

DUKE UNIVERSITY

LIBRARIES



Fall 2014 volume 28, no. 1



On the cover: The first floor of Bostock Library has been under renovation since May. The newly renovated space—known as The Edge: The Ruppert Commons for Research, Technology, and Collaboration—opens in January 2015.

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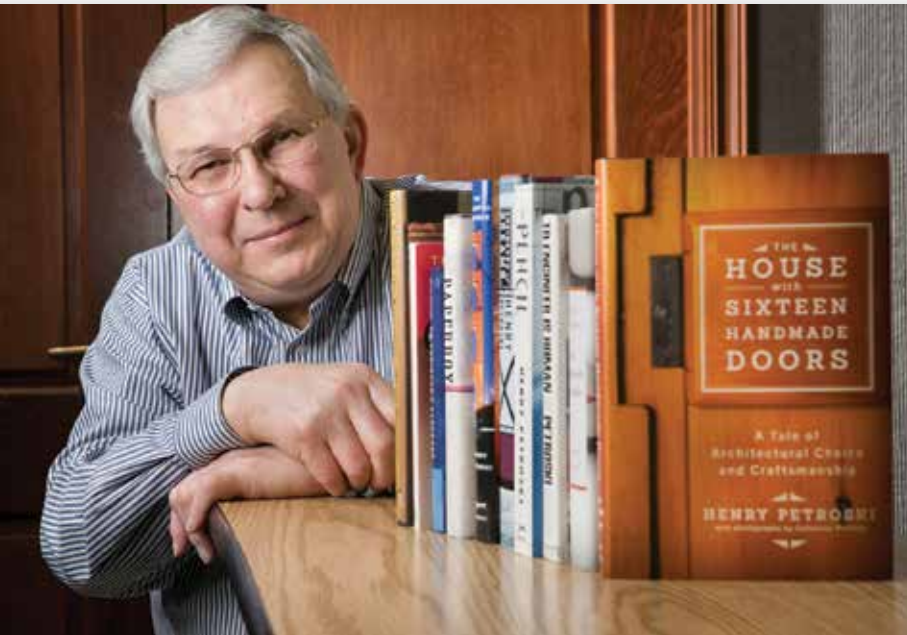
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Notes



Engaging Faculty Talk: Henry Petroski

In November, the Libraries were treated to an engaging book talk by acclaimed author Henry Petroski, the Aleksandar S. Vesic Professor of Civil Engineering and Professor of History at Duke. Professor Petroski is the author seventeen popular books on engineering and design, including the classics *To Engineer is Human: The Role of Failure in Successful Design* (1985), *The Pencil: A History of Design and Circumstance* (1990), *The Book on the Bookshelf* (1999), and *To Forgive Design: Understanding Failure* (2012). His talk in November centered on his newest book, *The House with Sixteen Handmade Doors: A Tale of Architectural Choice and Craftsmanship* (2014). The book is an “architectural whodunit” that unlocks the secrets of Petroski’s handmade summer cottage in Maine. The author found himself fascinated by the origins of his 1950s home and set out to discover all the mysteries it contains—from dimly lit closets to a secret passageway. Professor Petroski’s lecture was part of the Engaging Faculty Series, sponsored by the Friends of the Duke University Libraries.

Generally, the Perkins Gallery is open to the public Monday-Saturday, 9am–7pm, and 10am–7pm on Sunday. Visit library.duke.edu/exhibits for more information, or call (919) 684-3009 to confirm hours.

View the Libraries’ exhibits online at library.duke.edu/exhibits

Exhibits

Perkins Gallery

August/December

Queering Duke History: Understanding the LGBTQ Experience at Duke and Beyond



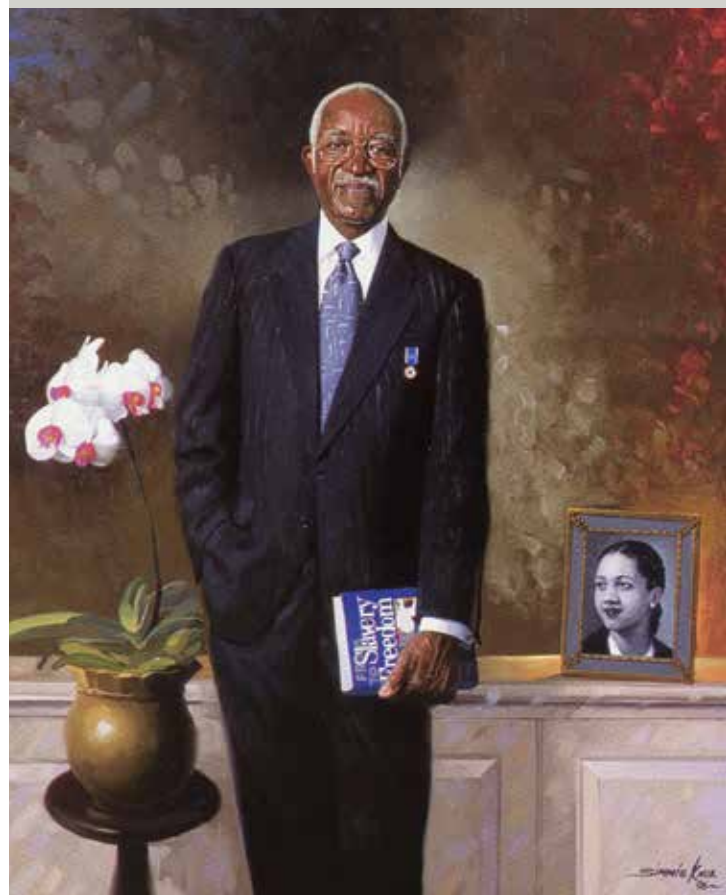
This exhibit focuses on the major points of struggle and triumph in Duke’s LGBTQ history over the past 50 years. It begins with the earliest records of LGBTQ activity on campus—the dark days of arrest and expulsions—and culminates with the thriving and active queer community seen at Duke today. The exhibit was curated by Duke alumnus Denzell Faison (T’14).

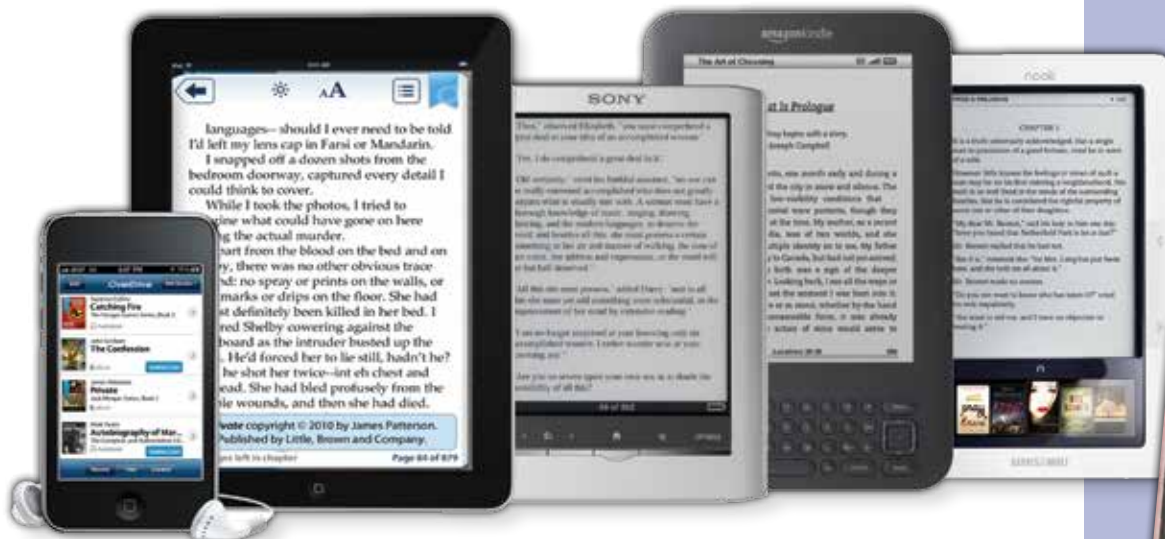
January/June

John Hope Franklin: Imprint of an American Scholar

John Hope Franklin was one of the most well-known and influential scholars of his era. Over the course of nearly seventy years as a historian, Franklin encouraged his students to explore the causes and remedies of inequality and oppression. He was the definition of a public intellectual, continuously lending his scholarship and influence to causes beyond the walls of academia, and breaking countless barriers along the way. This exhibition explores Franklin’s indelible imprint on the classroom, his public and private relationships, his career at Duke, and his life’s work of utilizing history to cultivate a better human society.

Duke Photography





Check Out E-Books and Audiobooks on Your Phone or Tablet

Duke University Libraries and Ford Library at the Fuqua School of Business recently introduced a new e-book lending system, allowing patrons to digitally check out e-books on their own devices. The new system, called OverDrive, gives library patrons access to hundreds of popular e-books and audiobooks that can be downloaded to their personal iPhones, iPads, Android phones and tablets, Nooks, and Kindles. Books are checked out for twenty-one days, and users can check out up to five at a time. Since it launched over the summer, the new service has been popular with library users, who prefer it over the previous e-reader loaner program. Additional titles will be added in the coming year.



Duke Hosts Zine (un)Conference

Over the summer, the Rubenstein Rare Book & Manuscript Library played host to a group of national librarians and zine enthusiasts for the sixth annual Zine Librarian (un)Conference. A zine is a small booklet filled with the personal musings and opinions of the author, crafted and published by hand. The zine format became popular during the 1990s and remains an important platform for personal expression. At the (un)conference, attendees discussed a range of topics, from Latin American zines to how to start a zine club. The conference also featured a zine reading at the Pinhook bar in downtown Durham. The Sallie Bingham Center for Women's History and Culture, part of the Rubenstein Library, is home to more than 5,000 zines which are available for viewing upon request.

Remembering Isobel Craven Young Lewis Drill
On September 27, 2014, the Libraries lost a dear friend. Isobel Craven Young Lewis Drill passed away at the age of 98. She was a woman of astonishing ambition and strength. She graduated from Duke in 1937 with a bachelor's degree in English and married Baxter Clay Young, Jr., in 1939. Widowed with two children in 1960, she took over the Maybelle Transport Company and Buck Young Oil Company. A natural leader, she excelled in running these companies, as well as participating in numerous charities and groups, including the Duke University Board of Trustees. She was an exceedingly generous donor to many units of Duke, including the Duke University Archives, and to progressive political causes such as civil rights and women's rights. Here in the Libraries, we will always be grateful for Ms. Drill's interest in documenting Duke history, and for her establishment of the Isobel Craven Drill fund, which provides income for the University Archives to use in collecting, processing, describing, preserving, and sharing historical information. Funding from the Drill Endowment also supports the Drill Internship, which allows graduate students to learn about all aspects of institutional archives. Her legacy at Duke is a lasting one, and she will be remembered gratefully for years to come.



Notes



See blogs.library.duke.edu
for more library news



Events

January 28

Exhibition Opening with Vernon Jordan

Join the Duke University Libraries as we celebrate the opening of our spring library exhibition, *John Hope Franklin: Imprint of an American Scholar*, featuring a keynote address by attorney and civil rights activist Vernon Jordan. Jordan was a leading figure in the American civil rights movement who has served as the president and CEO of the National Urban League, executive director of the United Negro College Fund, director of the Voter Education Project of the Southern Regional Council, Georgia field director for the NAACP, and presidential advisor to Bill Clinton. The exhibition celebrates the life and legacy of historian John Hope Franklin one hundred years after his birth. Reception to follow. *Wednesday, January 28, 6:00 - 7:30 p.m., von der Heyden Pavilion, Perkins Library*

February 24

Andrew T. Nadell Book Collectors Contest

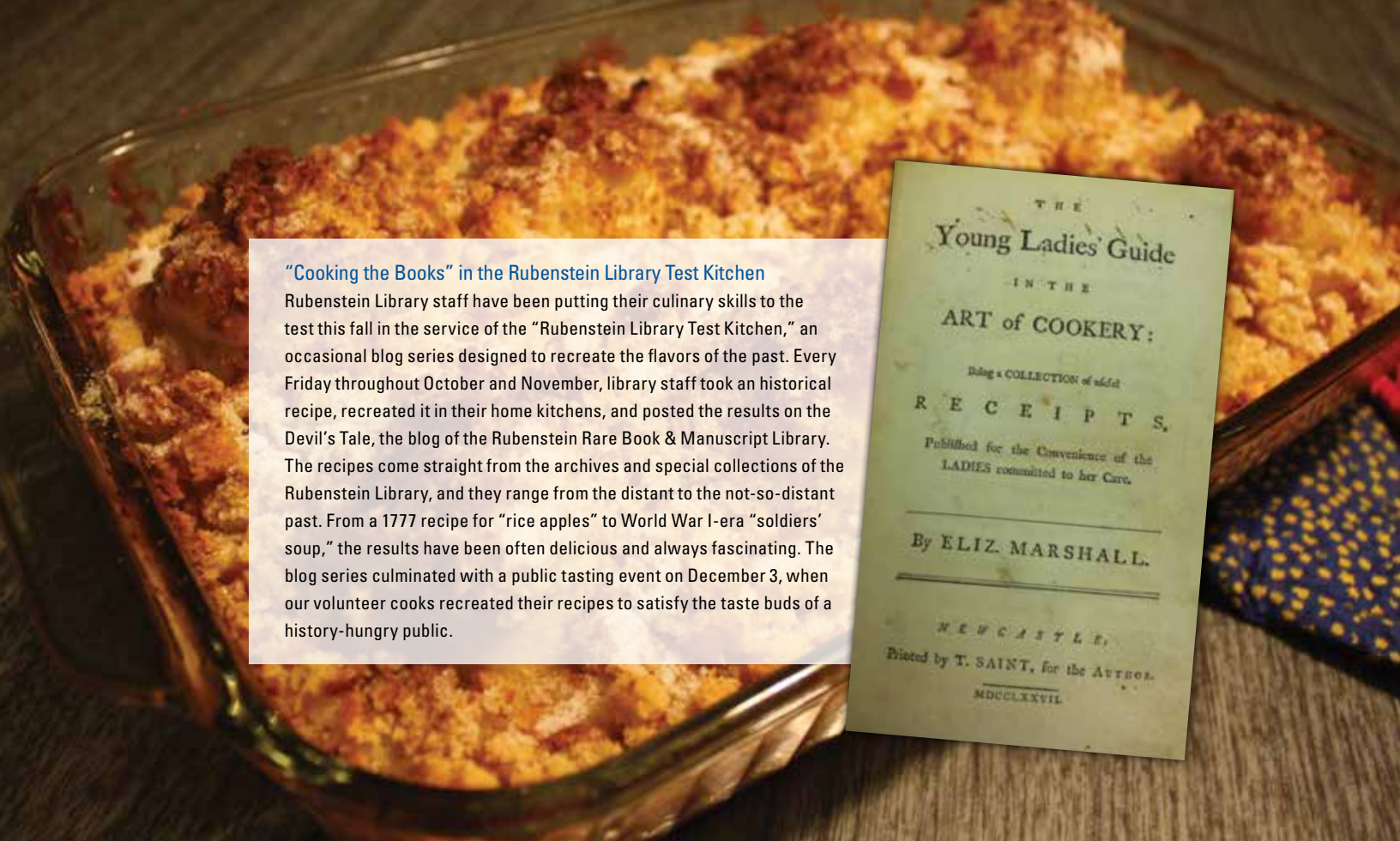
The Friends of the Duke University Libraries are proud to present the 2015 Andrew T. Nadell Book Collectors Contest. Since 1947, the Friends have presented the contest in alternate years to promote reading for enjoyment and the development of students' personal libraries. The contest is named for Dr. Andrew T. Nadell M'74, an avid book collector in the areas of Gothic Revival, doctors of medicine, and learned professions and occupations. The contest is open to all undergraduate, graduate, and professional students at Duke. Collections are judged on the extent to which the books and materials represent a well-defined field of interest. The public is invited to view selections from the student collections and to speak with the student-collectors themselves. *Tuesday, February 24, 1:30 - 3:00 p.m., Perkins Library, Room 217*

March 2

Save the Date! Judy Woodruff with Camille Jackson on Women in Media

Join the Sallie Bingham Center for Women's History and Culture for an evening with award-winning journalist Judy Woodruff WC '68, who recently donated her papers to the Bingham Center. Woodruff is the co-anchor and managing editor of the PBS *NewsHour*. She has been reporting U.S. political news for more than three decades at CNN, NBC, and PBS. She is a founding co-chair of the International Women's Media Foundation, an organization dedicated to promoting and encouraging women in communication industries worldwide. She serves on the boards of trustees of the Freedom Forum, the Newseum, the Duke Endowment, and the Urban Institute, and is a trustee emerita of Duke University. Woodruff will participate in a dialogue about women in journalism with Camille Jackson, Director of Communications at the Duke Consortium on Social Equity. The conversation will be facilitated by University Distinguished Service Professor Emerita Jean Fox O'Barr. *Monday, March 2, reception at 6:00 p.m., remarks at 6:30, von der Heyden Pavilion, Perkins Library*





"Cooking the Books" in the Rubenstein Library Test Kitchen

Rubenstein Library staff have been putting their culinary skills to the test this fall in the service of the "Rubenstein Library Test Kitchen," an occasional blog series designed to recreate the flavors of the past. Every Friday throughout October and November, library staff took an historical recipe, recreated it in their home kitchens, and posted the results on the Devil's Tale, the blog of the Rubenstein Rare Book & Manuscript Library. The recipes come straight from the archives and special collections of the Rubenstein Library, and they range from the distant to the not-so-distant past. From a 1777 recipe for "rice apples" to World War I-era "soldiers' soup," the results have been often delicious and always fascinating. The blog series culminated with a public tasting event on December 3, when our volunteer cooks recreated their recipes to satisfy the taste buds of a history-hungry public.



Deconstructing the Sound Bites: Hagan vs. Tillis in North Carolina

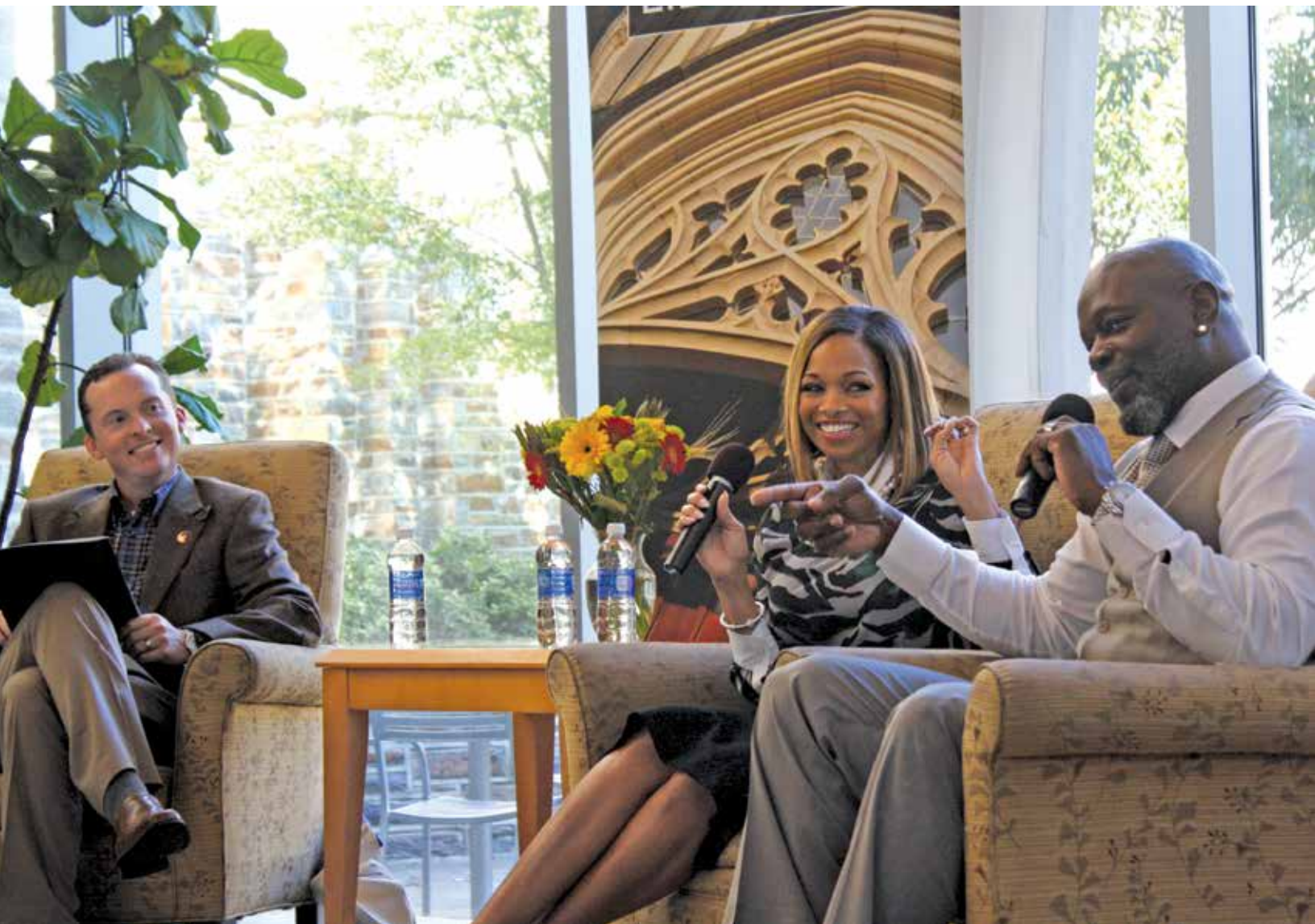
North Carolina's U.S. Senate race was one of the most hotly contested in the nation this year, and the state witnessed an unprecedented influx of money and political advertising by outside groups. A week before the elections, Professors Bill Adair and Mac McCorkle from the Sanford School of Public Policy hosted an event in Lilly Library to discuss the candidate debates, examine the political ads, and consider the potential outcomes of the elections. A packed house of students, faculty, and community members enjoyed a fascinating dialogue, while learning more about the issues and the candidates themselves.



Access Expanded Through New Library Agreement

Starting this fall, Duke University students, faculty, and staff will be able to enjoy on-site borrowing privileges at several other major research libraries, including Harvard, Yale, Cornell, Johns Hopkins, and many other peer institutions. Under a new program known as BorrowDirect Plus, a dozen university libraries have agreed to grant reciprocal in-person borrowing privileges to library users in good standing. Borrowed items may be returned at either the lending library or the user's home library. (For example, a book checked out at Yale could be returned here at Duke, and vice versa.) The agreement gives Duke researchers easy access to a vast collection of new books and resources beyond their home library.

Notes



The Libraries Present Duke Moms and Dads: Emmitt and Pat Smith

Every year as part of Duke Family Weekend, the Duke University Libraries ask the parent or parents of a first-year student to share their wisdom and experiences as both a professional and a Duke parent. This October, we were proud to welcome Emmitt and Pat Smith to speak at our annual event, “The Library Presents Duke Moms and Dads.” Emmitt and Pat Smith are the parents of five children, including Jasmin, a first-year student at Duke. No stranger to football fans, Emmitt is one of the greatest running backs in NFL history. During a long career with the Dallas Cowboys and Arizona Cardinals, he won three Super Bowls and became the NFL’s all-time leading rusher. After retiring from the game, he won over TV audiences when he was voted the winner of ABC’s 2006 season of *Dancing with the Stars*. He was inducted into the Pro Football Hall of Fame in 2010. Pat Smith is the founder/CEO of Treasure You, a nonprofit dedicated to supporting women in financial, emotional, or spiritual need. A former Miss Virginia and first runner-up of the 1994 Miss USA Pageant, she enjoyed a successful career as a TV host and actress, with appearances on *Extra*, *Access Hollywood*, *Beverly Hills 90210*, and *Sunset Beach*. She is the president of Pat & Emmitt Smith Charities and founder/owner of Pat Smith Enterprises. Emmitt and Pat spoke about their careers, juggling work and home life, the joys of philanthropy, and being a Duke parent. Over 250 people attended the talk.

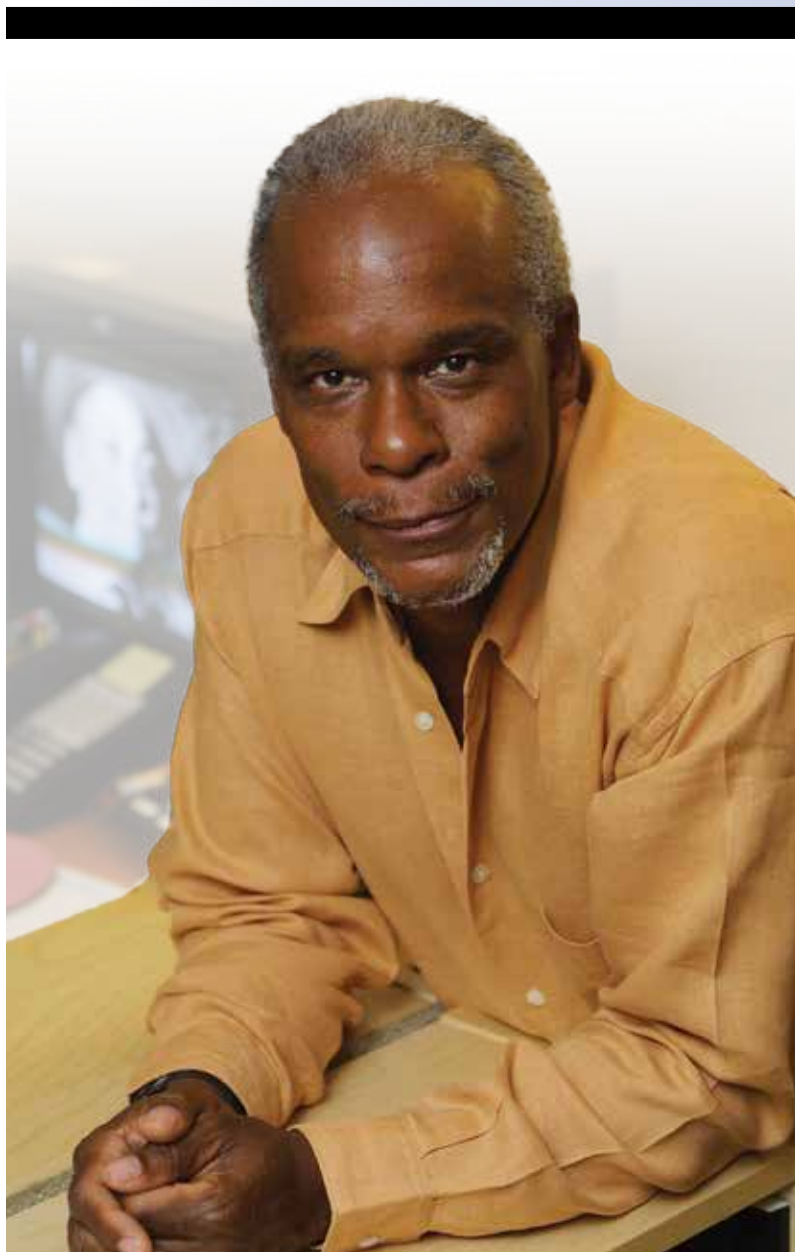
The / EDGE

The Ruppert Commons for
Research + Technology + Collaboration

Coming Soon to Bostock Library: The Edge

If you have visited Duke's West Campus lately, you might have noticed that the first floor of Bostock Library has been closed for renovations. The entire floor is being reconfigured into a new space that will allow the Libraries to meet the growing needs of interdisciplinary, team-based, and data-driven research at Duke. The new space is also getting a new name—The Edge: The Ruppert Commons for Research, Technology, and Collaboration. To bring The Edge to life, the Libraries have been

working with the architectural firm Shepley Bulfinch, the same firm that designed and built Bostock Library and the von der Heyden Pavilion in 2005, renovated Perkins Library between 2006 and 2008 (including the creation of the Link), and is directing the current renovation of the David M. Rubenstein Rare Book & Manuscript Library. Few parts of Duke have been transformed so completely in recent years as the Libraries, and The Edge is just the latest proof of that. We are looking forward to unveiling this attractive and innovative new destination in the heart of campus in January 2015!



MacArthur Foundation

Stanley Nelson, Barbaralee Diamonstein-Spielvogel Visiting Filmmaker

In October, the Libraries were pleased to welcome MacArthur Fellow Stanley Nelson as the 2014 Barbaralee Diamonstein-Spielvogel Visiting Filmmaker. Nelson is the director and producer of over a dozen documentary films, including the critically acclaimed *Freedom Riders* (2011), *A Place of Our Own* (2004), *The Murder of Emmett Till* (2003), and *Freedom Summer* (2014), among many others. His documentaries illuminate both well-known and unknown narratives of African American history in America. In 2012, Duke's Full Frame Documentary Film Festival honored Nelson with its annual Full Frame Tribute for his significant contribution to the documentary form. Nelson visited campus October 16–18 and engaged in a public conversation with Dr. Diamonstein-Spielvogel on his career and work at the Nasher Museum of Art.



Celebrating Student Research

Every year, the Libraries sponsor three essay contests recognizing the original research of Duke students and encouraging the use of library resources. The Lowell Aptman Prizes are awarded to undergraduates whose research makes excellent use of library resources and collections. The Ole R. Holsti Prize, our newest library research award, is awarded to students who exhibit excellence in the field of political science and public policy research. And the Chester P. Middlesworth Award recognizes students whose research makes use of the primary sources and rare materials held in the David M. Rubenstein Rare Book & Manuscript Library. Over seventy students entered the contests this year, and competition was especially keen. We were thrilled to recognize the winners at a special reception during Duke Family Weekend (October 24–26) in Lilly Library. Pictured here (left to right): Professor of Political Science Joseph Grieco, Associate University Librarian Robert Byrd, Professor of Political Science Georg Vanberg, and Holsti Award co-winner Lauren Hansson.



The Library as Artist's Studio

Where Information Serves Inspiration

By Aaron Welborn

The last few years have seen the blossoming of a vibrant arts scene at Duke. From major exhibitions at the Nasher Museum of Art to a new experimental and documentary arts MFA program, the arts have been taking center-stage on campus, and the university is investing more than ever in making them an integral part of the Duke experience.

The same trend can be seen here in the Libraries, where we hosted our first visiting artist-in-residence this year and witnessed the development of two original works of art inspired by archival collections. This is a different side of the library than most people normally see or think about—not the sanctuary of quiet study and serious scholarly work, but the “maker-space” of raw source material and artistic incubation.

“The greatest part of a writer’s time is spent in reading, in order to write,” said the great Samuel Johnson. “A man will turn over half a library to make one book.” He might have said the same about making one piece of music, or one play, or any other work of art. Creativity needs something to play with. And for many artists, no matter the media in which they work, the library is an open studio.

Here’s a look at three recent projects at Duke that celebrate the fruitful intersection of art and archives.



Steve Roden and works from his *Ragpicker* series.
Below right: Illustration from *Ophthalmodouleia*, a
16th-century work on eye surgery.

So Many Ways To Do Research

Steve Roden is a visual and sound artist based in Pasadena, California. His work includes painting, drawing, sculpture, film, video, sound installations, text, and performance pieces. Roden has shown and performed his work around the world, and his pieces are included in the permanent collections of the Los Angeles County Museum of Art, the Museum of Contemporary Art in San Diego, and the National Museum of Contemporary Art in Athens, Greece, among other places.

This October, Roden spent three weeks at Duke as the inaugural Barbaralee Diamonstein-Spielvogel Visiting Artist. Named in honor of Dr. Diamonstein-Spielvogel, a prolific author, interviewer, and champion of the arts, this new biennial artist-in-residence program provides an extended opportunity for an artist to study and engage with collections in the David M. Rubenstein Rare Book & Manuscript Library. The fellowship is open to artists working in all media, and fellows are given free rein to explore more than twenty centuries worth of history and culture represented in the collections of the Rubenstein Library.

During his first week on campus, Roden was treated to a parade of treasures

from the Rubenstein Library's holdings. A team of curators assembled selections of their favorite rare books, documents, and artifacts, ranging from ancient papyri and medieval medical treatises to the records of twentieth-century human rights organizations.

"It was like having dessert for every meal," said Roden, who was a bit overwhelmed by the possibilities.

"Ever since I was young, I tended to like things older than me," he said. "I have a fondness for old paper and things that decay." Some of the archival materials brought out for Roden to investigate were related to things he collects on his own, like old photographs and sound recordings. Others took him by surprise, like the haunting illustrations from a sixteenth-century work on eye surgery.

This was not the first time Roden had gone fishing for ideas in archival waters. In 2011, he traveled to Berlin for a month-long residency at the Akademie der Künste, where he had been invited to work with the papers of the literary critic, philosopher, and translator Walter Benjamin. It was an unusual assignment, since

Roden neither speaks nor reads German. Instead, he turned his eye toward the visual elements of Benjamin's papers. The result was a series of works in multiple formats, entitled *Ragpicker*,

inspired by the color-coded symbols Benjamin used to organize and annotate his work. Selections from *Ragpicker* were featured in solo exhibitions last year in New York and Los Angeles.

During his residency at Duke, Roden gave a public talk about the experience of working with Benjamin's papers and how they had inspired a body of creative work. The rest of his time he spent working in the Rubenstein Library reading room, taking notes, making sketches, consulting different sources, meeting with students and faculty, and letting his curiosity guide him. "There are so many different ways you can do research," he said.

It's too early to say what Roden's brand of research will unearth. But we look forward to inviting him back to show us what he discovered in the archives that we didn't know was there.



A Present Part of History

In 2013, the Rubenstein Library's Archive of Documentary Arts celebrated two noteworthy acquisitions. Alexander Gardner's *Photographic Sketch Book of the Civil War* and George N. Barnard's *Photographic Views of Sherman's Campaign*, both published in 1866, contain some of the most iconic—and graphic—images of the American Civil War. They are among the most important pictorial records of the conflict, not to mention outstanding examples of early American photography.

Soon after the photos arrived at Duke, Aaron Greenwald, Executive Director of Duke Performances, mentioned them to William Tyler, an acclaimed Nashville solo guitarist. Duke Performances has been working with the Rubenstein Library to launch a new initiative called “From the Archives,” commissioning world-class performing artists to create new works that engaged with archival materials. Greenwald asked Tyler if he might be interested in working on something about the Civil War, taking the Gardner and Barnard photographs as inspiration.

“Aaron had no knowledge that I had grown up obsessed with the Civil War,” Tyler said recently. “I agreed to do the piece on the spot.”

The result, nearly a year in the making, is *Corduroy Roads*, a film and music project that

reflects on the lingering legacy of the Civil War, coinciding with its sesquicentennial. Tyler collaborated with filmmaker Steve Milligan and theater director Akiva Fox, both Durham residents, to create a suite for solo guitar that blends music, film, and spoken text and examines the ways in which the war continues to haunt the South to this day. The work is unlike anything Tyler has done before. (And probably unlike anything Gardner and Barnard have been involved with, for that matter.)

Corduroy Roads premiered with four sold-out performances in November at 305 South Dillard, a new multi-use arts space in downtown Durham.

The experience has been a personal one for William Tyler, a southerner with deep roots in Tennessee and Mississippi. He remembers being fascinated by the war from an early age. “It was a very present part of history,” said Tyler, who grew up in an area where every small town had its war memorials, battlefields, and historical markers. The clincher came when his parents took him to see a reenactment of the Battle of Shiloh during the war’s 125th anniversary year. “That hooked me,” he said.

Poring over the photographs by Gardner and Barnard revived that early interest. But the images also revealed things Tyler had not seen or thought about before—for example, how labor-intensive the photographic process used to be. “I don’t think people understand how fragile and delicate wet plate photography was,” said Tyler. “Our relationship with photography has changed so much over the last 150 years, from being an extension of portraiture to something that is so ephemeral it’s almost an afterthought.”

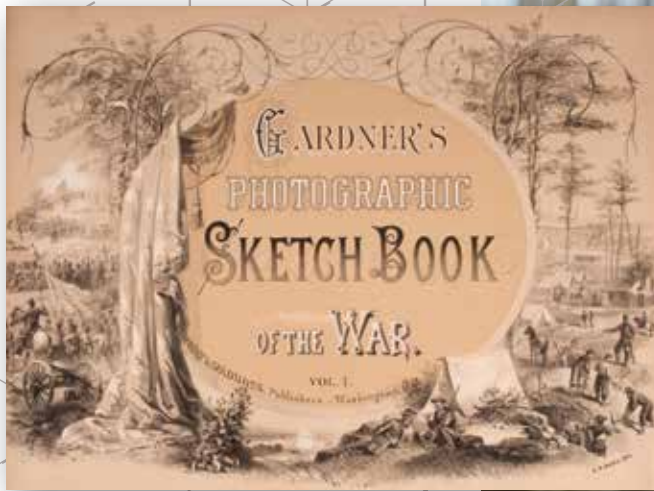
Tyler’s music offers a contemporary soundtrack to the distant



past, looking at the way photography shapes our understanding of history, as well as our own personal memories.

Prior to the performance, the Duke University Libraries digitized the Gardner and Barnard photo albums, which are now freely available on our website. A century and a half later, the images still shock with the raw devastation of war. But they also preserve fleeting moments of life moving on, leaving future generations to write the history books.

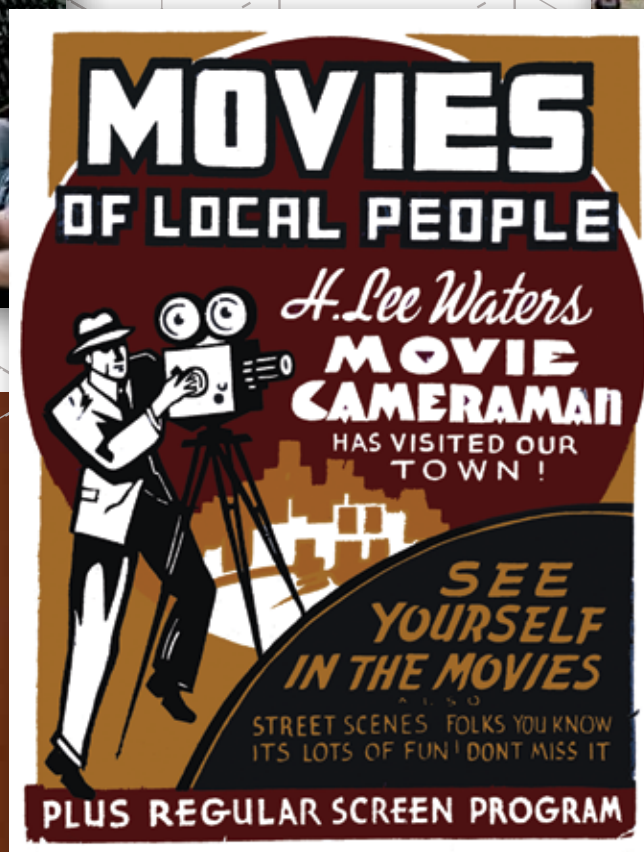




Courtesy Duke Performances



This page and opposite: Images from Gardner's Photographic Sketch Book and Barnard's Photographic Views. Above right: William Tyler.



Every Face in Town

Another commission by Duke Performances highlighting the creative intersection of film and music will debut this spring. Jenny Scheinman is an award-winning composer, singer, and violinist. She has toured and recorded with Bill Frisell, Norah Jones, Madeleine Peyroux, Bruce Cockburn, and many others, and has seven albums of original music to date. Scheinman was commissioned to write an original work set to seventy-year-old archival footage by the late North Carolina filmmaker H. Lee Waters.

Herbert Lee Waters (1902-1997) was a studio photographer in Lexington, North Carolina. In the 1930s, he began supplementing his income by traveling to small towns across the South and filming the people who lived there going about their day. Waters worked with local movie theaters to screen his 16-mm films, which he called "Movies of Local People," charging audience members a nickel or dime to see themselves on the big screen.



Above and opposite: Stills from *Kannapolis* (1941) by H. Lee Waters. Far left: Jenny Scheinman (right) and Lisa McCarty, curator of the Archive of Documentary Arts.

Waters produced 252 films across 118 communities in North Carolina, Virginia, Tennessee, and South Carolina, the only such collection from an itinerant American filmmaker of that era. The surviving footage, now held in the Rubenstein Library at Duke, provides a rare glimpse of everyday life in the Piedmont South during the Depression.

In 2004, the Library of Congress selected Waters's film, *Kannapolis, North Carolina*, for inclusion in the National Film Registry, a list of films deemed "culturally, historically or aesthetically significant" to American culture. The film was shot in 1941, just months before the U.S. entered World War II.

It was *Kannapolis* that convinced Scheinman to take on the project. "It's a particularly beautiful and joyous film," Scheinman said. "Also, I love the fiddle and mountain music of this region. I started out as a fiddle player, and I had been looking for a project where I could get back to that again. I was living in New York at the time, and I had a little bit of artistic homesickness."

On March 20, 2015, *Kannapolis: A Moving Portrait* will

premiere in Duke's Reynolds Theater. The piece blends music and film, pairing a live score by Scheinman with re-edited footage from Waters' films. Scheinman worked with director Finn Taylor and editor Rick Lecompte to comb through fifteen of Waters' films and choose scenes where the music and imagery would click. They also brought in sound designer Trevor Jolly to bring Waters' silent footage to life.

When she first watched the archival films, Scheinman was struck by how Waters managed to create a different snapshot of each community. "He would set up his camera in one town for one day, and he tried to capture every face in that town," she said.

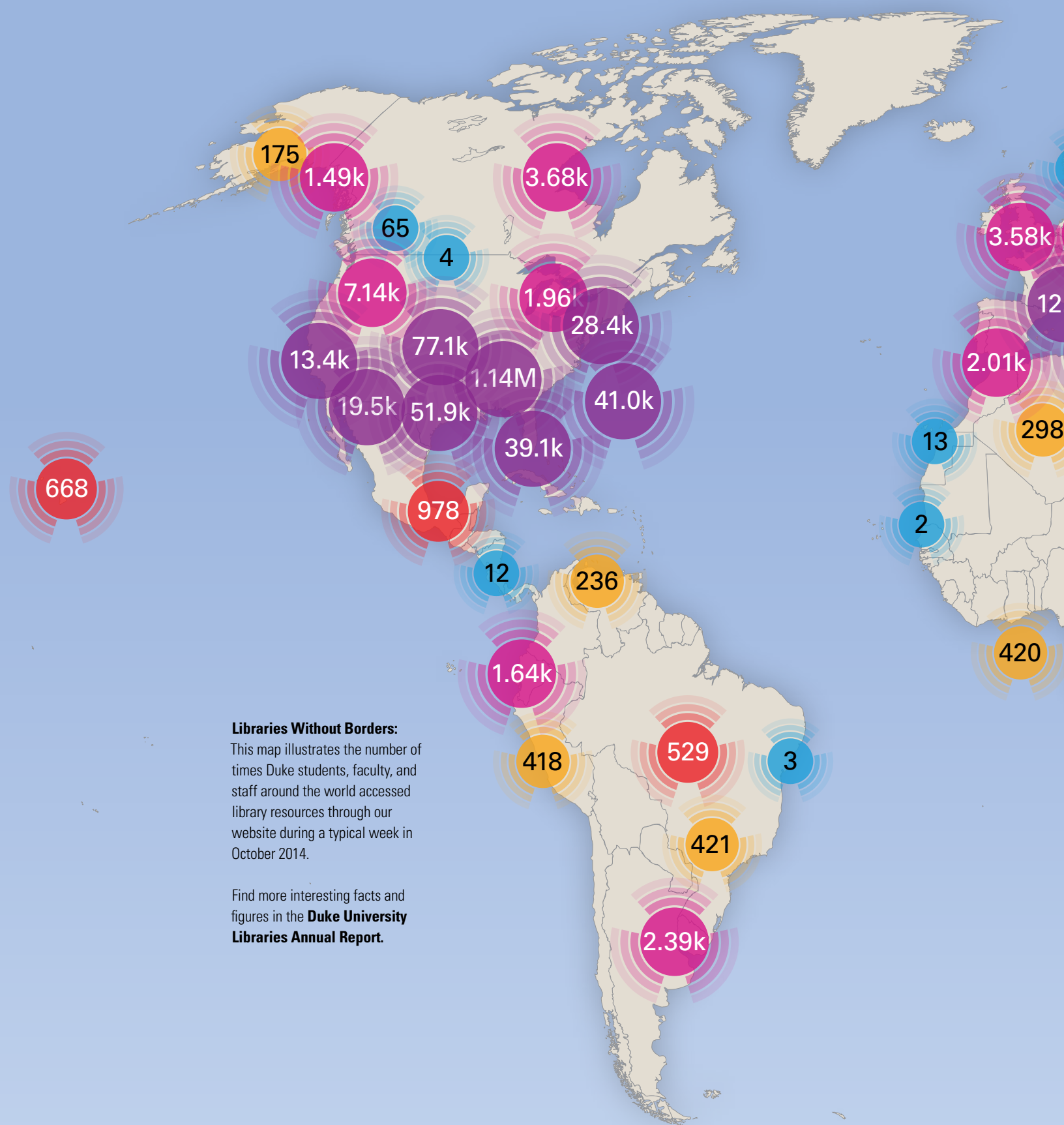
Waters filmed a variety of ordinary scenes, including school recitals, sporting events, and workers arriving and departing from mills and factories. He slyly included numerous shots of children to entice their families to the theater. Waters, who was white, was also one of the few filmmakers at the time to capture intimate scenes of African Americans going about their daily lives.

Without meaning to, the

films reflect and critique certain things about our world today, Scheinman says. "This was before television or any modern devices. So people are very engaged with each other, very attentive and affectionate. You see them walking down the street arm-in-arm. You see people showing off for the camera, dancing, and teasing each other."

In keeping with the time period, Scheinman's score draws inspiration from regional folk music sources. Although she's not from North Carolina herself—she grew up in rural California—her music, combined with Waters' footage, conjures a powerfully resonant vision of a particular time and place in the South. The effect is not nostalgic, but plainspoken and familiar.

The Duke University Libraries are currently in the process of digitizing all 252 of Waters' films, including *Kannapolis*. They will be freely available online by the end of this year. Although most of the "local people" in them have long since passed on, contemporary viewers will recognize something of themselves in the faces that still live on in the archives.



Libraries Without Borders:

This map illustrates the number of times Duke students, faculty, and staff around the world accessed library resources through our website during a typical week in October 2014.

Find more interesting facts and figures in the **Duke University Libraries Annual Report**.





Filming the Great Famine of China

Two-week residency brings several well-regarded filmmakers to campus

The true story of China's Cultural Revolution is found not in history books but in the memories of those who survived the Great Famine, says Guo-Juin Hong, co-director of the Franklin Humanities Institute's Audiovisualities Lab.

By Ezgi Ustundag

"Capturing the real history is a race against time," says Hong, a scholar of Chinese literature and culture. "There are no official state accounts of the Great Famine—we don't even know exactly how many people died, and their names and stories will be lost forever in a few years' time."

Little known a half-century later in America, the Great Famine of 1959-1961 killed between 20 million and 43 million Chinese, according to different scholarly studies. Coming during the upheaval of the Chinese Cultural Revolution,

the famine occurred during a period of drought and bad weather, but many scholars focus blame on the policies of the Communist Party.

Hong hopes "The Memory Project" will help illuminate this blight on China's history. The project began in 2010 when Wu Wenguang, a pioneer of Chinese documentary film best known for *Bumming in Beijing* (1990), and his cohort of young filmmakers returned to their native villages in twenty provinces to interview survivors of the Great Famine. By 2013, they had amassed over 1,000 hours of footage.

The project was the focus of Wu and his protégés Li Xinmin, Zou Xueping and Zhang Mengqi's two-week residency at Duke this October. The residency, which was co-sponsored by Duke University Libraries, included three film screenings, a master class for the MFA program taught by the filmmakers, and a panel discussion featuring the filmmakers, Hong and faculty from Duke's department of cultural anthropology and the MFA program.

"There's this very strong activist energy in preserving memories



Opposite and this page, left to right: Visiting filmmakers Li Xinmin, Zhang Mengqi, and Wu Wenguang.

against a highly suppressive state like the Chinese government,” Hong added. “And that’s exactly what Wu Wenguang and his studio have done with ‘The Memory Project.’”

The residency also featured a reception with the filmmakers hosted by Rubenstein Library to celebrate Wu’s donation of the entire body of project interviews. During their time at Duke, Wu and his cohort

worked with librarians in Rubenstein and International and Area Studies to catalogue and promote the new collection online.

Both the acquisition of the 1,000-hour body of footage and the university’s relationship with Wu dates back to 2012, when Wu and three filmmakers from his studio came to Duke for the first time as filmmakers-in-residence. The success of the residency two years ago started a dialogue between the Libraries and the filmmakers that culminated in Wu’s decision to donate the complete collection of interviews to Duke.

“Because the oral histories of the Great Famine were totally excluded from state history, the most important thing for these filmmakers is for these memories to be accessible,” Hong said. “This history is going to be secure at Rubenstein, but we’re not hiding it from anyone.”

Hong hopes those who attended the events and use the donated footage in their research will not only learn more about the Great Famine but also realize the amount of information that is still hidden from public view.

“I want this residency to give (members of the Duke community) a good sense of how little we actually know about Chinese state violence in the 20th century,” Hong said. “The goal is not for people to walk out of the screenings knowing everything about the Great Famine but for them to realize that though nobody can ever know the extent of this tragedy, it was very real and needs to be studied.”



Ezgi Ustundag (T'16) is an Arts and Humanities Intern in Duke's Office of News and Communications. A previous version of this article originally appeared online in DukeToday.



By Courtney Lockemer

Can a library use an image of a book cover on its website? Can an artist make a drawing of a copyrighted photo without infringing the photographer's copyright? Can an elementary school show *Frozen* at its student/parent movie night without fear of being sued by the film studio?

Every day, Kevin Smith fields multiple questions like these. Smith is director of the Office of Copyright and Scholarly Communications at Duke University Libraries and is both a librarian and an attorney experienced in copyright and technology law. He is one of a handful of individuals with these intersecting areas of expertise, and it makes him a much sought-after resource for librarians and educators from around the country, and the world, with questions about copyright and intellectual property licensing.

"Just putting together a lesson plan requires that you make decisions about how to use other people's stuff," said Smith.

Teachers are concerned about personal liability or liability for their school. Librarians end up fielding many of their copyright questions. "Because they've got books all around them, they're assumed to be experts in copyright," Smith said.


So, Smith and two of his fellow copyright experts—Anne Gilliland of the University of North Carolina at Chapel Hill and Lisa A. Macklin of Emory University—decided to teach a MOOC on copyright—a free, convenient way to help thousands of librarians and educators become "copyright mavens."

The course, "Copyright for Educators & Librarians," ran for four weeks this summer on Coursera. Over 10,000 participants from 130 different

countries enrolled. Participants quickly started using the course's discussion forums and social media to help each other answer copyright questions from the course and their daily work.

Kristina Eden, a copyright instruction librarian at the University of Michigan, started an on-campus discussion group for colleagues taking the course. To accommodate employees on multiple campuses, Eden rotated the location of the meeting. Each week, 10-15 individuals met, each with a role at the university that dealt with some kind of copyrighted materials: videos for foreign language instruction, archives, streaming media for departmental courses. "They all wanted support and to talk about it with other people," said Eden.

Months after the course ended, the discussions are still going. Eden created an email list to continue the conversations that took place in the discussion groups, and is using it to field copyright-related questions and to share resources, like an infographic about fair use. MOOC participants continue to share copyright-related news and questions on the course's Facebook page.

The course instructors plan to teach the course again and incorporate some of the things they learned from their students. "We had a fair number of our colleagues, lawyers we know, who signed up for the course," said Smith. "They found places we didn't express ourselves as clearly as we should. We have many improvements to make thanks to those colleagues." 

Courtney Lockemer is the Communications Manager for Online Education Initiatives at Duke. A previous version of this article originally appeared at online.duke.edu.

The course, "Copyright for Educators & Librarians," ran for four weeks this summer on Coursera. Over 10,000 participants from 130 different countries enrolled.



Smith



Gilliland



Macklin

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DukEngineer

FEBRUARY 1949



Digitizing *DukEngineer*

Every Issue

Since 1940

Now Online

By Gwen Hawkes

The magazine provides a fascinating look at the life of Duke engineering students through the decades. Clicking through old copies, it is easy to see how many things have changed—and how some things have remained the same. Many of the articles are academic in nature, recounting the latest developments in technology or sharing the details of students' work and research. However, there's plenty of more whimsical fare. An

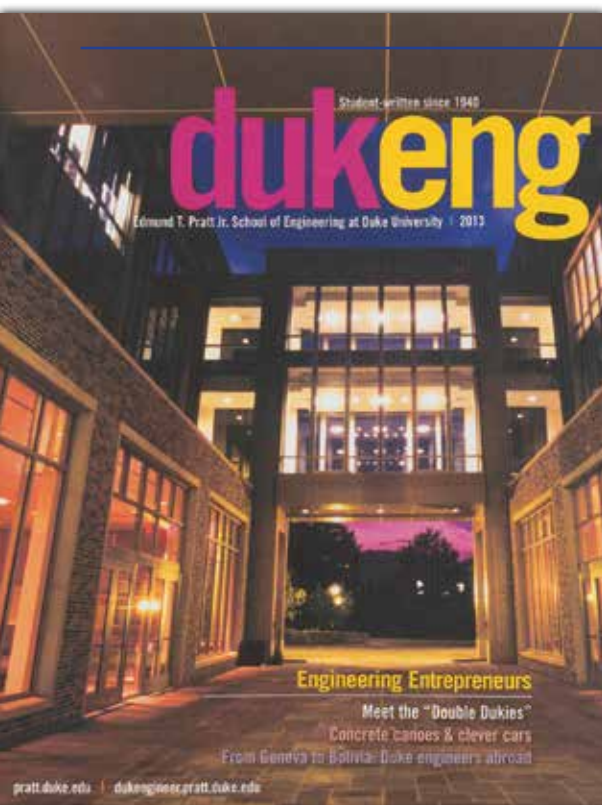
In this issue: Sails Talk

► To help celebrate the seventy-fifth anniversary of the Pratt School of Engineering, the Duke University Libraries recently finished digitizing a classic campus publication:

DukEngineer. Since 1940, *DukEngineer* has been written, edited, and published by a volunteer team of engineering students who chronicled campus developments and

recorded their experiences and perspectives. The entire magazine archive is now available online, beginning with the very first issue and running through the most recent editions of 2013.

Gwen Hawkes (T'16) is an English major and Library Communications Assistant at Duke.



The *DukEngineer* digital collection allows us the opportunity to watch the growth and evolution of this world-class academic community from its earliest days.



article from the February 1960 issue entitled “Do-It-Yourself Still” chronicles the author’s encounter with an “honest-to-goodness bootlegger” and explains how to make your own hooch at home.

Every academic discipline has its stereotypes, and engineering is no exception. One could be forgiven for skimming the (no doubt fascinating) multi-part series on the history of the slide-rule. Another example is the “Girl of the Month” photo spreads that regularly appeared in the 1960s and 1970s, often featuring attractive coeds from Trinity or the Divinity School. (Today,

approximately 30 percent of undergraduates and graduate students at Pratt are women.) Many issues also featured a section of jokes and “Diversions,” including brain-teasers, mind-benders, and a fair share of puns that non-engineers will simply have to trust are funny.

Over the years, *DukEngineer* has helped to keep the Duke engineering student community connected. The *DukEngineer* digital collection allows us the opportunity to watch the growth and evolution of this world-class academic community from its earliest days. ▲

Explore 75 years of *DukEngineer* online:
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The entire magazine archive is now available online, beginning with the very first issue and running through the most recent editions of 2013.

Our Giving Story:

Jan Tore Hall and Ruthann Huling Hall

*A lifetime of love and memories
that started at Wallace Wade*

By Audra Ang



Their love story began at a football game with a scream.

The setting was Wallace Wade Stadium on a sunny Saturday, September 19, 1970. Duke was playing Maryland.

Jan Tore Hall, a bespectacled rising sophomore, sat next to Ruthann Huling, a sports-loving freshman with golden blonde hair who was spending her first weekend on campus. The game took an exciting turn and Huling cheered enthusiastically for her team.

“She screamed in my ear. She really did—and LOUDLY,” recalls Hall.

The attraction was immediate and, happily for him, mutual.

Their relationship blossomed quickly. Within three weeks, the pair became “an item.” Hall joined the percussion section of the Duke University Marching Band (DUMB) to be with Huling, a flautist. Huling took summer school to ensure that they graduated at the same time. Once, they got tossed out of the short-order grill in Huling’s dorm for “improper smooching in public,” Hall says. By the end of their junior year, they became the first married couple in DUMB.

“I had a serious, dour, Scandinavian sort of outlook on life. She could be very serious about things but was happy most of the time and deep down, always joyful,” Hall says. “She was also very pretty. I am most blessed even for her to have noticed me that first day.”

The couple graduated with honors in 1973, Hall with a degree in economics and political science and Huling with one in mathematics. During their 40-plus years together, they moved from North Carolina to Connecticut to Tennessee before settling in Massachusetts. They had successful careers—Hall was a lawyer and Huling was an investment actuary—but they felt the need to do more in the world.

After much soul-searching and discussion, Hall and Huling decided to become volunteer missionaries in South Africa. They completed an initial two-year commitment in Durban as administration consultants and outreach assistants before Huling was diagnosed with cancer, requiring surgery and treatment. Still, they planned and worked on a long-term effort to get Massachusetts churches to establish relationships with counterparts in the KwaZulu-Natal region.

They travelled back and forth from 2004 onwards until Huling’s cancer recurred. The couple returned to Durban in 2008 one final time to thank the churches for letting them serve as missionaries.

Huling died in 2012 at age 59. She was at home, holding her husband’s hand.

Later that year, he scattered her ashes in a Durban township where they had worked.

What does Hall miss most about his wife? “Everything. It can’t be otherwise; she was everything to, for, and with me.”

Their memories and shared experiences—at Duke and later in life—are what inspired the couple to include Duke in their will. Their gift will provide support for Libraries’ staff continuing education, scholarships for students from southern Africa, and unrestricted use. Recently, Hall made additional gifts to support Duke Gardens, the Libraries, and the marching band. Each of those gifts is dedicated to the memory of Huling.



Audra Ang is a Senior Development Writer with Duke’s Office of University Development.



Q&A with Jan Tore Hall

How did your time at Duke develop and shape you as a person? Is there something you took away from your education here that has stood you good stead through the years, either personally or professionally?

There's a real intertwining of the personal and the educational in this.

Besides my life with Ruthann, I've carried with me over the years something I learned from a semester in Professor Martin Bronfenbrenner's course on Marxist economics. That was a particularly striking experience of learning about a system of thought from someone who disagreed fundamentally with its premises but analyzed and critiqued (rather than criticized) its structure and methods with dispassion and respect.

This was an early, very important, instance of my learning the value of considering questions on their own terms rather than from a predetermined set of values or with a particular conclusion in mind.

Why is giving important at a place like Duke? What is the best and/or the most inspiring experience you've had here?

Well, the best and most inspiring experience must be meeting Ruthann, mustn't it? Not perhaps something to go in the promotional literature, but there it is.

Also, the concept of a university as a community extends to those in place and to those who have come from there, so it's a community across space and time. The benefits to be drawn from that

community carry with them a responsibility of participation and support of the enterprise through time.

That duty can come more and less naturally to each of us, but at its best, it would include 'giving back,' as we are able.

What's your favorite place/hangout at Duke?

I'd say the Chapel, and portions of the Gardens, as providers of a sense of place. Experientially,

I think of two places that probably don't exist anymore in the same form: the Rare Book Room, where I worked for three years as a student, and the snack bar in the basement of the old Grad Center dorm (Trent Hall, now, I believe), out of which Ruthann and I were summarily tossed for excessive PDA.

The truth is that Duke constituted the place of origin for Ruthann and me. It is where we met, where we came to know each other, and where we began the time and life together that continued for four decades more. So I suppose that even though we left, and only rarely went back, it's natural to think on it again, now, in these ways.



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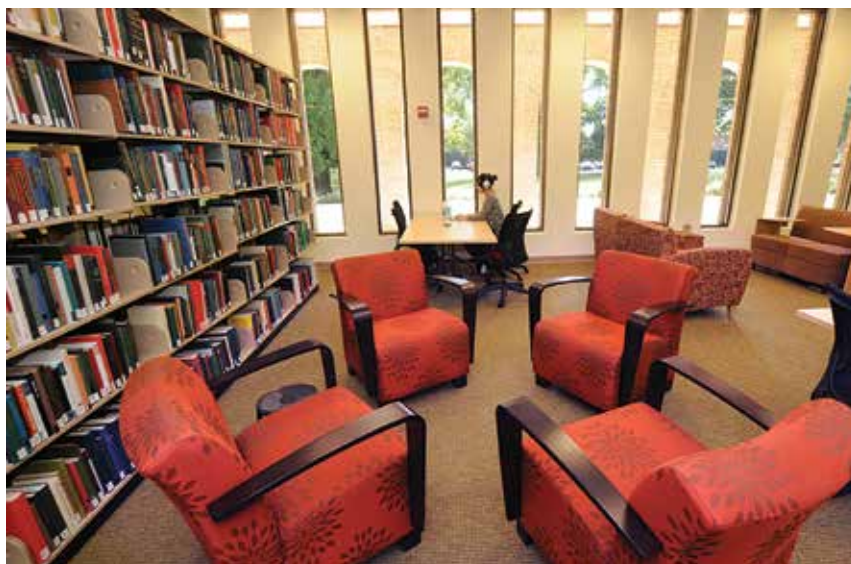
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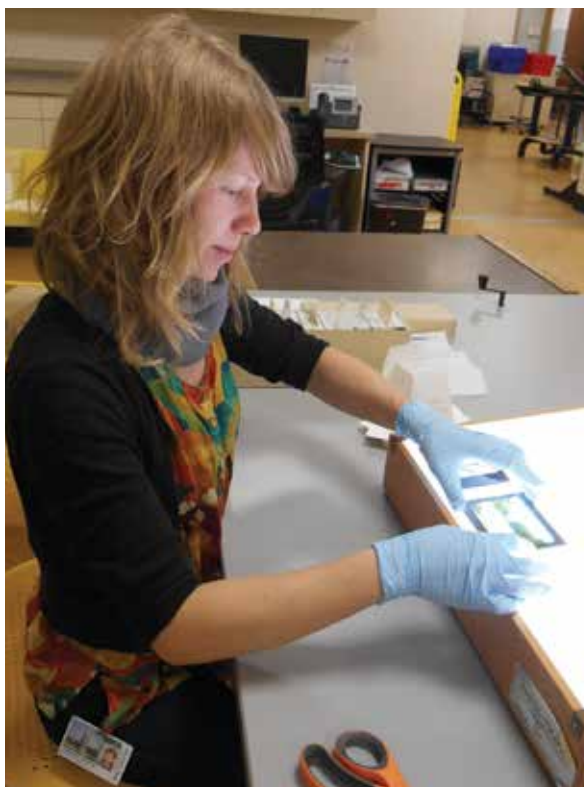
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Catherine Zilber T'89

B	Business
D	Divinity
E	Engineering
F	Forestry
G	Graduate School
H	House Staff
L	Law
M	Medicine
N	Nursing
NSOE	Nicholas School of the Environment
T	Trinity
WC	Woman's College

* deceased

Every effort has been made to ensure the accuracy of this list. If you note any error or omission, please bring it to the attention of Tom Hadzor at 919-660-5940 or t.hadzor@duke.edu.





Maura Schwitter
Oradell, NJ
Class of 2017

Alexander Thompson
Fort Collins, CO
Class of 2018

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Commons for Research, Technology, and Collaboration
Stay tuned for more details: library.duke.edu/edge

Saturday, October 3, 2015

Dedication Ceremony for the David M. Rubenstein
Rare Book & Manuscript Library
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