A relationship with chemistry

Ed Biehl, Chair, Department of Chemistry, and Chair of the Faculty Senate Subcommittee on Libraries

It might surprise you to know that I fell in love with SMU’s Science and Engineering Library during my job interview in spring 1962. It was one of the main reasons that I chose to come here, and why I still choose to remain. My earlier library experiences had been mixed. Our junior high library was ruled by a librarian who thought all the books were her personal property and defended them by beating on misbehaving students. In response, I conducted my first chemistry experiment. It involved heating mothballs (naphthalene) on the library’s heater, which quickly resulted in the evacuation of the library.

In the early days of my SMU career, it was easy to love the SMU libraries. The University subscribed to all pertinent science journals, the size of the library staff seemed adequate, and the staff was friendly and helpful. Due to severe library budget cutbacks in the ‘80s and out-of-control subscription inflation for the past 25 years, the number of science subscriptions has been substantially reduced. The library is woefully understaffed and the librarians are grossly underpaid. According to a recent Faculty Senate report, it would require a permanent increase in the compensation budget of almost $350,000 per year to bring the staff to 85 percent of market pay! This and the need to substantially expand our library holdings are major financial problems that need to be addressed in the next fund-raising campaign drive if the University is to be considered a top-tier research institution.

Why do I still love the SMU libraries? Because the staff has remained faithful to its professional ethic, is extremely helpful, and is among the friendliest groups on campus. I do believe that the librarians can find everything that has been written, and do it with a smile on their faces. They heed the words of Joseph Campbell: “Follow your bliss.”

TI archives track genesis of digital age

“how do you spell success?” The mechanized voice on the toy that spells the answer launched a new era of talking toys, chatting computers, and mechanical reminders. The Speak and Spell educational toy developed by Texas Instruments represents the first time a human voice was duplicated electronically on a single chip of silicon. An early Speak and Spell is displayed at the Smithsonian Museum in Washington, D.C.

The first Speak and Spell toy and the story of its invention are part of the Texas Instruments archives recently donated to SMU. The collection, called “The Historic Texas Instruments Archives at SMU,” will be cataloged and stored at DeGolyer Library.

“We are preserving history,” says Central University Library Dean and Director Gillian McCombs. “The TI archives tell the story of the company responsible for many inventions that we take for granted in our everyday lives.”

More than 1,500 boxes of theories and discoveries of the digital age are included in the archives:

• A model of the Regency TR-1 radio, introduced in 1954 as the first commercial mass-produced transistor product.
• TI’s first electronic hand-held calculator — the TT-2500 Datamath calculator. Introduced for the consumer market in 1972, the calculator sold for $149.95.

Above: Texas Instruments introduced the first Speak and Spell in 1978. The slide rule that belonged to Nobel Prize-winning scientist Jack Kilby is part of the Jack St. Clair Kilby Archives at DeGolyer Library. The first electronic handheld calculator was introduced in 1972 and retailed for $149.95.

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The first digital watches with light-emitting diode displays were introduced in 1975.

SMU also received the Jack St. Clair Kilby Archives, donated by the late TI inventor’s daughters, Ann Kilby and Janet Kilby Cameron. In addition to his original integrated circuit designs – the hot glue and wire invention in 1958 led to the Nobel Prize in 2000 – the Kilby collection includes some of his most treasured personal effects.

Kilby’s Nobel medallion, slide rule and wristwatch are part of the collection. Although his invention of the integrated circuit led to the development of digital watches, Kilby preferred to see time pass with a second hand on a traditional watch face.

“If you look deep into these archives you’ll find the heart of TI in the everyday stories of employees,” said Max Post, retired TI vice president of investor relations. “I hope they will influence future generations of students who dare to dream.”
George Washington’s 1766 map of his Virginia farm and the piano Harry Truman played for relaxation were among the artifacts seen on a behind-the-scenes tour of Washington, D.C. Past and current members of the SMU Libraries Executive Board recently toured the White House and Library of Congress.

Tour members were admitted to the vault of the Geography and Map Division, where the most valuable and rare items in the collection are stored. Division chief John Hébert assembled items for the customized tour.

A 1543 globe with metal rings representing the path of the sun and planets thought to revolve around the Earth and a map of Manhattan, New York, etched on a gun powder horn were among the items displayed. Available for close observation was one of the earliest atlases at the Library of Congress, the 1482 Geographia by Claudius Ptolemy, consisting of wood block prints representing the known world to Europeans.

Maps often rewrite history, Hébert says. “There is so much to study in this area – we’ve barely scratched the surface.”

Tour members learned presidential history first-hand from White House curator William Allman as he led a two-hour private tour filled with anecdotes from his experiences with six U.S. presidents. The tour included rooms rarely open to visitors such as the Diplomatic Reception Room, designed as an oval by George Washington to accommodate one of his pet peeves, Allman said. Washington hated to be backed into a corner.

The tour also included the China Room where dishes used by presidents since the 1790s are displayed. Meals at current state dinners are served on white china with a gold border commissioned for the 200th anniversary of the White House.

First Lady and presidential portraits, and ornate furniture selected through the years by presidents and their wives for the Green, Blue, and Red Rooms also were highlights of the tour.

The favorite sight? A surprise visit from the First Dogs — Scottish terriers Barney and Miss Beazley.
Hidden treasures in your bookshelf, attic and garage

When a friend of Joan Hands announced he was cleaning his garage and getting rid of a box of books, she told him to hold on to the books until she could see them. When Hands, a former antiques dealer, looked through the box she found two volumes of a 1749 London edition of Don Quixote. Last fall, when the Meadows Museum hosted an exhibit of tapestries telling the story of the windmill-fighter, her friend, Mickey Hunt ('61, '64) donated the books to DeGolyer Library in memory of Hands’ husband, David L. Hands ('65).

“A Quixote story in every sense,” says Russell Martin, director of DeGolyer Library.

Finding a valuable book in an unlikely place is rare, Martin says. “But the chase is half the fun.”

Following are his tips for collecting books.

**What makes a book valuable?**
The important thing, especially for novices, is to collect what one enjoys and to let “value” take care of itself. There are a host of variables that determine value. With modern fiction, for example, the presence of the dust jacket is critical and can mean the difference between a $50 and a $5,000 book.

**What kinds of books should collectors avoid?**
There’s really no such thing as an untouchable book. Generally speaking, reprints are not that exciting for collectors and should be avoided, but if one is building a comprehensive collection of an author’s works, then everything has historical value. Sally Zaiser, for example, the great collector of Paul Horgan, included everything — even the Reader’s Digest condensed books — in her quest. Donald Gallup was similarly driven to collect every appearance of Gertrude Stein. Both the Zaiser collection and the Gallup collection are here at DeGolyer, and for scholars certainly, the sum is greater than the individual parts.

**What is the best way to store a book collection?**
With the DeGolyer Library, of course. But until that day comes, keep your books cool and dry — 70 degrees and 50 percent relative humidity. Minimize exposure to direct sunlight.

Could someone have a valuable book on the shelf and not even know it?
Possibly. In the case of individuals who suddenly inherit all of Grandpa’s or Grandma’s books, there is often the tendency to assume that, because something is somewhat old, printed in 1882 or even 1782, it must be worth thousands of dollars. But age in itself isn’t a guide to value. The world is full of old books, and most of them aren’t worth very much at all.

What are good resources for learning about book collecting?
Stay active in the trade. One learns all the time from booksellers. Attend book fairs. There’s a relatively new periodical called Book Source Magazine, which provides a wealth of information. The Antiquarian Booksellers’ Association of America maintains a very good Web site at www.abaa.org.

**Could someone have a valuable book on the shelf and not even know it?**
Why collect books?

**A noble pursuit** The real goal of book collecting is collecting knowledge, says Lee Burke, who has collected 6,000 books about the American frontier. His books span the arrival of the first Europeans who arrived in America in the 1600s up to the time of the Civil War.

“For me the continuum is important in collecting,” says the retired geologist who reads every book he collects. “But the pursuit of knowledge is what engulfs me.”

**Southern comfort** When Dan Boeckman was a freshman at Sewanee, The University of the South, his mother gave him an inscribed book of essays by Andrew Lytle, a professor at Sewanee. The book was the start of his collection of 700 books by a group of Southern writers known as the “Fugitives/Agrarians.” Robert Penn Warren, the Pulitzer Prize-winning author of *All the Kings Men*, led the group of poets and novelists who wrote about the traditional values of the agrarian South. Boeckman became friends with several of them while a student.

His advice to collectors? “Refine the area where you’re collecting. The narrower the collection the easier it is to put together a definitive collection.”

**Home cooking** George Ann Myers reads cookbooks like other people read novels. She likes to curl up in the evening with a stack of cookbooks and mark potential recipes with slips of paper. Her collection of 3,000 cookbooks includes gourmet, international, and historic recipes. “I’ve cooked from many of them,” she says. An antiques dealer, Myers finds cookbooks at estate sales, used bookstores, and on her travels, but her husband, Larry, found her favorite cookbook at an auction. The 1901 *Hotel St. Francis Cook Book* features the recipes of the San Francisco hotel’s venerable chef, Victor Hirtzler. It’s considered the original California cuisine cookbook.

**The joy of the search** DeGolyer Library Director Russell Martin devotes most of his collecting efforts to DeGolyer Library but he still treasures his collection of Benjamin Franklin’s *Autobiography*. “I don’t have the first edition, and may never, but most of the subsequent editions are relatively inexpensive if not out-and-out dirt cheap,” he says. “I’d be willing to bet Franklin’s *Autobiography* has been among the most reprinted works in American history. So I collect for its cultural and publishing significance.”

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**BOOK DISCUSSIONS TO FEATURE JEWISH LITERATURE**

Central University Libraries received its first “Let’s Talk About It” grant to host a series of readings and discussions next fall exploring the father-daughter theme in contemporary Jewish literature.

Martha Satz, assistant professor of English, will lead the discussions of the following books – *Tevye the Dairyman* by Sholem Aleichem, *Breadgivers* by Anzia Yezierska, *1185 Park Avenue* by Anne Roiphe, *American Pastoral* by Phillip Roth, and *Bee Season* by Myla Goldberg. Satz teaches Jewish-American literature courses in SMU’s English Department and in the Master of Liberal Studies program and has won numerous teaching awards.

The “Let’s Talk About It” series is a book discussion program developed by the American Library Association that focuses on reading and discussing a common series of books. The American Library Association and Nextbook, an organization that promotes Jewish literature and culture, provided the grant.

The series is co-sponsored by the Women’s Center, the Hillel/Campus Jewish Association, Friends of SMU Libraries, the Department of English, and the SMU Bookstore. The library project director is Sherilyn Bird. For more information visit smu.edu/libraries/friends.
A cardboard box stored in Hamon Arts Library revealed a long lost Hollywood treasure.

In a box labeled “Movie Stills,” sophomore anthropology major Emily George found a set of drawings created by legendary film director Vincente Minnelli. Their container sat unattended on Fondren Library’s top floor for years before being moved into the then-new Hamon Arts Library in 1993 with the rest of SMU’s McCord/Renshaw Collection on the performing arts. The nine pencil sketches, rich with detail, depict different scenes from “Cabin in the Sky” — Minnelli’s directorial debut and also one of the earliest major Hollywood productions with an all-African American cast.

“Minnelli began his career as a set designer. No doubt he used the drawings as inspiration,” says Sam Ratcliffe, head of the Jerry Bywaters Special Collections Wing in Hamon Arts Library. The sketches showcase a lyricism and visual style that Minnelli would demonstrate throughout a directing career that included some of the most famous movie musicals made, among them Meet Me in St. Louis, An American in Paris, and Gigi, says Sean Griffin, associate professor of cinema.

But even as the drawings capture Minnelli’s artistic talent, “they also show the limits of white liberal thought during World War II,” Griffin adds. “The film is generally supportive of African Americans and their culture, but Minnelli’s sketches still fall into white-community stereotypes, as does the movie itself. They portray African Americans as happy innocents enjoying an idyllic backwater life,” although, as Griffin notes, one drawing pointedly features two black gangsters using a gun to threaten a third man.

The sketches also provide comparison with SMU’s celebrated Tyler, Texas Black Film Collection, Griffin says. “The films in the Tyler collection were made in the ’30s, ’40s, and ’50s by independent African American filmmakers working outside of Hollywood and trying to represent what their lives were like,” he says. “This new find shows how white executives and artists at a major Hollywood studio were conceptualizing that experience during the same period.”

The McCord/Renshaw Collection’s sheer size has been an obstacle to uncovering its treasures, Ratcliffe says. Pieces of the collection have been catalogued in the past, but the comprehensive effort didn’t begin until last September.

“It may be three to five years before we get through everything,” Ratcliffe says. “Who knows what else we’ll find?”
Can advertising change America’s image abroad?

Advertising can do more than sell cars and soft drinks. Since the events of September 11, 2001, the federal government has used it to influence perceptions of the United States held by residents of other countries. An SMU researcher is on the front lines of defining this campaign.

Alice Kendrick, professor in SMU’s Temerlin Advertising Institute at Meadows School of the Arts, has written Advertising’s War on Terrorism: The Story of the U.S. State Department’s Shared Values Initiative about the impact of a U.S. State Department-run advertising campaign in largely Muslim nations.

In late 2002 the State Department launched its first advertisements in Muslim countries to improve perception of U.S. policy. By the time the campaign concluded, the Shared Values Initiative had devolved into a process fraught with myth and misunderstanding. Kendrick and co-author Jami Fullerton of Oklahoma State University tell the thorny story of a pioneering effort that proposed advertising as the means to change world perception of America and its government.

Kendrick and Fullerton concluded that too little research had been conducted prior to the SVI commercials to determine their effectiveness.

“A huge part of creating a successful campaign is the information on which you build it,” Kendrick says. She turns to the Central University Libraries to teach this concept to her advertising research students.

Kendrick works with online reference librarian Amy Turner to identify the information sources and resources students will use for research projects. “Every term we have a different class client such as Kinkos, Home Depot or the Wall Street Journal, and every term it poses a different challenge,” Kendrick says. “Advertising is a multidisciplinary enterprise – we draw from art, marketing, sociology, psychology, anthropology, and science, and we get that information from all sorts of different sources.”

“We want to equip our students with the tools to locate, understand, and analyze that information,” Kendrick says.

Tripled the number of user education classes by developing 21 subject specific classes.

Central University Libraries also is addressing the librarian shortage by forming a support group for staff members who are current and prospective library science students.

“We are providing a forum for those who are in school or hoping to be,” says Bill Dworaczyk, director of the Norwick Center for Media and Instructional Technology and CUL’s personnel officer. The five members of the group – three who are enrolled in library science programs and two who are planning to enroll – join with Dworaczyk, CUL Deputy Director Curt Holleman, and Dean and Director of Central University Libraries Gillian McCombs for support, advice, and expectations management on topics of the students’ choosing.

Giant at Fifty

Bob Hinkle coached cast members on their Texas accents and taught actor James Dean rope tricks for the movie Giant. He appeared with a panel of experts at the opening of the Hamon Arts Library exhibit, “Giant at Fifty.” Other experts included Ron Davis, professor emeritus of history; Rick Worland, professor of film studies, and Fran Bearden, widow of Ed Bearden. The exhibit included the film’s storyboards created by the late SMU art professor Ed Bearden. The opening was sponsored by the Jerry Bywaters Special Collections of Hamon Arts Library, the Clements Center for Southwest Studies, and the Friends of the SMU Libraries. For more information visit smu.edu/smunews/giant.
In the news

The Dallas Morning News

Robert Miller’s “Business Day” column described the Texas Instruments archives as among “the richest histories of technology and engineering on Earth.” TI donated more than 1,500 boxes of materials to SMU, which are available to scholars at DeGolyer Library.

Dallas Morning News, December 11, 2005

The Washington Post

Historical items from the 1943 movie “Cabin in the Sky” were discovered in a cardboard box at Hamon Arts Library by a part-time student archivist. The less than politically correct film is important in the history of cinema and a complement to SMU’s renowned Tyler, Texas, Black Film Collection, says film professor Sean Griffin.

The Washington Post, February 26, 2006

WFAA-TV Metro, February, 2006

Library Contacts

DeGolyer Library/Special Collections 214-768-2253
Fondren Library — general library information 214-768-7378
Fondren Library
  Information Desk 214-768-2326
  Circulation/Reserve 214-768-2329
  Government Information Resources 214-768-2331
Friends of the SMU Libraries 214-768-1939
Hamon Arts Library 214-768-2894
Norwick Center for Media and Instructional Technology 214-768-3199

Web site

Central University Libraries www.smu.edu/cul/