Want to Be President, written by Judith St. George. In addition to The Journey, the couple has collaborated on The Library and The Gardener, both of which the Clarke Library is pleased to have in its collection.
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A Final Word

Not to put too fine a point on it—here it is August and we are just getting around to printing the spring/summer newsletter. You may ask yourself, “What is wrong with these people?” As you look over the newsletter, however, I hope the answer will be fairly obvious. Nothing is wrong. Rather, we have used the time to rethink and redesign the newsletter to make it more interesting and attractive for our readers.

For some time we have wanted to have more print space through which we could share with our friends the many activities in which the Library is involved. I think this newsletter makes the point very well why we need the extra space.

The Library has been extraordinarily fortunate in the number of new items that have been added to its collections in the past year. Although the Clarke is and does many things, its essence is always the material itself. And what wonderful things we have found! The first English translation of Charlevoix’s magnificent work, the first book of fiction to mention our state, an intricate set of drawings that shows a bygone era when steam engines rolled down silver tracks; these are true treasures we are proud to add to our holdings. We could, of course, have mentioned fewer of these treasures in the newsletter, but it seemed such a shame not to share all of them with you.

Similarly, we have also been extraordinarily busy. Mounting The Fine Art of Illustrating for Children was a major endeavor (as you can see from the article on pages 5 to 9) that consumed a great deal of our time and energy. It was an adventure in its own right. If that adventure has come to a close, we are now about to embark on another, serving as the focal point for the Michigan Newspaper project.

With funding from the National Endowment for the Humanities, we will be able to greatly expand our ongoing commitment to microfilm and thus preserve newspapers from across the state. We are truly looking forward to this intriguing, exciting, and daunting task. As with our new acquisitions, we could have shared less information about the Library’s activities, but it seemed such a shame not to let you know.

So, too, letting our users know of the arrival of the 1930 census for Michigan and reporting on the presentation by David Small and Sarah Stewart seemed like events that were worth sharing with our readers. The old six-page format we have been using for our newsletter simply did not give us enough room to describe what we are doing and the many ways in which our collections continue to grow. We believe that this new format will help us keep you better informed.

I would be remiss if I did not also mention the important role played in redesigning the newsletter by Megan Cough. A student intern, Megan spent long hours battling with new software to construct the newsletter, made many critical design decisions, and endlessly tinkered with changes as various peole offered advice about how “it might look a little better if you changed one more thing.” I am indebted to Megan for her help in revising the newsletter.

I hope you will take the time to read through the newsletter, and I also hope you enjoy what you read. If you have the time, please let me know what you think. We are always interested in what you have to say.

Frank Boles

Libraries
Then and Now

“The library’s mission in the old days was to acquire, organize, and make information available... It’s being rearticulated now as a pointer, an entity that provides a way to link users and knowledge together—to be a portal, an organized entree to information. And it’s not just physical. It’s also virtual.”

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The CMU Friends of the Library is a membership organization that supports, through contributions and volunteer activities, the programs of the University Library, the Clarke Historical Library, and Off-Campus Library Services.

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