In This Issue

FEATURES

8 Music for the Blind
The Library has provided special-format materials and services for blind musicians for 50 years.

10 Saving Our Sounds
Preservation efforts at the Library’s Packard Campus highlight a rich and varied history of recorded sound.

14 A Cabinet of Gold
Charles Dana Gibson’s archetypal young woman is featured in a new Library exhibition from the Golden Age of Illustration.

DEPARTMENTS

2 Library in History
3 Trending
4 Online Offerings
5 My Job at the Library
6 Technology
19 Experts Corner
20 Page from the Past
21 First Drafts
22 How Do I
23 Favorite Places
24 Around the Library
25 News Briefs
26 Shop the Library
27 Support the Library
28 The Last Word

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The mission of the Library is to support the Congress in fulfilling its constitutional duties and to further the progress of knowledge and creativity for the benefit of the American people.

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Mural of Summer by Frank W. Benson under printer’s mark of Simon Vostre in the Library of Congress Thomas Jefferson Building. Carol Highsmith


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May/June 2013 | loc.gov/lcm
On March 3, 1913, Harriet J. Hifton of the U.S. Copyright Office in the Library of Congress led a delegation of librarians in the Woman Suffrage Procession down Pennsylvania Avenue in the nation’s capital. The librarians joined other professionals—teachers, nurses, lawyers and business women—as well as distinguished Members of Congress, who marched that day in support of giving women the right to vote. 

(See page 20.)

A member of the District Woman’s Suffrage League, Hifton had represented Washington, D.C., at the National American Woman Suffrage Conference in Louisville, Ky., in October 1911. The following year, she was one of 100 women who represented Washington, D.C., at the women’s suffrage parade in Baltimore on June 27, 1912. As a member of the Congressional Union for Woman Suffrage (forerunner of the National Woman’s Party), she helped organize the May 9, 1914, suffrage parade in Washington, D.C. Following passage of the 19th Amendment that gave women the right to vote, Hifton served as an officer on a local branch of the National Woman’s Party, working to end all discrimination against women voters. At the same time, she served as a representative on the Library Branch of Federal Employees’ Local No. 2.

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MORE INFORMATION

Essay. “Marching for the Vote” by Sheridan Harvey memory.loc.gov/ammem/awhtml/aw01e/aw01e.html

Women’s History Month Website womenshistorymonth.gov

MORE INFORMATION

Finding Aid to Ralph Ellison Papers hdl.loc.gov/loc.mss/eadms.ms.002008

View webcasts of Library programs about Ralph Ellison loc.gov/today/cyberic/feature_wdesc.php?rec=5537 read.gov/webcasts/rampersad.html

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TWO KIDS FROM BROOKLYN

The versatile American actor and comedian Danny Kaye delighted audiences in the 1940s, ’50s and ’60s with his lively singing and dancing—on stage, on television and in films such as “White Christmas” and “Hans Christian Andersen.” His wife, Sylvia Fine, played a major role in his success, writing the music and lyrics for his songs and artfully managing and producing his engagements. The Library launched this spring a website featuring 2,000 items from the Danny Kaye and Sylvia Fine Collection, which is housed in the Library’s Music Division.

Online visitors can view music and lyric manuscripts; printed sheet music; scripts from stage, radio, television and films; photographs; theater programs; correspondence—business and personal; film clips; and audio clips. The website is arranged in three sections. The first is biographical, covering their lives in film, on stage; in radio, recordings and on TV; and in philanthropy. The second is a complete list of Fine’s work that links titles to digitized artifacts, and the third is an interactive timeline that links important life events to digitized items.

The website was launched in conjunction with “Danny Kaye and Sylvia Fine: Two Kids from Brooklyn,” a new exhibition in the foyer of the Library’s Performing Arts Reading Room. The 54-item display opened Feb. 14 and will remain on view through July 27, 2013. The exhibition and its programming are made possible by the Danny Kaye and Sylvia Fine Foundation and the Isa and Leonore Gershwin Trust for the benefit of the Library of Congress.

—Donna Urschel

for you AT THE LIBRARY

PICTURES WORTH A THOUSAND WORDS

WHAT: The Library’s vast holdings of visual images WHERE: Vis the web WHEN: Year-round COST: FREE to view online “Copies of many images can be purchased from the Library’s Duplication Services

THE PRINTS AND PHOTOGRAPHS ONLINE CATALOG (PPOC) offers more than 1.2 million digital images. In most cases, the pictures are displayed in full and can be downloaded. In some cases only “thumbnail” images will be displayed because of potential rights considerations. In addition, textual descriptions summarize another 14 million pictures that can be requested for viewing in the Prints & Photographs Reading Room.

Information about usage rights and restrictions is often provided. The Library generally does not own rights to material in its collections. Therefore, it cannot give or deny permission to publish or otherwise distribute material in its collections. It is the patron’s obligation to determine and satisfy copyright or other use restrictions.

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THE GERSHWIN PRIZE FOR POPULAR SONG

The Library has selected Carole King to receive its Gershwin Prize for Popular Song this year. Are her copyright applications in the Copyright Office?

Carole King is a prolific composer/lyricist in a career spanning more than 50 years. During an informal search of our records, I found that the earliest registrations were under her maiden name, Carole Klein. She was granted two unpublished registrations on March 28, 1958, for “Goin’ Wild” and “The Right Girl.”

One surprise hit that she co-wrote with Gerry Goffin in 1962 was “The Loco-Motion.” The story goes that she encouraged her babysitter, Eva Boyd (professionally known as “Little Eva”) to record the song. This jumpstarted Little Eva’s career in the music business, but Carole King lost her babysitter. I first heard that song while vacationing with my family in northern Wisconsin when I was 11 years old. Every time we turned our car radio on, “The Loco-Motion” was on the air. It was a huge hit. I loved that song then and still do.

Can you tell us about one of the most interesting works you examined?

One little gem that I examined was a cassette tape with several unpublished songs by Dolly Parton, early in her career. She was singing solo, accompanied by her own guitar playing.

The remaining 10 to 15 percent are predominantly screenplays, stage plays and choreographic works.

The last quarter are books and articles that are copyrighted by the Library as performing arts division of the U.S. copyright office.

How did you prepare for your current position?

I have worked as a professional musician for the past 46 years, performing nationally and internationally in orchestral, concert and big bands, playing various musical instruments and styles.

I received a bachelor’s degree in music from the University of Wisconsin, Madison, with a double major in applied trombone performance and music history/ theory. Concurrently, I studied guitar with Roy Phumb, who was a student of renowned jazz guitarist, George Van Eps. I taught guitar in Madison before moving to the Washington, D.C., area in 1973. I began my career at the Library as a performing arts examiner in the Copyright Office in 2002.

My current position as a registration specialist combines the duties that were performed by the previous positions of examiner and cataloger prior to a reorganization in 2007.

How would you describe your work in the Copyright Office?

My job is to examine copyright applications and deposit copies to determine whether the works themselves constitute copyrightable subject matter and to ensure that the other legal and formal requirements have been met. The subject matter examined in the Performing Arts Division includes songs and musical compositions, musical arrangements, sound recordings, screenplays, stageplays, choreographic works and certain multimedia works. I correspond with applicants to resolve questions. For completed registrations, I create the copyright cataloging records, which are indexed and made available on our public website, www.copyright.gov.

How many musical works are received by the Copyright Office annually?

The Performing Arts Division receives 3,000 to 4,000 claims per week on average. Songs and sound recordings constitute the majority of these claims. In my experience, 85 to 90 percent of the claims I process are songs and sound recordings.

How do you know which songs are copyrighted by the Library?

The Library has a policy of not accepting copyrighted material for its collections. This is stated on the online copyright registration forms. In addition, most copyright claims are for songs.

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A STRADIVARI GOOD COPY
NEW TECHNOLOGY MAKES IT POSSIBLE TO CLONE RARE STRINGED INSTRUMENTS.

To say that a violin made by master luthier Antonio Stradivari (1644-1737) is priceless is an understatement. His are some of the finest stringed instruments ever made, often selling for several million dollars. Of the estimated 1,000 violins Stradivari made, there are about 650 still in existence. The Library holds three of them, as well as several violas and violoncellos he also made.

People have been copying these and other Stradivari instruments ever since they were first produced, often by taking measurements and making templates from the actual instruments or from images or measurements taken from books or posters. According to Carol Lynn Ward-Bamford, the Library’s curator of instruments, the Library has been scanning its instruments for research purposes since 2006.

Recently, the Library acquired a copy, modeled after its “Betts” violin (1704), which is among the most legendary of those made in Stradivari’s workshop. The copy was made rather unconventionally, using computed tomography (CT) imaging and advanced manufacturing techniques.

In collaboration with the Library’s Music Division, Minnesota radiologist Steven Sirr, along with violin makers John Waddle and Steve Rossow, used CT images to study the characteristics that influence the violin’s sounds, such as wood thickness, shape and degree of arching. More than 1,000 CT scan images of the “Betts” were produced and then converted to a program that instructs a machine to replicate those elements.

Rossow, with his friend Chris Ramirez, custom-built the computer numerical controlled (CNC) machine specifically for making such instruments. The parts of the violin that were made included the top, back, neck and scroll.

“Being able to make the same parts again and again will allow research that has not been possible before,” Waddle said.

In collaboration with staff and participants in the 2011 and 2012 Violin Society of America’s Oberlin violin-makers’ workshop, a replica of the Betts was assembled and varnished by hand. What resulted was an instrument with a sound quality very similar to an original Strad, according to Sirr, who is also an amateur violinist. The replica was donated to the Library by William Sloan, a member of the Violin Society of America and participant in the workshop.

Since then, Rossow and Waddle have assembled and varnished other copies of the Library’s Betts violin.

“People want to copy great works of art,” said Ward-Bamford. “This technology has helped advance the process of making violins here in America and opens up endless possibilities for more study and collaboration.”

—Erin Allen

6. William Sloan displays the copy of the Betts violin he donated to the Library in February. Abby Brack Lewis

1. The original Betts violin sits in its holding jig, ready to undergo X-ray computer tomography. The resulting CT scans will reveal the density of the woods and the volume of the air chamber.

2. A computer-controlled router, or CNC machine, accurately carves the scroll and top and back plates of the Betts violin copy.

3. Linings are glued to the sides of the Betts copy and held in place with clamps.

4. Violin maker Ralph Rabin trims the linings in the Betts copy by hand.

5. Participants in the Oberlin violin-makers’ workshop compare the top plate of the Betts copy to the original Strad. Unless otherwise noted, all photos courtesy | Oberlin Violinmakers’ Workshop
MUSIC FOR THE BLIND
HALF A CENTURY OF SERVICE

The National Library Service for the Blind and Physically Handicapped in the Library of Congress marks its 50th year of providing special-format materials that help blind musicians to learn, play and sing.

BY CLAIRE L. ROJSTACZER

For 50 years, the National Library Service for the Blind and Physically Handicapped (NLS) Music Section has provided patrons with opportunities to play, sing and learn about music through its collection of special-format scores and instructional recordings.

The Music Section was established on Oct. 9, 1962, when President John F. Kennedy authorized the Library of Congress to “establish and maintain a library of musical scores, instructional texts, and other specialized materials for the use of the blind.”

At the time, the library had only a few fragmentary embossed scores. With funds authorized, NLS quickly moved to correct this, acquiring 8,000 music items from the American Printing House for the Blind (APH) and the Howe Press. By July 1964, the collection had further expanded to include scores from Europe, bringing the total music collection to 19,000 items.

The fledgling Music Section then turned its attention to recorded materials. The earliest audiobooks were purchased in the 1970s and included overviews of specific composers such as Tchaikovsky, Mozart and Wagner and more general material on genres and common techniques.

Other early acquisitions included instructional cassettes and radio interviews with contemporary performers, musicians, and composers. By the 1980s, the NLS Music Section began producing additional instructional cassettes in-house.

Today, John Hanson, head of the Music Section, notes that braille remains “the major artery” of the music program, which serves its patrons from a central office at NLS headquarters. Last year, the NLS Music Section circulated nearly 5,600 items to approximately 1,400 patrons.

The collection has grown to more than 100,000 items, including 20,000 braille scores, 800 large-print scores and 3,000 instructional and appreciation recordings, making it the largest special-format music library in the world.

The latest challenge is digitization. The Music Section’s role as a world-class repository carries with it the responsibility to ensure that its materials—some impossible to replace—are preserved.

“When I first started in 2001,” Hanson said, “we had scores on our shelves that were falling apart. Some were from the 1920s. If we sent them out, they would come back in pieces.”

In 2002, Hanson began experimenting with a small collection of digital braille scores on diskette from APH and Optical Braille Recognition software that his predecessor had acquired. By early 2003, the Music Section had begun putting scores, both scanned and born-digital, online.

The Music Section took advantage of its digital resources to create fresh master copies of disintegrating braille volumes and emboss multiple copies of scores requested by band students or other group performers.

Staff members also are able to send patrons only the scores they were interested in, rather than having to ship out pre-bound volumes that contained multiple works or included lengthy commentary.

Digital audio has lagged behind digital braille, but the Music Section began digitizing its appreciation and instructional cassettes in mid-2012. The NLS Braille and Audio Reading Download (BARD) system now hosts that material. Hanson also plans to expand the instructional recording collection with new born-digital pieces produced by NLS, including some in Spanish.

Those and other projects, including the creation of a Music Section blog, will keep the Music Section busy as it enters its 51st year.

Said Hanson, “We look forward to the next 50 years and to continuing to grow to meet the diverse and expanding needs of our patrons, from students to hobbyists to professional performers.”

Claire L. Rojstaczer is a writer-editor in the National Library Service for the Blind and Physically Handicapped.

THAT ALL MAY READ

President Herbert Hoover signed the Pratt-Smoot Act into law in 1931, which established the National Library Service for the Blind and Physically Handicapped (NLS) in the Library of Congress. NLS administers the free program that provides recorded and braille materials to U.S. residents who are unable to read standard print materials because of visual or physical impairment. Last year, NLS circulated more than 26 million copies of braille and recorded items to some 800,000 readers through a network of more than 100 cooperating libraries.

The service, which began with long-playing records, has kept pace with rapidly changing technologies. Through its digital talking-book program, NLS distributes digital players and audiobooks on flash-memory cartridges in specially designed mailing containers to libraries nationwide. Users may select from more than 8,500 titles available on cartridges and about 27,000 titles on the Braille and Audio Reading Download (BARD) website.

MORE INFORMATION

National Library Services for the Blind and Physically Handicapped
www.loc.gov/nls
Senator Marco Rubio’s (R-Fla.) appreciation for hip-hop made news this spring when he released a music playlist that included “Changes” by Tupac Shakur. He was later asked by TMZ to weigh in on what set Tupac apart from more contemporary artists like Lil Wayne.

“I think Tupac was more someone that was trying to inform us about what was going on, and he did it through entertainment,” he said. And he later pointed out, “His song is in the Library of Congress … they keep certain recordings to save them for posterity. It’s one of the most influential songs ever.”

Sen. Rubio is on target with his music history. “Dear Mama” in 2010 became the first rap song added to the Library of Congress National Recording Registry, and with a release date of 1995 has the added distinction of being the newest recording of the Registry’s 375 titles.

Announcing the inclusion of “Dear Mama,” the Library described Tupac’s song as “a moving and eloquent homage to both his own mother and all mothers struggling to maintain a family in the face of addiction, poverty and societal indifference” and noted “The song displays further evidence of hip-hop as a musically sophisticated and varied genre that can artfully encompass a wide variety of themes and musical influences.”

The National Recording Registry, established by Congress in 2000 in an effort to protect the nation’s sound recording legacy, could be considered the most eclectic playlist in America. The selections reflect an array of spoken-word, natural sounds and musical recordings, representing nearly every category—yes, including rap—and spanning nearly 150 years. From “Dear Mama” in 1995 and reaching back to Edouard-Leon Scott de Martinville’s Phonautograms in 1853.

From Bach to Tupac, the works named to the National Recording Registry are preserved for posterity by the Library of Congress.

BY SHERYL CANNADY

Audio preservation specialist Bryan Hoffa adjusts the playback speed of a disc. Abby Black Lewis

16-inch lacquer discs like this were used to record radio programs from the 1930s to the 1960s. This disc has lost most of its surface laminations where the sound signal was etched. Abby Black Lewis

Pictured here are vintage microphones used by Library of Congress field workers and concert sound engineers. Abby Black Lewis

SAVING OUR SOUNDS

BY SHERYL CANNADY

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A SOUND PLAN

After 10 years of collaborative effort, the "Library of Congress National Recording Preservation Plan" was unveiled on Feb. 13, 2013. This blueprint to save the nation’s endangered aural legacy calls for 32 recommendations—long-term and short-term—covering infrastructure, preservation, access, education and policy strategies. Among them are the application of federal copyright law to pre-1972 sound recordings; creation of a national directory of all recorded sound collections and a national discography; and establishment of university-based degree programs in audio archiving and preservation.

“We take the task of selecting these recordings seriously because the registry showcases the diverse beauty, humanity and artistry of our sound patrimony,” said Librarian of Congress James H. Billington, who selected 25 recordings annually for the Registry with advice from the Library’s National Recording Preservation Board (NRPB).

The registry preserves sounds from the most famous to the obscure. Among the music and sound pioneers with multiple works on the registry: George Gershwin, Johann Sebastian Bach, Alan Lomax, Thomas Edison, Ludwig van Beethoven, Charlie Parker, Duke Ellington, Louis Armstrong, Roy Acuff and Leopold Stokowski.

The duration of selected recordings varies widely. The Edison Talking Doll cylinder is only 17 seconds long. Georg Solti's recording of Wagner's complete “Ring Cycle” is about 15 hours and Alexander Scourby’s recitation of the King James Bible is more than 80 hours.

In its advisory capacity, the NRPB has created 22 committees that consider selections to the registry. A disco committee was formed a few years ago after the board realized this culturally important genre was not represented. After much discussion and debate, Donna Summer's 1977 "I Feel Love" was selected to the 2011 registry as the first official disco title.

The Librarian and NRPB consider hundreds of public nominations to the registry. Some, such as Lou Gehrig’s 1939 farewell speech at Yankee Stadium, are irreplaceable—yet only exists as a filmed newsreel, not a separate recording. Others are less widely known but have local appeal. For example, in 2005, the induction of two recordings was the direct result of public campaigns—the 1972 recording of Kewaunee, Wisconsin's original fog signal and the 1930 recording of Modesto High School's version of Beethoven's Egmont Overture, Op. 84.

The most-nominated recordings not selected so far are "Bang a Gong" (T. Rex), "Vic & Sade" (radio program), "Liza with a 'Z'" (Liza Minnelli), "I Am Woman" (Helen Reddy) and "Star-Spangled Banner" (Jim Hendrix).

The 2012 selections receiving the highest number of public votes were the Bee Gee's disco album "Saturday Night Fever"; Pink Floyd’s "Dark Side of the Moon"; "Ramones"; and Chubby Checker’s 1960 hit "The Twist."

The Library of Congress is currently accepting nominations for the 2013 National Recording Registry.

Sherri Cannady is an audiovisual production specialist in the Office of Communications.

MORE INFORMATION

The National Recording Preservation Board and how to make nominations to the Registry

www.loc.gov/nrb

Complete list of National Recording Registry titles

www.loc.gov/nrr/record/nrb/registry/nrpb-masterlist.html

NATIONAL RECORDING REGISTRY

National Recording Registry (2012 Additions)

"After You’ve Gone," 1918

Marie Harris

"Bacon, Beans and Limousines," 1931

Will Rogers

"Begin the Beguine," 1938

Artie Shaw

"You Are My Sunshine," 1940

Jimmie Davis

D-Day Radio Broadcast, 1944

George Hicks

"Just Because," 1947

Frank Yankovic & His Yanks

"Ramones," 1966

Big Brother and the Holding Company

"Sounds of Silence," 1965

Simon and Garfunkel

"The Twist," 1960

Chubby Checker

"Hoodoo Man Blues," 1960-1962

Junior Wells

"Old Time Music at Clarence Ashley's," 1960

Clarence Ashley, Doc Watson, et al.

"Reddy) and "Star-Spangled Banner" (Jim Hendrix).

"Begin the Beguine," 1938

Will Rogers

"Bacon, Beans and Limousines," 1931

Will Rogers

"You Are My Sunshine," 1940

Jimmie Davis

D-Day Radio Broadcast, 1944

George Hicks

"Just Because," 1947

Frank Yankovic & His Yanks

"Ramones," 1966

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Chubby Checker

"Hoodoo Man Blues," 1960-1962

Junior Wells

"Old Time Music at Clarence Ashley's," 1960

Clarence Ashley, Doc Watson, et al.

"You Are My Sunshine," 1940

Jimmie Davis

D-Day Radio Broadcast, 1944

George Hicks

"Just Because," 1947

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"Hoodoo Man Blues," 1960-1962

Junior Wells

"Old Time Music at Clarence Ashley's," 1960

Clarence Ashley, Doc Watson, et al.
The Library’s Cabinet of American Illustration holds images from the Golden Age. The Library’s new exhibition “The Gibson Girl’s America: Drawings by Charles Dana Gibson” features works by a great American master of pen-and-ink drawing selected from the Library’s Cabinet of American Illustration.

The story of how drawings by Gibson (1867-1944) and other illustrators became part of the cabinet presents a fascinating case history of building a collection. A special initiative launched in the 1930s enabled the Library to acquire many masterworks from the Golden Age of Illustration (1880-1930), a pre-radio and pre-television era when illustrated books, magazines, and newspapers provided essential sources of entertainment, enlightenment, and self-improvement for the American public.

The cabinet came into being largely through the dedicated efforts of William F. Patten, who persuaded Leicester Holland, then the chief of the Library’s Division of Fine Arts (now the Prints and Photographs Division), to start a collection of original illustration art for the nation. Holland provided modest support to Patten as he contacted illustrators or their heirs to request original drawings. As the art editor of Harper’s magazine in the 1880s-1890s, Patten was passionate about illustration and knew many leading illustrators and pursued his mission with urgency, as many of them were elderly and had not always saved much of their work.

Most leading Golden Age illustrators acquired excellent drawing skills through fine-art training and applied their best efforts to completing book, magazine and advertising assignments—often on tight deadlines. Although peak demand for illustration drawings had passed by the 1930s, Holland and Patten both comprehended the artistic and cultural significance of the art form. In the Librarian’s 1932 annual report, Holland asserted that illustration “was probably not only the most highly developed art in this country but had reached a higher development here than anywhere else in the world.”

When Patten contacted Gibson, the artist replied in a letter that he was honored by the invitation, supported the endeavor, and pledged gifts of his work, promising “only those that can make the grade.”

His response was typical of many illustrators and their heirs. By 1935, Gibson had generously donated more than 75 exemplary drawings, most featuring his signature creation, the “Gibson Girl”—a vibrant new feminine ideal. These included some works from two of his best known series, “The Education of Mr. Pipp” and “The Weaker Sex.”

The Cabinet of American Illustration grew rapidly and today numbers 4,000 drawings and prints by more than 250 artists. From 1933-1939, the Library mounted exhibitions of newly acquired works, thereby affirming enthusiastic support for building the collection and recognizing the high esteem in which illustration art was held. The cabinet’s holdings of outstanding works by leading illustrators embody

Detail, “The Jury Disagrees,” Charles Dana Gibson, 1904. Prints and Photographs Division, Photo Illustration | Ashley Jones
The current Library exhibition “The Gibson Girl’s America: Drawings by Charles Dana Gibson” highlights the artist’s creation—a young woman who pursued higher education, romance, marriage, physical well-being and individually with unprecedented independence. Popularized by Gibson in magazines like Life and Collier’s, this iconic type reflected society’s changing view of the “ideal woman”—her beauty, fashion and manners—from the 1890s until World War I.

The exhibition illuminates how women’s increasing presence in the public sphere contributed to the social fabric of turn-of-the-20th century America and brings renewed appreciation to an artist whose illustrations helped capture the spirit of this transformative era. The exhibition of 24 works is organized into five sections: Creating an Ideal; The “Gibson Girl” as the “New Woman,” Social Relations Between the Sexes; High Society Scenes; and Political Cartoonist. A selection of Gibson’s lesser-known political images spotlights the concerns he addressed in his later work.

Gibson came of age when women’s expanding roles and growing social mobility were changing America. He trained at the Art Students League in New York City and in Europe. He created satirical illustrations based on his observations of upper-middle-class life for such mainstream magazines as Life, Collier’s, Harper’s, Scribner’s and Century.

Made possible by the Swann Foundation for Caricature and Cartoon, the exhibition is on view 8:30 a.m. to 4:30 p.m., Monday through Saturday, through Aug. 17. 2013, in the Graphic Arts Galleries, located in the Thomas Jefferson Building.


The diverse array of styles, genres, techniques and subject matter characteristic of the art form during its Golden Age. Today, the Library continues to acquire selected examples of original illustration art.

The Cabinet of American Illustration is an excellent resource not only for enjoying individual works of art on paper but also for studying how artists influenced one another. Images of Gibson’s idealized young women inspired imitators as well as rivals, and examples of other illustrators’ icons of feminine beauty abound in the cabinet.

“Know All Men by These Presents” by Coles Phillips (1880-1927) beautifully represents his striking creation, the “Fade-away Girl.” Wladyslaw Benda (1873-1948) fashioned the “Benda Girl,” an exotic, almond-eyed beauty that graced the covers of Hearst’s International Magazine and other magazines. Nell Brinkley (1886-1944) portrayed her “Brinkley Girl” in such lovely forms as “Golden Eyes,” her dynamic World War I heroine.

Strong representation of several prominent women illustrators also distinguishes the cabinet’s excellent coverage of Golden Age illustration. Among them, Elizabeth Shippen Green (1871-1954), Jessie Wilcox Smith (1863-1935) and Alice Barber Stephens (1858-1932) all became known and well-respected in a field dominated by men. This was no small feat when illustrators were often public figures, and some, like Gibson, even achieved celebrity status.

Along with Gibson, Stephens gained standing when she won a commission in 1897 from the Ladies’ Home Journal for six cover drawings that alternated with his cover designs. Among more than 90 drawings and prints by her in the cabinet are award-winning works also considered her finest book illustrations—for George Eliot’s “Middlemarch” (1899), and Nathaniel Hawthorne’s “The Marble Faun” (1900). The cabinet also holds Daniel Carter Beard’s drawings for another classic, Mark Twain’s “A Connecticut Yankee in King Arthur’s Court” (1889).
In addition to illustrations for literary classics, the cabinet holds many drawings created for popular fiction and children's readers. Rosina Emmet Sherwood (1854-1948) drew an amusing example of the latter, "Miss Cloud and Miss Sunbeam" (1888) for "Harper's Third Reader."

The Library mounted exhibitions of works by both Stephens and Edward Penfield (1888-1925) in 1936. Penfield, who was influenced by French poster design, took a leading role as a poster artist and key player in the transformation of magazine covers into poster-like designs. His drawing in the cabinet, "The Doughboys Make Good" (1918) stands out vividly among his many masterful works as a model of innovative design and use of color in WWI cover art.

The cabinet holds hundreds of other war-related drawings, including dramatic scenes of military action by William Glackens (1870-1938) and pointed cartoon commentaries by W. A. Rogers (1854-1931). Gibson, too, created powerful cartoons sharply critical of Germany during WWI and the current exhibition includes examples of his engagement with such leading political issues later in his career.

By virtue of their artistry alone, Gibson's drawings represent a crowning glory within the Cabinet of American Illustration. Known primarily for drawings of archetypal beauties for magazines, he was surprisingly versatile and prolific, like many of his peers, producing book illustrations, advertising posters and political cartoons. His work offers a window into the visual riches to be found in the Cabinet of American Illustration, a collection of original art that reflects and visually documents the multi-faceted experiences and aspirations of American society during an era whose final years signal transition toward modernism in American art forms.

Martha Kennedy is a curator in the prints and photographs division.

**MORE INFORMATION**

View "The Gibson Girl's America" exhibition online myloc.gov/exhibitions/gibson-girls-america/
MARCHING FOR THE VOTE

A century ago, on March 3, 1913, more than 5,000 women—and some intrepid men—marched down Pennsylvania Avenue in the nation’s capital in what was billed as the Woman Suffrage Procession (program cover pictured above; see also page 2).

Just back from working with militant British suffragists in 1912, Alice Paul, head of the National American Woman Suffrage Association, thought the American movement in support of voting rights for women needed a jolt and set about organizing the event. The timing—the day before Woodrow Wilson's presidential inauguration—wasn’t lost on the media-savvy Paul. Led by labor lawyer Inez Milholland astride a white horse (photo inset), the parade mirrored its allegorical program cover.

It had been 65 years since the first women’s rights convention, in Seneca Falls, N.Y., and it would be another seven years until the 19th amendment was ratified, on Aug. 18, 1920, giving women the right to cast their ballots.

Though many media accounts poked fun at the marchers and their cause, the event was no laughing matter. The mistreatment of the marchers by the crowd and the police caused a great furor. Senate hearings were held March 6-17, 1913, by a subcommittee of the Committee on the District of Columbia, resulting in the replacement of the District’s superintendent of police.

A Suffrage Centennial Celebration was held in Washington, D.C., March 1-3, 2013, to honor the suffragists who made history.

—Audrey Fischer

MORE INFORMATION

Essay on “Marching for the Vote” by Sheridan Harvey
memory.loc.gov/ammem/awhtml/aw01e/aw01e.html

Women’s History Month Website
womenhistorymonth.gov

WOODROW WILSON’S INAUGURAL ADDRESS

A century ago, on March 4, 1913, Woodrow Wilson (1856-1924) took the oath of office as the nation’s 28th president and delivered his first inaugural address. Running on a progressive platform known as “The New Freedom,” Wilson promised reform in areas such as banking and business. Working with a Democratic majority in the House and Senate, he enacted the Federal Reserve Act and created the Federal Trade Commission during his first term. His second term, which began in 1917, would be dominated by World War I.

Political reform at home was another matter. The day before Wilson’s inauguration, Alice Paul and the National American Woman Suffrage Association organized an ambitious “Woman Suffrage Procession” in the nation’s capital. Suffragists would continue to lobby Wilson throughout his presidency—at times chaining themselves to the fence in front of the White House. Once an opponent of the cause, Wilson changed his mind during his second term. More than 40 years after the constitutional amendment granting women the vote was drafted by Susan B. Anthony and Elizabeth Cady Stanton, the Nineteenth Amendment passed, and was ratified on Aug. 18, 1920.

MORE INFORMATION

I Do Solemnly Swear. Presidential Inaugurations
memory.loc.gov/ammem/plhtml/piname.html

An annotated transcript of Woodrow Wilson’s March 4, 1913, inaugural address and a draft of the speech in Wilson’s shorthand script (inset). The Woodrow Wilson Papers, Manuscript Division
GET A COPY OF AN ITEM IN THE LIBRARY’S COLLECTIONS

THE LIBRARY OF CONGRESS MAKES COPIES OF SELECTED ITEMS from its collections available to the public for a fee. The Library’s Duplication Services provides reproductions of photographs, illustrations, architectural drawings, posters, newspapers, periodicals, maps, microfilm, rare books, manuscripts, sheet music, musical scores, legal and technical documents. Duplication Services provides a wide variety of high quality formats, including high resolution digital scans and prints, digital and paper photocopies and microfilm copies. Not all formats are available for all types of content. Prices vary according to format.

TO OBTAIN A COPY OF A COLLECTION ITEM, FOLLOW THESE STEPS.

1. Consult the Library’s online catalogs, reference sources and reference librarians to identify what the Library holds and what items you wish to request. An excellent resource is the online Guide to the Collections, which provides a summary of the types of materials available and the bibliographic information needed to place an order.

2. Determine the copyright status of the material for uses other than personal. It is up to the patron to obtain copyright permission from the rights owner. Duplication Services will not investigate or determine the rights status of works and does not have additional information beyond what appears in the bibliographic record for a particular item. When unsure of how to research rights and restrictions, consider hiring a private copyright researcher or lawyer.

3. Submit an order request to Duplication Services online, in-person or via telephone, fax or surface mail or courier.

THE WHITTALL PAVILION

The Whittall Pavilion in the Thomas Jefferson Building was constructed and decorated with funds from Library benefactor Gertrude Clarke Whittall (1867-1965). In the mid 1930s, Mrs. Whittall donated to the Library five stringed instruments made by famed Cremonese master Antonio Stradivari (1644-1737). It was her wish that the instruments be played from time to time. To that end, she established the Whittall Foundation, an endowment to maintain these instruments through their use in Library concerts. The endowment also provided for the construction of a climate-controlled Stradivari sanctuary adjoining the Coolidge Auditorium to house these instruments. Completed in 1939, the Whittall Pavilion was formally introduced to the public with a concert of violin and piano sonatas performed by Adolph Busch and Rudolph Serkin. Today the space continues to preserve the instruments while serving as a venue for Library programs.

In a 1937 radio broadcast commemorating the bicentennial of Stradivari’s death, Mrs. Whittall said, “This collection of instruments ... belongs to every one of you, for they are given to our government to hold and protect forever.”
PHOTO SHARING ON SITE
Twice each year—on Columbus Day and Presidents Day—the Library of Congress opens its Main Reading Room in the Thomas Jefferson Building in Washington, D.C., for a special public open house. In addition to viewing the Library’s public spaces and exhibitions, visitors are invited to take photographs in one of the most beautiful public spaces in the nation’s capital that is not usually open to photographers. This spring, photographers were encouraged to upload their images to Flickr with a special tag.
To view the images that were captured on Feb. 18, 2013, visit the Library's Flickr Photostream and search the tags LOC Open House 2013 Spring. Images from the 2012 “Flickr Meet-Up” can also be viewed at this link.

MORE:
flickr.com/photos/library_of_congress/galleries/

SPORTS AUDIOVISUAL COLLECTION ACQUIRED
The Library has acquired legendary sports broadcaster Bob Wolff’s personal collection of audio and video recordings covering more than seven decades of sports history. The collection includes interviews and profiles, sports talk shows and play-by-play coverage of regular season and championship games.
Wolff, who is still working as a sportscaster at the age of 92, has interviewed such sports legends as Jim Thorpe, Babe Ruth, Vince Lombardi, Ty Cobb, Tris Speaker, Rocky Marciano, Clark Griffith, Babe Didrikson and Jackie Robinson. The collection also features play-by-play coverage of some of sports’ most golden moments, including Don Larsen’s perfect game in the 1956 World Series and Jackie Robinson’s game-winning hit in the final season of his Major League career.

MORE:
loc.gov/today/pr/2013/13-077.html

POETRY PRIZES

MORE:
loc.gov/today/pr/2013/13-043.html

MORE:
loc.gov/poetry

FETING FICTION
Don DeLillo, author of such critically acclaimed novels as “Underworld,” “Mao II” and the National Book Award-winning “White Noise,” will receive the first Library of Congress Prize for American Fiction during the 2013 Library of Congress National Book Festival, Sept. 21–22.
This inaugural award was inspired by a prior award the Library made for lifetime achievement in the writing of fiction—presented to Pulitzer Prize winner Herman Wouk in 2008. DeLillo follows in the path of four subsequent winners of a Library of Congress prize for fiction: John Grisham (2009), Isabel Allende (2010), Toni Morrison (2011) and Philip Roth (2012).

MORE:
loc.gov/today/pr/2013/13-079.html

MORE:
loc.gov/today/pr/2013/13-079.html

1. Dena Kaye, the daughter of entertainer Danny Kaye and songwriter Sylvia Fine, speaks at a reception celebrating the launch of a Library website highlighting items from the Danny Kaye and Sylvia Fine Collection.
2. Ismail Serageldin, director of Egypt’s national library, the Bibliotheca Alexandrina in Alexandria, delivers a lecture, “The Loss and Rebirth of the Library of Alexandria.”
4. Library benefactor Jay Kislak, right, welcomes author Charles Mann to the Coolidge Auditorium stage to deliver a lecture on his recent best-seller, “1493: Uncovering the New World Columbus Created.”
5. In the Coolidge Auditorium, Harvard President Drew Gilpin Faust, right, and filmmaker Ric Burns discuss the impact of the Civil War’s massive death toll on American society.
6. Visitors wait in line to enter the Library’s Thomas Jefferson Building for a special Main Reading Room Open House on Presidents Day. All photos | Abby Brack Lewis

A visitor takes photos from ground level at the Library of Congress Main Reading Room Open House. Eric Purcell
FROM ITEMS TO READ, WEAR OR DRAW WITH, the Library of Congress Shop features unique items inspired by the Library’s collections.

Juneteenth
Product # 21108341
Price: $15.95 (paperback)
Published posthumously in 1999 from drafts in the Ralph Ellison Papers in the Library of Congress. “Juneteenth” was edited and brought to publication by Ellison’s literary executor. Published in 1998, this 64-page hardcover book chronicles the struggle over many decades to enact a constitutional amendment granting women the right to vote.

Women of the Suffrage Movement
Product # 21107158
Price: $12.95 (hardcover)
This 64-page hardcover book chronicles the struggle over many decades to enact a constitutional amendment granting women the right to vote.

Invisible Man T-shirt
Product # 21303029
Price: $27.95
Designed by poster artist Edward McKnight Kauffer, this 100 percent cotton shirt touts the first edition of Ralph Ellison’s groundbreaking novel.

Cherry Blossom Wind Chime
Product # 21509687
Price: $24.95
This wind chime captures the essence of Japanese art and the admired cherry blossoms.

Calligraphy Set
Product # 21508056
Price: $39.95
This boxed set includes all the items needed to practice the traditional Japanese art of calligraphy.

CULTIVATING CARTOONS
GIFTS FROM GENERAL INDIVIDUALS, GROUPS AND ORGANIZATIONS THROUGHOUT THE WORLD HELP THE LIBRARY FULFILL ITS MISSION.

New York advertising executive Erwin Swann (1906-1973) established the Swann Foundation for Caricature and Cartoon in 1967. An avid collector, Swann assembled a large group of original drawings by 400 artists, spanning two centuries. His estate bequeathed the collection to the Library of Congress in two installments, in 1974 and 1977. The Swann Collection, along with more than 100,000 original cartoon drawings and prints spanning five centuries, makes the Library a major center for cartoon research.

The Caroline and Erwin Swann Collection of Caricature and Cartoon is preserved in the Library’s Prints and Photographs Division. Selected drawings are frequently placed on exhibition. The collection is particularly strong in American work, but British, French and German artists are also well-represented.

Swann’s original purpose was not only to compile a collection of original drawings by significant humorous and satiric artists, but to encourage the study of original cartoon and caricature drawings as works of art. The foundation, administered by the Library of Congress, supports the study, interpretation, preservation and appreciation of original works of humorous and satiric art by graphic artists from around the world. The foundation’s support of research and academic publication is carried out in part through a program of graduate fellowships for ongoing research and writing projects.

The Library has a long history of exhibiting cartoon and caricature art, with the first Swann Gallery—known as the Oval Gallery—opening in 1982 in the James Madison Building. The Swann Gallery for Caricature and Cartoon moved to the Thomas Jefferson Building in 1998. In 2011, the Swann Gallery became one of three graphic arts galleries in the Jefferson Building. It features the Caroline and Erwin Memorial Exhibition comprising 15 facsimiles of treasured cartoons from the Swann and other cartoon collections. It joins the Herblock Gallery featuring works by the editorial cartoonist Herbert L. Block and a third gallery devoted to rotational exhibitions of the Library’s graphic arts collections.

Over the past 15 years, the foundation has supported more than 20 Library exhibitions, including “The Gibson Girl’s America: Drawings by Charles Dana Gibson,” on view through Aug. 17, 2013, in the Graphic Arts Galleries.
THE FOLLOWING IS EXCERPTED FROM A LIBRARY OF CONGRESS INTERVIEW WITH ENTERTAINER MICHAEL FEINSTEIN, A CHAMPION FOR SOUND PRESERVATION.

LCM: Why is sound preservation so important to you?

Feinstein: The legacy of recorded sound is much more vast than the legacy of film because there are millions and millions of recordings of all different types … so desperately in need of preservation because it all could disappear.

LCM: What do you see as the impact of the recently released “Library of Congress National Recording Preservation Plan”?

Feinstein: The purpose of the plan was to create a model and a means to preserve all of this material … It’s a massive undertaking but this is a major, major step towards permanence.


Feinstein: The Gershwins are a soundtrack of my life. They have created a body of work that continues to be fresh and inspired in spite of its age, which I guess is the hallmark of any great art—that it lasts and transcends the time in which it was created. And so the Gershwins for me are a reflection not only of a certain time in our American culture, but of the greatest possible inspiration.

LCM: What are some of your most memorable moments with Ira Gershwin?

Feinstein: I met him when I was 20, and that was a life-changing experience. He taught me so much about music, and about lyrics, about his craft and about life. One of my favorite moments is when we had gotten to a point where I was so comfortable in his household that one day when he told me something that I knew was wrong and I had the temerity to question him. He said, “Well, you have an advantage over me! … I’ve only lived my life, but you’ve thoroughly studied it!”

LCM: You are participating in a tribute to Danny Kaye and his wife Sylvia Fine, whose collection now resides at the Library of Congress. What is it about these extraordinary talents that made them such a dynamic duo and beloved entertainment icons?

Feinstein: Danny Kaye defines a certain era of show business that is completely lost except that it survives by its preservation at the Library of Congress. His career touches every aspect of show business and his wife Sylvia Fine’s work is equally important…. She wrote much of the material that he performed and was his sounding board, and together they created a certain kind of synergy that would not have existed had they not met.

Michael Feinstein is a singer-pianist and a dedicated proponent of the 20th-century repertoire known as the Great American Songbook. Feinstein is a founding member of the Library’s National Recording Preservation Board, an organization dedicated to safeguarding America’s audio heritage.

MORE INFORMATION

Listen to full interview
loc.gov/podcasts
The Gibson Girl’s America: Drawings by Charles Dana Gibson

Danny Kaye and Sylvia Fine: Two Kids from Brooklyn

The Civil War in America
Nov. 12, 2012–Jan. 4, 2014

MORE INFORMATION: www.loc.gov/exhibits/