Fond of Fondren

By Paul Ludden, Provost and Vice President for Academic Affairs

I start each day at Fondren Library. Barely awake as the first pot of coffee brews, I wander in via my home computer. Libraries are much more than the physical structures that house collections and journals. Fondren and all of the SMU libraries stay with me on my laptop wherever I go. For some, Google is the library. For me, it’s Fondren. Nature Online — got it; The New York Times — click here.

This is not to say that I do not enjoy dropping in on Russell Martin at DeGolyer Library to see his treasure du jour and walking through Fondren to see students studying. But the true value of the library is as my guide to the world of words, images, ideas and information, whether I access it online or physically.

As the nature of libraries changes, their holdings also change. Not too long ago, a weekly trip to the library to keep up on journal literature was a necessary but pleasant task. The university library now is a conduit to electronic databases holding thousands of journal files. Today, a scientist is more likely to think of a journal in terms of its URL, and its identity as the values and standards of its editorial board.

The CUL is critical to a number of SMU’s goals. The PONI online catalog advances our goal to contribute to the intellectual and cultural activities of the Dallas-Fort Worth area and is a major provider of information for all the residents of our great cities. The online and physical resources are essential as our scholars and scientists develop their research programs. Libraries also will benefit from successful grant proposals that will help purchase journals and databases essential for the research enterprise.

The library is no longer a single building or set of buildings, but the entire campus. Set your Web browser to smu.edu/libraries.

See you in Fondren.

“A world in transition”: the works of Jerry Bywaters

Two Meadows Museum exhibits of prints and paintings by Jerry Bywaters are designed to reflect a three-dimensional portrait of the influential Texas artist, right down to his favorite houndstooth fedora.

“We want the exhibit to create a sense of the man in the round,” says Sam Ratcliffe, head of the Jerry Bywaters Special Collections Wing at Hamon Arts Library, and, with Ellen Buie Niewyk, guest curator of the exhibit.

Ratcliffe and Niewyk, who is curator of the Bywaters collection, are uniquely suited to serve as curators of the exhibit — both knew Jerry Bywaters well and regularly work with the papers, art and ephemera he gave to the library. Both also are authors of new books about Bywaters’ work (see page 2).
"Through printmaking, he looked at landscapes, people and the economics of the time. He didn’t try to make it pretty."
— ELLEN BUIE NIewyK Curator, Jerry Bywaters Special Collections Wing

Interpreter of the Southwest

Forty-two of Bywaters’ paintings in oil, watercolor and pastel will be exhibited in “Jerry Bywaters, Interpreter of the Southwest.” Most are on loan from the family and private collectors.

Bywaters’ landscapes, architecture, portraits and genre paintings reflect the style he defined as Texas Regionalism, a visual interpretation of regional themes of the people and the land popular in the 1930s and ’40s.

“He had a historical perspective that not every artist has,” Ratcliffe says. “He painted, collected and photographed a world in transition.”

Lone Star Printmaker

Bywaters’ 34 lithograph and five linoleum block prints will be exhibited together for the first time in “Lone Star Printmaker” along with loose-leaf pages from the notebook he used to record the business and artistic details of his printmaking work.

“Through printmaking, he looked at landscapes, people and the economics of the time the way it was,” Niewyk says. “He didn’t try to make it pretty.”

The exhibit will help the viewer follow the artist’s progression as a printmaker, beginning with the sketches and photographs he used as inspiration.

“We hope to present new information about one of the most creative times in history,” she says.

For more about the exhibits, visit meadowsmuseumdallas.org

Jerry Bywaters: Interpreter of the Southwest

In his new book, Jerry Bywaters: Interpreter of the Southwest (pictured at left), Sam Ratcliffe provides a retrospective of Bywaters’ paintings that shows the artist’s perspective on the people of the region and their interactions with the land.

Ratcliffe, head of the Jerry Bywaters Special Collections Wing, contributes an essay as well as commentary to the book. Two other scholars who knew and worked with Bywaters, John Lunsford and Francine Carraro, also wrote essays.

“In a sense, I began working on this in 1986, when Jerry hired me to assist him with organizing his papers at SMU,” Ratcliffe says. “Those first days in a broom closet in Fondren Library began my gradual immersion into knowledge of his career — and therefore of the sweep of the cultural history of the Southwest. Twenty-one years later, I am still intrigued by how the many interests reflected in his papers fit so well with the other holdings of the Bywaters Special Collections, not only in the visual but also the performing arts.”

The clothbound book’s 128 pages contain color reproductions of 43 paintings and 37 black-and-white illustrations. Published by Texas A&M University Press, it can be purchased for $30 at www.tamu.edu/upress.

Jerry Bywaters: Lone Star Printmaker

For more than a decade, Jerry Bywaters kept notes about his printmaking in a small loose-leaf notebook. In her new book, Jerry Bywaters: Lone Star Printmaker, Ellen Buie Niewyk, curator of the Bywaters Special Collections, provides a catalogue raisonné of a Texas printmaker and serves as a benchmark for all others to follow.

Niewyk’s work has been called “an eye-opening look at the early Dallas art scene and the prominent role [Bywaters] played within it,” says David Dike, director of David Dike Fine Art. Kevin Vogel, director of Valley House Gallery, says the book “is the first true catalogue raisonné of a Texas printmaker and serves as a benchmark for all others to follow.”

The 200-page clothbound book lists at $35 and is published by SMU Press. It can be purchased online at www.tamu.edu/upress.
65 years of charting the world at the Foscue Map Library

Dorothy Bruton keeps a basket of maps by her living room chair for quick reference. The 1945 SMU geography graduate served from 1945 to 1950 as the first librarian of SMU’s Edwin J. Foscue Map Library.

“I use maps every day,” says the 82-year-old retired Dallas travel agent. “As small as the world is today, it’s a shame not to know about it.”

As the map library celebrates its 65th anniversary, scholars from all disciplines use its resources in the Science and Engineering Library to know more about the world, says Dawn Youngblood, curator of the map library.

“Maps have a universal quality,” she says. “A wide range of researchers — from artists who want to study the way rivers flow for paintings to engineering students planning pipelines to professionals planning freeway interchanges — use maps as decision-making tools.”

Edwin J. Foscue, chair of SMU’s geography department from 1923 to 1965, created the library in 1942, then was called to Washington, D.C., during World War II to serve the Army Map Service. “When the United States entered World War II, many areas of the world were poorly mapped or had never been mapped,” Youngblood says. The Army Map Service was charged with compiling and publishing maps for all branches of the military.

Foscue served as head of the Board of Geographic Names, a group responsible for making sure map names were consistent — for example, Constantinople or Istanbul?

Because of Foscue’s influence, after the war ended, the SMU map library became one of seven key depositories in the United States, receiving 27,000 maps captured from the Germans and Japanese as well as copies of each map produced by the Army Map Service, Youngblood says.

The library’s current holdings include more than 260,000 individual maps, nautical charts and aeronautical charts, 3,000 aerial photographs and remote sensing images, more than 1,200 soil survey publications, and 1,250 atlases.

Online resources include geographic information systems, which analyze and display data according to location.

The library celebrated its anniversary in October by hosting the fall meeting of the Texas Map Society. Eleanor Maclay, map librarian from 1950 to 1957, was among the honored guests.

“There is not a lot of information about high-altitude hunter-gatherers,” he says. By using map software to merge data about weather patterns, animal winter ranges and winter grazing potential at different elevation zones, Foxworth hopes to provide new information about prehistoric hunters.

Anthropology Ph.D. student Bob Foxworth is using the map library’s geographic information systems as tools to help analyze three-dimensional properties of prehistoric hunting grounds in the Gunnison Basin of the Colorado Rocky Mountains.

The remains of stone hunting blinds suggest early hunter-gatherers may have hunted communally during the winter months when deer, elk and bighorn sheep gathered in large herds at lower elevations, Foxworth says.

For more information about the Edwin J. Foscue Map Library, visit smu.edu/col/gis/maps/ or see the Fondren Library Center exhibit – October 15 through January 4 – which celebrates the library’s 65th anniversary.

Welcome new Friends

Friends of the SMU Libraries new members who have joined as of October 16, 2007:

Claudia Allums
Pamalla Anderson
Daniel Scott Arnauld
William E. Barker
Sharon P. Brown
Beatriz Castillo-DeVincent
Carrie Cothrum
Christopher Graves
Bryan A. Hayslett
Mr. and Mrs. William Hunter

John Kohl, Jr
John M. Parker
Robert Rendell
Dana Whitehead Rigg
Janice Conner Ryan
Roman Solodoff
Alice Starnes
Kristin Van Cleve
Robert Young
From Utah to DeGolyer: Family letters key to forgotten history

When Dale Topham moved from Utah to Dallas to begin working on his Ph.D. in history at the Clements Center for Southwest Studies, the last thing he expected to find was forgotten family history. But an observant librarian noticed a resource with the Topham name as she was helping him search for information on SMU’s PONI catalog Web site.

“Is this your family?” e-mailed Nancy Rubenstein, catalog librarian at DeGolyer Library, with a link to the catalog entry describing the Topham family letters in DeGolyer’s manuscript collection. Upon a closer look, Dale confirmed that the letters were to and from his great great uncle, Simon Thornton Topham.

In 2001 DeGolyer Library Director Russell Martin purchased 55 Topham family letters on eBay for $43. The letters, written between family members and friends from 1887 to 1908, address many topics including Simon’s efforts to avoid prosecution for polygamy.

Simon married Alice Robinson in 1878 and later married her sister Mary Lucinda in 1884, a frequent practice in Mormon communities at the time. In 1862, however, the U.S. Congress passed the Morrill Anti-Bigamy Act, which, among other provisions, banned polygamy. In 1887 Congress passed the Edmunds-Tucker Act, which revoked the incorporation of the Mormon Church. It called for fining and imprisoning convicted polygamy and repealed the common-law prohibition against wives testifying against their husbands. As a result, many plural wives went into hiding to avoid being forced to testify.

Simon was indicted in 1887 for practicing polygamy but evaded capture. He moved his second wife, Mary, and daughter across the state to Moab for their protection. Simon addressed letters to Mary as “Dear Sister” in case his letters were intercepted by deputies.

The letters also reveal information about rural life, Mormon culture, school teaching and epidemics such as the Paragoonah scarlet fever epidemic of 1905 and 1906. One of the envelopes included a pressed mountain flower, another included a scrap of brown wool and an offer to use the fabric to make the letter’s recipient a new dress.

With the help of family records, Dale unraveled the complicated relationships of the letter-writers and created a new finding aid for the collection. He also shared copies of the letters with family.

“They were tickled to read about their parents and grandparents as children,” he says. “No one ever knew these letters existed.”

Friends of the Libraries 2007-2008 programs are designed to interest book collectors, readers and library-lovers, says Amy Carver, director. Recent programs featured a look at Friends member Charlotte Whaley’s rare book collection and a discussion with Kim Edwards, author of the bestseller The Memory Keeper’s Daughter. A new baseball biography by Charles C. Alexander, Spoke: A Biography of Tris Speaker, was previewed at a Friends program in early November.

Upcoming programs include comments from television producer Bob Banner, Central University Libraries Dean and Director Gillian McCombs and Dallas author Will Clarke.

“I’m so glad we’ve had this time together”

Remember television greats with Bob Banner, producer of classics such as “The Carol Burnett Show,” “Candid Camera” and “Solid Gold.” Banner taught film classes at SMU for 17 years.

Annual holiday luncheon, December 5, 11:30 a.m., Royal Oaks Country Club, reservations required

This isn’t your grandmother’s library!

Dean and Director of Central University Libraries Gillian M. McCombs leads a panel discussion on the changing role of libraries in today’s technological world.

January 24, 5:30 p.m., reception; 6 p.m., discussion, DeGolyer Library

Dinner and discussion with Dallas notables at Tables of Content

This evening of dinner and conversation is a fundraiser for the Friends of the SMU Libraries. Notable SMU and Dallas leaders guide dinner discussions at each table. Guests choose their hosts when making reservations.

April 5, 6 p.m., reception and silent auction; 7:30 p.m., dinner, Collins Executive Education Center, reservations required

From Starbucks to Simon & Schuster

Dallas writer Will Clarke wrote most of his first two novels at a Lakewood Starbucks. Learn how his self-published novels, Lord Vishnu’s Love Handles and The Worthy, found their way to publisher Simon & Schuster and Hollywood film producers.

Annual dinner meeting, May 5, 6 p.m., location to be determined, reservations required.

Visit smu.edu/libraries/friends or call 214-768-3225 for more information.
Supporting the Friends of the SMU Libraries is a three-generation family affair for the Prothro family. Caren Prothro, (center), a member of the SMU Board of Trustees, served as honorary chair of Tables of Content last April in honor of her mother-in-law, Elizabeth Perkins Prothro (right). Holly Philbin, (left) Elizabeth Prothro’s granddaughter, also enjoyed the event.

Caren Prothro served last spring as honorary chair of Tables of Content. Her mother-in-law, Elizabeth Perkins Prothro, was a Friends founding member in 1970 and served as its second president. “My mother-in-law believes very strongly in the value of libraries to universities,” says Caren, who is a member of the SMU Board of Trustees and chair of the Academic Policy, Planning and Management Committee.

Journalist Lee Cullum has given papers and videos detailing her print and broadcast career to the Archives of Women of the Southwest and served as a table host at the Friends’ annual fundraising dinner, Tables of Content. Her father, Charles G. Cullum, was a founder of the Friends and served as its first president in 1970.

Friends board member Charlotte Whaley (’70), former editor of The Southwest Review and co-founder of the Still Point Press, also was an early member. Her son John Whaley (’75), an SMU financial officer, is a Friends member and served as the group’s first treasurer.

“I think people who love books and reading appreciate the organization,” Charlotte Whaley says.
DeGolyer curator rediscovers an unsung (and uncredited) pioneer

M athew Brady is the name on some of the Civil War’s most iconic photographic images, including shots of General Ulysses S. Grant hours before the Battle of Cold Harbor and of General Robert E. Lee at Appomattox Court House. Yet the war’s most famous photographer may not have taken a single picture during that time, says Anne E. Peterson, curator of photographs in DeGolyer Library.

Besides having very poor eyesight, Brady could not have managed alone the labor-intensive wet-plate process involved in the photography of the era, Peterson says. “He was kind of the Steven Spielberg of his day,” she adds. “He had name recognition, he oversaw everything, but he really was more of an idea man than a hands-on photographer.” Rather, some of the war’s most famous images can be traced to Alexander Gardner, one of Brady’s staff photographers and manager of Brady’s Washington D.C. studio.

“Gardner’s work is reproduced endlessly, but he’s never credited,” says Peterson. She has made the photographer her primary research focus and talked about her discoveries with U.S. News & World Report for the magazine’s “Secrets of the Civil War” cover story (July 2, 2007). Gardner will get the credit he is due with Peterson’s upcoming book on Gardner’s Washington D.C. studio.

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Gardner was the first to photograph war dead on the battlefield; his work at the brutal Battle of Antietam in 1862 may have been done on the very same day, Peterson says. Shortly after Antietam, Gardner left Brady’s studio and continued his war photography on his own. Historians have speculated that his departure was due to a fight over credit, but Peterson’s research points to a more fundamental disagreement.

“At that time, credit wasn’t given to individual photographers, but to the studios where they worked,” she says. “It was like getting your picture taken at Gittings Portraits today. You know for a fact that Paul Linwood Gittings didn’t take your photo, but his studio name is on the print regardless.” After he went into business for himself, Gardner frequently gave credit to his photographers, yet he also got credit for many photos taken by employee Timothy A. Sullivan, she adds.

An examination of contemporary financial records indicates that Gardner almost certainly left Brady’s employ because of money. “Mathew Brady was a good salesman but a terrible businessman,” Peterson says. “He made a great deal of money catering to a wealthy and elite clientele, but he spent that money as quickly as it came in. And during the Civil War, he wasn’t even paying his creditors. He probably wasn’t paying his photographers, either.”

Meanwhile, Gardner had photographed President Abraham Lincoln 37 times, more than any other photographer. “Gardner was a brilliant businessman and had all Brady’s contacts. He didn’t need Brady’s debt, too,” Peterson says.

Perhaps as important as Gardner’s Civil War work was his photography of the American West. In 1867, Gardner boarded a train with a surveying group leaving St. Louis for San Francisco and took pictures all along the way, including several places that had never been photographed before. The result was the first comprehensive Western landscape survey in history, Peterson says.

That survey has never been published in its entirety — which has led to Peterson’s next project. DeGolyer Library owns one of four known copies of Gardner’s Western portfolio, and Peterson will explore and expound upon it in a book and in a DeGolyer exhibition, she says.

“This material is not available at Yale, nor at the Getty Museum, nor even at the Library of Congress,” she says. “It’s an enormously important resource, and we have the opportunity to bring it to the world.”
SMU’s first English Ph.D. class had as its first research project: Learn the history of the publication of Herman Melville’s first book, *Typee*.

During their “Advanced Literary Studies” course at Dallas Hall this fall, the six doctoral students used their laptops to access Central University Libraries’ online resources, where they found bibliographies, first and later editions, and contemporary publications.

After class, says student Andrea Luttrell, they turned to librarians for help, including DeGolyer Library Director Russell Martin.

“Russell gave us a huge list of resources, and he guessed spot-on how *Typee* was collated just from the publisher and year,” says Luttrell, who last year worked as a grant writer for CUL and the School of Education and Human Development. “The librarians share our enthusiasm and respect not only for what’s in a book, but also for the book itself.”

Ezra Greenspan, professor and chair of English and the Edmund J. and Louise W. Kahn Chair in Humanities, says the department’s relationship with SMU’s libraries has been growing with the Ph.D. program.

“This collaboration is crucial. The library is the laboratory for English research, which demands sophisticated knowledge of everything that goes into the making of a book.”

— EZRA GREENSPAN
Professor and chair of English

The new Ph.D. program follows a “generalist” philosophy, which means its six full-time, fully funded students are starting out broadly with core courses and a teaching practicum, and will specialize in seminars down the road. They are being given an in-depth introduction to library resources — including archives, electronic databases and staff — through their “Advanced Literary Studies” core.

“They’re learning to ask librarians for assistance as they get started on their research,” says Rebecca Graff, user education and outreach librarian at Fondren Library Center. “We can help them seek information more effectively and better evaluate what they find.”

Luttrell, who has set up a private consultation with Graff, says searching through CUL’s extensive archives and databases reminds her of playing detective — and of her passion. “As much as we value all of these online resources, the book is still what matters. English majors and librarians are bibliophiles at heart.”

In the news

Many of the best-known Civil War photos are credited to Mathew Brady, but did he actually shoot those photos or did he take credit for other photographers’ work? Anne Peterson, photo curator at DeGolyer Library, is studying the work of Brady assistant Alexander Gardner. In the July 2, 2007, issue of *U.S. News & World Report* she speculates that Gardner and Brady parted ways not because of attribution issues but because of Brady’s business problems.

**U.S. News & World Report, July 2, 2007**

The 158-page special edition of Women’s *Wear Daily* magazine is devoted to the 100-year anniversary of Neiman Marcus. Photos from the Stanley Marcus collection at DeGolyer Library are featured in a seven-page spread in the September 2007 issue.

**WWD, The Magazine, September 2007**

Neiman Marcus eventually came to symbolize Dallas itself — tasteful, stylish, extravagant. Much of the store’s success sprang from the energy of Stanley Marcus who joined the family business in 1926. The September 2007 issue of *D Magazine* features seven pages of photos from DeGolyer Library’s Stanley Marcus collection as well as an article based on a talk given by DeGolyer photo curator Anne Peterson.

**D Magazine, September 2007**
Exhibits

- Through December 14 Christian Writers and Their Readers, Bridwell Library
- Through January 4 Marching to the Beat Since 1917 — Mustang Band, Fondren Library
- Through January 4 Celebrating the 65th Anniversary of the Edwin J. Foscue Map Library, Fondren Library
- January 7 – February 8 Hail to the Chief: Presidential Libraries, Fondren Library
- January 28 – March 15 Leonard Stokes: Collages, Hawn Gallery
- January 28 – May 10 Methodism in the American South, 1739-1939, Bridwell Library
- February 11 – March 21 Annemarie Weyl Carr: Byzantine Scholar and SMU Legend, Fondren Library
- March 1 – June 15 The Old Ballgame: Baseball in American Life, DeGolyer Library

Events

- December 4, 5:30 to 7 p.m. The Art of Jerry Bywaters: An Evening Gallery Presentation by Sam Ratcliffe, head of Jerry Bywaters Special Collections Wing, and Ellen Buie Niewyk, curator, Jerry Bywaters Special Collections Wing
- December 5, Friends Holiday Luncheon, Royal Oaks Country Club, reservations required
- December 8, 11 a.m. to 2 p.m. Super Saturday: Coming of Age and Jerry Bywaters, Meadows Museum
- January 12, 10 a.m. to 5 p.m. The Southwest of Jerry Bywaters Symposium, Meadows Museum, reservations required
- January 24, 5:30 p.m., This Isn’t Your Grandmother’s Library! By CUL Dean and Director Gillian M. McCombs, DeGolyer Library
- April 5, 6 p.m., Tables of Content, Collins Executive Education Center

For details, call 214-768-3225.

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 smu.edu/cul/

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