



BROWN
University Library

Library Update 2015–2016





Library Update 2015–2016

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VIEWS OF THE GORDON S. COHEN & MARJORIE R. COHEN LOBBY OF THE JOHN D. ROCKEFELLER, JR. LIBRARY



There's No Place Like Space

HARRIETTE HEMMASI *JOUKOWSKY FAMILY UNIVERSITY LIBRARIAN*

Library spaces speak volumes.

They reveal the library's roles, collections, and services, and they convey the library's commitment to supporting diverse learning styles as well as changing methods of teaching and research. They can be quiet or noisy, formal or informal, compact or spacious, open or restricted, individual or collaborative — providing options that allow students and faculty to find or create the type of surrounding they most need to pursue their academic endeavors.

Over the past several years, the Brown University Library has actively sought to update its spaces and create more welcoming, functional environments. These renovation projects, funded primarily through donor gifts, have ranged in size and scope, but each has addressed an important strategic step in enhancing the Library's ability to meet the scholarly needs of students and faculty at Brown. Together, these projects have aimed to help Brown's faculty and students successfully and easily access and

interact with information in all its forms. Following the extraordinary restoration of the John Hay Library in 2014 — which revitalized this historic landmark and greatly expanded the study, research, and exhibition spaces of the Hay's first floor — work over the past three years has focused on the Rockefeller and Sciences Libraries.

While 2014 saw the opening of the Sorensen Family Reading Room in the Rockefeller Library, this gracious study and computing space had hardly become a reality when plans were put in motion for additional updates to the Rock. Two intertwining projects for the Library's first floor were initiated shortly afterwards. Together, they dramatically transformed not only the entrance but also the overall experience of the Rock. The first project updated the Rock lobby, café, and circulation desk, refreshing this heavily used area where patrons check out library materials and interact with front-line staff; have social exchanges, individual study, group discussions; enjoy a bite to eat or drink; or just



SIDNEY E. FRANK DIGITAL STUDIO

There's No Place Like Space

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take a break. The other project, the Sidney E. Frank Digital Studio, was designed to give scholars immediate, experiential access to digital ideas. The Studio offers a range of high-end collaborative environments equipped with the latest interactive technologies, over-sized high definition display screens, advanced software, a large-scale plotter, and a full-color 3D printer, all complemented by the visualization capabilities of the adjacent Patrick Ma Digital Scholarship Lab. A glass wall separates the Digital Studio from the Gordon S. Cohen and Marjorie R. Cohen Lobby, opening up previously blocked sightlines across the entire span of the Rock and revealing grand views of the neighboring John Hay Library and glimpses of George Street.

Most importantly, the Digital Studio's visibility at the very threshold of the Rock signals that the Brown University Library is no longer just a place for the storage and distribution of knowledge resources. Indeed, the Library is becoming a space — both physical and virtual — for the investigation, production, and

consumption of new knowledge.

Today's increasingly complex and information-laden world requires people who are prepared to ask new questions and create diverse responses imbued with meaning and purpose. It also demands that individuals be capable of communicating in a range of media, including but not limited to print. More than ever, we need critical insights, creative designs, speculative imaginations, and novel methods of comparative, historically informed study to shape both humanistic and scientific modes of inquiry. The digital age offers expanded possibilities for exploring multiple approaches to what constitutes knowledge and what methods offer new possibilities for its production. Emergent practices of scholarly inquiry rely on multimedia modes of argumentation that are both object-based and discursive, that integrate visible and audible digital media with physical objects in experimental production and exhibition spaces, that expand the concept of publication by including interpretive research results

flanked by supporting archival documents and data sets, and that involve large-scale collaborations leveraging high-performance network technologies. The Library's goal is to provide both an environment and a set of services that will support the delivery and encourage the adoption of these new practices. These efforts aim to equip students and faculty to think anew with imagination, manifest their thoughts as creative action, engage in dialogue with the world at large, and bring the richness of scholarly expertise into new and decidedly public forms of knowledge-making and dissemination. In sum, these approaches provide a twenty-first century manifestation of the University's mission: to serve the community, the nation, and the world by discovering, communicating, and preserving knowledge and understanding in a spirit of free inquiry; and by educating and preparing students to discharge the offices of life with usefulness and reputation.

The Library has actively invested in improving its spaces and services during

these past few years. During this time, it has also been conscious of the need to move many less used print materials and items that are now available online to an accessible off-site shelving facility. These deliberate and careful decisions about which items could be removed from on-campus shelving were part of the *Library Planning Study* developed in 2011. Shifting the location of collections has resulted in freeing up much-needed study and research space, and has aided in the identification of Library spaces that could be used for broader and more intensive programming opportunities for the University as a whole. Over the spring and summer of 2016, six floors of the Sciences Library were repurposed for use by campus partners, including the Language Resource Center, the Sheridan Center, the Writing Center, the Social Science Data Lab, RI Innovative Policy Lab (RIIPL), Computer Science Masters Lab, Humanity Centered Robotics Initiative, and the FirstGen/Low Income Center (FLIC). Throughout the nation, universities have been



VINCENT J. WERNIG GRADUATE STUDENT READING ROOM

There's No Place Like Space

CONTINUED

experiencing both a resurgence of libraries as safe, comfortable, and “neutral” physical spaces for academic activity, as well as heightened competition for the limited physical space available on campuses. As singular stewards of some of the largest and most centrally located buildings on campus, the Library at Brown will need to continue to be flexible and creative in adapting spaces that best support the academic and research needs of the University.

Meanwhile, it is to our great delight that yet another new Library space has recently opened: the Vincent J. Wernig Graduate Student Reading Room. Much more than a reading room, this new space offers a suite of rooms designed to support the full spectrum of graduate student life — as teachers, students, scholars, writers, and researchers. This vibrant space in the Rock includes its own kitchen, lounge, conference and consultation rooms, as well as high-end technologies, providing a comfortable and welcoming place for graduate students working across the disciplines. Housed purposefully in the Library where students can easily access

services, collections, and tools, this new space promotes extended study. It also provides a platform for informal learning and networking so that graduate students may work and learn collaboratively, develop communities of practice, and feel a sense of belonging.

Contrary to the predictions of many who believed that information technology and the Internet would render libraries obsolete, Library usage at Brown has steadily increased over the past several years. In this high-tech era, the Library is reestablishing its importance as a center for scholarship in the lives of faculty and students. As scholarship becomes more interdisciplinary, classrooms more virtual, and content more ubiquitous, Brown will continue to invest in more high-quality library spaces designed for the campus community — to promote peer interaction and collaborative learning, to enable the discovery of the best scholarly content and the creation of new knowledge, and to support the dreams and aspirations of today's and tomorrow's students and faculty.



SATURDAY, OCTOBER 29, 2016

PRESIDENT CHRISTINA PAXSON SPEAKING AT THE DEDICATION OF THE VINCENT J. WERNIG GRADUATE STUDENT READING ROOM



The International Library

Global engagement has become an increasing part of the work of the Brown University Library.

In the past several years, the Library has hosted small international conferences and welcomed visiting international scholars here on campus. It has also reached beyond its own walls, sending librarians to meet publishers and book distributors in their home countries.

As librarians supporting teaching and research, deep knowledge of and engagement with the disciplinary areas represented at Brown is an essential part of our work. In order to build this expertise, the Brown University Library subsidizes foreign travel for our librarians in area studies. Librarians specializing in Latin America, the Middle East, and East Asia have traveled to acquire difficult to obtain publications, often at very favorable prices, and to learn some of the ins and outs of the publishing industries in countries and cultures that may differ from the traditional

Euro-centric model. Scholars in their own right, our Area Studies librarians travel not only to build the Library's collection, but also to expand Brown's international reputation through conference presentations and research projects.

Latin America

In 2015, Patricia Figueroa, the Library's Curator of Latin American and Iberian Collections, attended the Feria Internacional del Libro de Guadalajara (FIL). As it is popularly known in Spanish-speaking countries, the FIL is the most important annual publishing event in Ibero-America. Established twenty-nine years ago by the University of Guadalajara, this publishing fair is aimed at professionals and the general public alike. While literature from Latin America and Spain plays a major role, the program also includes activities featuring authors and publishers from across the globe.

While Figueroa doesn't buy materials at the FIL, she uses these trips to create extensive lists of books that are not otherwise available.

Following the fair, she shares these lists with the two Mexican book distributors that work with Brown University: Pedro Esteva Libros (for literature) and Books from Mexico (for history). For Figueroa and other academic librarians, the fair allows them to discover publications that may never be found in book dealers' catalogs and which have limited distribution outside their native countries. These include quality publications by government agencies often known as "gray literature"; and scholarly publications in art, history, and anthropology created by government-run museums, cultural centers, and municipalities. Featuring scholarship and data — such as census statistics and other data sets not available online — these publications are of great interest and value for students and faculty working in the social sciences and humanities.

Recently, Figueroa received an international travel grant from the Seminar on the Acquisition of Latin American Library Materials (SALALM), and was named the 2016 Association of College and Research Libraries

Western European Studies Section / Slavic and East European Section De Gruyter European Librarianship Study Grant recipient. These grants will support travel to Madrid, where Figueroa will conduct research for her project, "Voices from *La Movida*: Indexing Spain's Underground Magazines from the Transition Period," an index of three magazines from the post-Franco transition period.

Asia

Brown University Library's Curator of the East Asian Collection, Dr. Li Wang, has recently made several fruitful trips to Asia. In addition to making contacts with book vendors, publishers, and libraries to gain updated information on trends in book publishing and scholarly resources, Wang has also participated in conferences and professional workshops. In June of 2015, he attended the North American Library's workshop on Chinese film, television, and documentary in Beijing. This workshop included tours of China Central News and Documentary Film Studios,



L-R, FROM BEIJING FOREIGN STUDIES UNIVERSITY: DR. HE JING, DEAN ZHANG JIAN, DEAN WANG LIDI, PRESIDENT PENG LONG; FROM BROWN: DR. LI WANG, CURATOR, EAST ASIAN COLLECTION & WUMING CHANG, GRADUATE STUDENT

Changing Centers of Publication



A new bookshop in Istanbul opened by Syrian refugees

DR. IAN STRAUGHN, MIDDLE EASTERN STUDIES LIBRARIAN



The International Library

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the China Central TV Archive, the China Film Archive, and the Beijing Academy of Film. Visiting these media outlets and repositories provided rare resources for obtaining Chinese media and also gave him the opportunity to express the need for North American Libraries to have further access to these kinds of materials as North American research programs on China continue to grow.

Following his visit, Wang gave a talk entitled “Visual China 2015,” which summarized his journey. He also attended the 2015 International Conference on Chinese Digital Publishing and Digital Libraries (CDPDL), held from June 16–20 in Xi’an, China. His presentation at this conference was entitled “Impact of China’s Digital Publishing Soft Power on International Academia.” His presentation and further work on China’s “soft power” in the publishing field also led to an international forum-workshop on this theme, held at the Brown University Library in August of 2015.

The Middle East

In the winters of 2012 and 2013, Brown’s Joukowsky Family Librarian for Middle East Studies, Dr. Ian Straughn, made several trips to Egypt. Straughn’s early travels served to extend our network of vendors in the area, and have allowed Straughn to assess new publishing trends during the period of transition following the “Arab Spring.” Cairo has long served as a major publishing hub for the Middle East. Given its prominence as a center of cultural production for much of the Arab world, Straughn’s visits to Cairo afforded opportunities to refine the University Library’s profile of acquisitions from vendors such as Leila Books and the Library of Congress Cairo field office, as well as to connect with specialized publishers covering government data, the arts, and political ephemera. Given the flood of recent literature relating to the Arab Spring, this on-the-ground assessment has been indispensable.

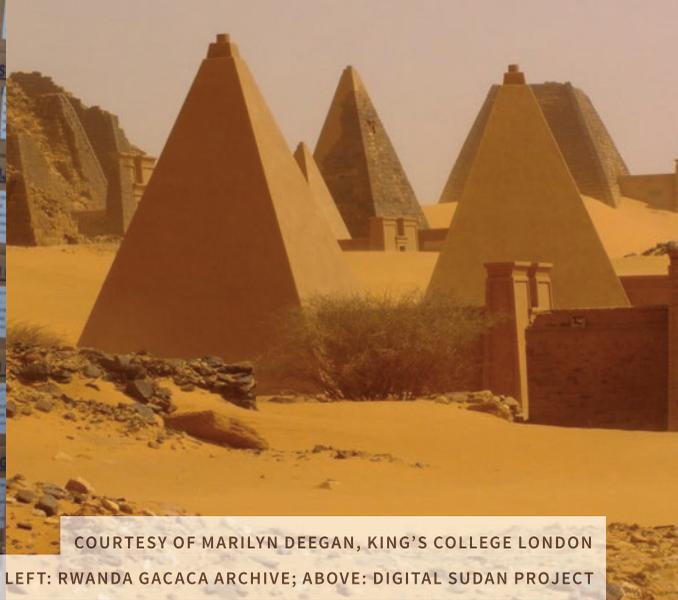
The biggest challenges in developing an inclusive collection for this region include

the wide variety of subject matter available and the changing political forces that impact publishing, film, and music. Works from publishing houses friendly to the Muslim Brotherhood were running overtime during the first couple of years of the Egyptian revolution. When President Mohamed Morsi was ousted from power by General Abdel Fattah el-Sisi, however, this quickly changed, leading in some cases to the banning and destruction of publications by the Brotherhood. Collecting these sorts of resources can be facilitated by laying groundwork with used book dealers that acquire materials that might otherwise not become available. But what might be banned in one country of the Arab world can still come to market in another. Given this, the Library has continued to expand our network of vendors across the region to Amman, Jordan and Beirut, Lebanon. Future trips may provide opportunities to extend our reach in areas of growing interest to faculty and students beyond the Arabic speaking Middle East — namely in Turkey and Iran.

International Visitors

In addition to our traveling librarians, the Library has also benefited from a number of foreign guest speakers and visitors. Here is a partial list of recent visitors and the talks that they have presented at the Library:

- *November 2013 – March 2014*: Susannah Allés Torrent, University of Barcelona: “*Glossarium Mediae Latinitatis Cataloniae* and its Digital Edition”
- *May 1, 2014*: Jill Walker Rettberg, University of Bergen: “Technologies of the Self”
- *May 1, 2014*: Scott Rettberg, University of Bergen: “An Emerging Canon? Mapping a Field through Database Visualization”
- *March 20, 2015*: Martin Paul Eve, University of Lincoln: “Open Access in the Humanities”
- *April 16–18, 2015*: International Colloquium: “Scholarly Networks and the Emerging Platforms for Humanities Research & Publication” (Guests included: Dino Buzzetti, University of Bologna; Fabio



COURTESY OF MARILYN DEEGAN, KING'S COLLEGE LONDON
LEFT: RWANDA GACACA ARCHIVE; ABOVE: DIGITAL SUDAN PROJECT

The International Library

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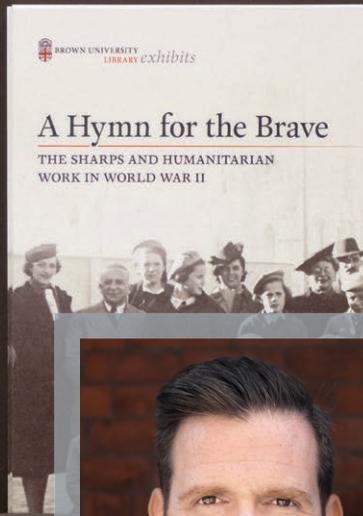
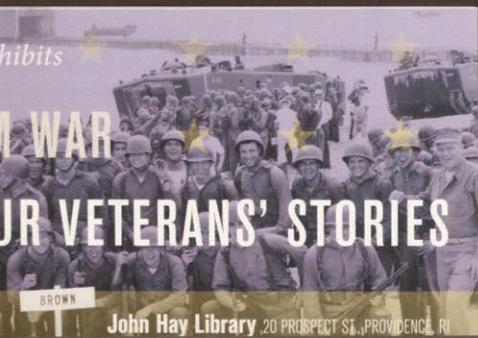
Ciotti, University of Roma Tor Vergata; Ernesto Priani Saiso, National Autonomous University of Mexico; Andy Land, University of Manchester Library; Guyda Armstrong, University of Manchester; and Marilyn Deegan, King's College London.)

- *April 29, 2015*: Visiting delegation from Beijing Foreign Service University (one of Brown's international partner institutions)
- *May 1, 2015*: Marilyn Deegan, King's College London: "Digital Cultural Heritage and the Healing of a Nation: Digital Sudan and the Rwanda Gacaca Archive Digitization Project"

- *August 14–15, 2015*: International Workshop-Forum: "China's Publishing and Soft Power" (Guests included: Zhuge Weidong, University of Chinese Academy of Sciences; Zhiqiang Zhang, Nanjing University; Chen Yongsheng, Ocean University of China; Huang Fang, Nanjing University; Liang Fan, Chinese Academy of Sciences; and Wang Pengfei, Henan University.)
- *September 22, 2015*: Visiting delegation from Addis Ababa Science & Technology University, Ethiopia
- *November 20, 2015*: Emmanuelle Morlock, Histoire et Sources des Mondes Antiques: "Visible Words Project"



ALGUNS POEMAS BY LUIZ D. SALLES (SÃO PAULO: DULCINÉIA CATADORA, 2013)
CORRUGATED CARDBOARD CHAPBOOK COVER, PURCHASED ON TRAVELS BY PATRICIA FIGUEROA,
CURATOR OF IBERIAN AND LATIN AMERICAN COLLECTIONS



New to the Hay

In September 2015, the Library welcomed **CHRISTOPHER GEISSLER** as the incoming Director of the John Hay Library and Special Collections.

Geissler has held two previous positions at Brown, joining first as a Project Archivist in the University Archives, and working more recently as Librarian for American and British Literary and Popular Culture Collections. Prior to working at Brown, Geissler held positions at the University of North Carolina at Charlotte, the Sterling and Francine Clark Art Institute Library in Williamstown, Massachusetts, and the Beinecke Rare Book and Manuscript Library at Yale University. Geissler holds degrees in American Studies from Yale University (B.A., M.A., M.Phil.) and received his Masters in Library and Information Studies at the University of Wisconsin, Milwaukee.

SARAH DYLLA served as the Curatorial Fellow for Exhibitions at Brown University Library from Fall 2014 through Fall 2016

while pursuing a graduate degree in Public Humanities at Brown, which she completed in 2016. For this inaugural fellowship, a partnership with the John Nicholas Brown Center for Public Humanities and Cultural Heritage, Sarah collaborated with Library staff and curators to revitalize a Library-wide exhibitions program. In January 2017, Sarah started in the position of Creative Strategist and Special Collections Librarian at the RISD Library.

Sarah came to Brown with a background in exhibition and program development for cultural heritage institutions. After receiving her Bachelor of Arts in Art and Architectural History from the University of Virginia in 2009, she worked on numerous digital projects at the University of Virginia's Institute for Advanced Technology in the Humanities.

In December 2016, **TIFFINI BOWERS** was hired as the Library's first Exhibition Curator.

Bowers came to Brown from the California African American Museum (CAAM) where she served as curator in the History & Education Department. An award-winning museum curator with more than 15 years of experience, Bowers received her Master of Arts in History Museum Studies from the Cooperstown Graduate Program (a partnership between the State University of New York College at Oneonta and the New York State Historical Association). Before joining the team at CAAM, she worked with numerous museums, cultural institutions, and entertainment organizations including the Smithsonian Institution, Hermosa Beach Historical Society, Hollywood Black Film Festival, and the Autry/Southwest Museum of the American Indian. In addition to museums and libraries, Bowers is passionate about synchronized swimming, film, and culinary history.





HAND-DECORATED COMMEMORATIVE ENVELOPE BY CLARENCE W. DEMONTIGNY



TOUCHSCREEN INTERFACE FROM *THOUSANDS OF LITTLE COLORED WINDOWS: BROWN UNIVERSITY'S STAMP COLLECTIONS*

John Hay Library Exhibition Program

Repository, Bridge, Springboard

The transformative renovation of the John Hay Library, completed in 2014, reorganized the ground floor to include an expanded gallery space for Library exhibitions. Although exhibitions have always been a part of the work of the Library's Special Collections, this new space makes way for and promotes an enriched exhibition program set in motion by the Hay Library Director, Christopher Geissler. In this new gallery, interaction with content is the priority, its design welcoming audiences in, and moving the Library's mission out from the cloistered stacks and closed reading rooms and into the open.

This new exhibition space dovetails with a comprehensive survey of the collections in the John Hay Library that began in the spring of 2016. While this project's primary purpose is to reevaluate and reengage the encyclopedic holdings of the Library, it also provides the Library an opportunity to unearth some unseen parts of its collection and engage new audiences through

public exhibitions. The new gallery is the visible expression of this larger, renewed commitment to expanding the Library's audience, both through traditional channels as well as through expanded public programs.

This charge to engage audiences also catalyzed the establishment of a new, temporary addition to the Library staff: the Curatorial Fellow for Exhibitions. Developed in partnership with the John Nicholas Brown Center for Public Humanities and Cultural Heritage, this fellowship provided two years of funding to a graduate student from Brown's Public Humanities program. Working with curators in the Library, the Fellow was charged with supporting the development of a sustained and dynamic exhibition program. The Library welcomed Sarah Dylla into this role in September of 2014.

Over the two years of her fellowship, Sarah Dylla worked with staff across the Library to implement an ambitious and diverse program that included thirteen exhibitions, numerous small installations, and online initiatives.

Drawn from the Library's extensive holdings, these exhibitions took on topics from institutional history and the literary canon and its challengers, to warfare, inhumanity, and humanitarian work. Through their interrogation of these broad topics and their public invitation for engagement, the exhibitions developed by the curators also highlighted the Library's complimentary roles as repository, bridge, and springboard.

Collaborative Interrogations

Exhibitions at the John Hay Library are interactive nodes that bring together scholars, curators, collectors, and community partners. In the past year, the Library has been able to work collaboratively with individuals and programs on campus, peer institutions in Providence, organizations throughout the United States, and even international museums in pursuit of exhibitions and research.

One recent project that demonstrates this collaborative energy is an exhibition of a collection of paintings by Stephen Mopope.

A Native American artist and member of the Kiowa Five, Mopope's gouache paintings in the collection depict traditional Native ceremonial practices. This past year, seven of his works were restored, fully cataloged, and exhibited in the Library to celebrate Indigenous People's Day. This small-scale exhibition of Mopope's works served as a precursor to a larger examination of Native American representations in the Library's collections. This upcoming exhibition, planned for Fall 2017, will draw on expertise across the University, and is a collaboration between the Curator for American Historical Collections, Holly Snyder, and graduate students in the American Studies PhD program.

New Paths to Interaction

In the fall of 2016, students enrolled in an upper-level American Studies course titled "Museum Collecting and Collections" began working on an exhibition with the John Hay Library. Led by Brown faculty member Steven Lubar, Professor of American Studies and



REPUBLIC OF THE CONGO OVERPRINTED POSTAGE STAMPS, c. 1960 (GEORGE S. CHAMPLIN MEMORIAL STAMP COLLECTION)

"SOLID STARS," DETAIL FROM ALBUM PAGE (BRENTON THURSTON U.S. FANCY CANCELLATION COLLECTION)

John Hay Library Exhibition Program

CONTINUED

History of Art and Architecture, the students worked to develop the exhibition, *A Thousand Little Colored Windows*. Based on the Library's extensive collection of postage stamps, the exhibition included both a physical display and an interactive digital component that highlighted interpretive approaches to stamps, philately, and postal history. Divided into broad units — Definition, Communication, Art, Politics, Charity, and Collection — the students proposed new paths to interaction with this important though underutilized collection.

Students tackled the inherent challenges of displaying these diminutive works of art through a range of iterative tactics that included customizations to the physical installation, the presentation of enlarged details, and the use of a digital gallery displaying more than six hundred stamps. Working with students from the Department of Computer Science, the exhibition team customized the Brown-developed Touch Art Gallery (TAG) app to provide an appropriate interface for viewing stamps. Installed on a

touch-screen computer in the Hay's gallery, the TAG interface also allowed visitors to go deeper — to search across collections, view high-resolution images of individual stamps, and follow curated tours. The TAG system even enabled visitors to listen to a collection of miniature vinyl records that were issued as stamps by the kingdom of Bhutan in the 1970s. Each of these tiny records includes a brief narrative about the nation's history, a traditional folk song, and the Bhutanese national anthem.

Although stamps are often seen as reinforcing state authority through their selection of imagery and figures, this exhibition drew attention to the representation of twentieth-century political movements on postage stamps. One particularly compelling example includes a set of stamps produced by the Republic of the Congo immediately following its liberation from Belgium in 1960. The original stamps depicted flora and fauna of the region, and were produced by the colonial government. In

a deceptively simple act of independence, the new Republic of the Congo printed over the original stamps, marking them with its new national identity. This small segment of the larger stamp exhibition generated a student-led research project on decolonization in Africa. It also opened up new possible areas of growth, as the Library's aims to expand collections in alignment with teaching and research interests on campus.

Shared Histories

Two other exhibitions developed at the Hay this past year revealed alternative models of community engagement, and drew on expertise across the University. In these projects, the Library became a hub for discourse, critical engagement, and the interrogation of shared histories. Bracketing the 2016 spring semester, these exhibitions confronted problematic histories, presenting narratives and artifacts that documented American slavery and the Vietnam War.

Vestiges of the Transatlantic Slave Trade, on view from January through March, was the result of a critical partnership between the Library, Brown's Center for the Study of Slavery and Justice, and the International Slavery Museum in Liverpool. The exhibition centered on a particularly loaded and evocative object: a pair of slave shackles on loan from the International Slavery Museum. Working with Anthony Bogues, Director of the Center for the Study of Slavery and Justice, the curators selected contemporaneous texts — poetry by an enslaved man, abolitionist tracts, and other artifacts relating to slavery and its abolition — to serve as context, counterweight, and critique of the inhumane shackles on display. Visited by classes at Brown, students from a host of other local schools, and a broad public audience, the exhibition created a space for both silent contemplation and candid discussions about this appalling part of America's history.



SHACKLE ON DISPLAY FROM *VESTIGES OF THE TRANSATLANTIC SLAVE TRADE*



SECTION FROM *THE VIETNAM WAR: OUR VETERANS' STORIES*

John Hay Library Exhibition Program

CONTINUED

The second exhibition, *The Vietnam War: Our Veterans' Stories*, evolved from an ongoing project to capture the voices of Brown alumni who served in this decades-long conflict. Installed just before Commencement, the exhibition illustrated the experiences of alumni as they moved from the classroom to the war and back home again. The contents of the exhibition were drawn from the Vietnam Veterans Archive — an ongoing project initiated by David Taylor, a 1966 graduate and Captain in the U.S. Marines between 1966–1971, and Beth Taylor, the co-director of Brown's Nonfiction Writing Program. The exhibition included photographs, clothes, documents, correspondence, and memorabilia from Brown veterans. During Commencement Weekend, the Library welcomed some of these alumni veterans to share their stories to a packed audience in the Willis Reading Room in the Hay. At this culminating event, John Rowan, President of the Vietnam Veterans of America, presented the University with a watch and knife from U.S. Marine Lieutenant John

Brooks Sherman, Class of 1962. Like the other personal effects on display, this addition to Brown's collection reflects collaborative efforts to restore institutional memory, face the past, and preserve our shared histories.

The Past in the Present

Collecting, in many ways, is focused on the past. While the special collections at the Brown University Library are anchored in history, it is central to the goals of the Library to activate and leverage collection materials so that they may have an impact on the present and future. By creating meaningful opportunities for diverse constituencies to engage with Library resources, we aim to maximize access, reveal hidden gems, and propose new historical narratives and interpretations. Through exhibitions, the Library develops and strengthens its networks; encourages research, scholarship, and collaboration; engages collection strengths and reimagines use; and fulfills the mandate to present and preserve many forms of knowledge.

Exhibitions 2014 – 2016

- *Elements of Tradition and Change: Brown University's First 250 Years*
- *Pop-Up Culture: Juxtapositions from the John Hay Library*
- *The Unicorn Found: Science, Literature, and the Arts*
- *Waterloo 1815: A Bicentennial Exhibition*
- *Influence of Anxiety: Lovecraft, Bloch, Barlow, et al.*
- *Thousands of Little Colored Windows: Brown University's Stamp Collections*
- *The Vietnam War: Our Veterans' Stories*
- *Alan Boegehold, 1927 – 2015: A Memorial Exhibition*
- *The Golden Age of British Theatre Caricature (Loan exhibition)*
- *Poetry from the Age of Mass Incarceration*
- *Vestiges of the Transatlantic Slave Trade (Loan exhibition)*
- *Shakespeare Plays in Rhode Island*
- *A Hymn for the Brave: The Sharps and Humanitarian Work in World War II*



BROWN-HOSTED PANEL DISCUSSION, "THE ACADEMIC BOOK OF THE FUTURE"

L-R: AMY BRAND (MIT), ANNE BRACKENBURY (U. OF TORONTO PRESS), SARAH LIPPINCOTT (EDUCOPIA INSTITUTE), ROBERT HARINGTON (AMS)

Into the Digital Future: Brown's Digital Publishing Initiative

In 2015, the Brown University Library received a grant to establish a new digital publishing initiative.

Awarded by the Andrew W. Mellon Foundation, this grant reflects a partnership between the Library and the Dean of the Faculty and speaks to Brown's commitment to digital innovation and the evolution of scholarship. Now in its active phase, the grant offers resources and support to faculty members in the humanities and humanistic social sciences to engage with new forms of digital scholarship, creative thinking, and web-based publication.

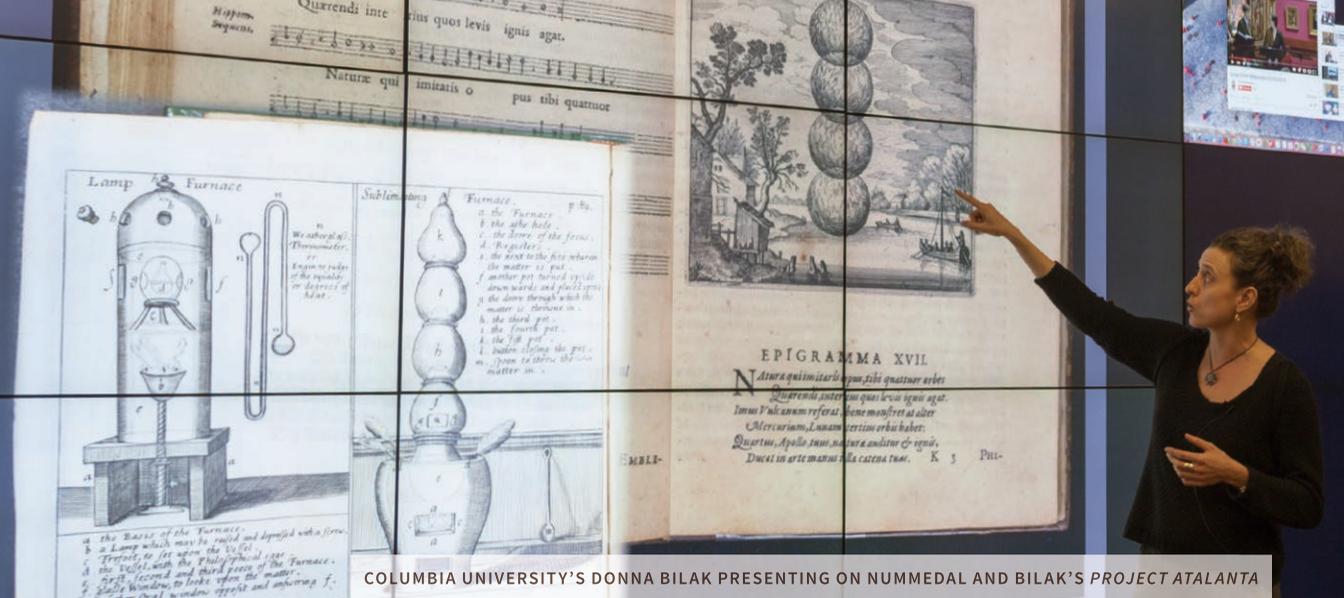
The advent of the web and the boom in digital technologies over the last two decades has had a significant impact on the ways scholars work and researchers access information. In this historic moment

in which the traditional forms of scholarly communication are being thoroughly re-examined, challenged, and re-imagined, Brown's digital publishing initiative is a part of a much larger cultural shift. Brown is joining in this global conversation about the form and changing dimensions of academic work from two sides: looking at how the University evaluates and weighs scholarly projects that may take non-traditional forms, and working with faculty members to develop ground-breaking digital publications that can serve as top-quality examples of academic scholarship as we move forward into the digital future. Drawing on the rigorous and visionary research that is happening all around the Brown campus, the publishing initiative will develop collaborations between Library staff and Brown faculty as they conduct and share research in new ways.

This new digital publishing initiative builds on a strong history of digital innovation by the University and its faculty. Since the mid-1960s, faculty members at Brown have carried out pioneering work in computational linguistics, hypertext, hypermedia, electronic writing, CAVE-writing, visualization, and the encoding of early printed texts. These seminal projects helped inform new approaches to interdisciplinary scholarship and cultural theory both at the University and throughout the academy. In recent years, the evolution of digital technologies, the growth of faculty and student interest, and a changing academic landscape have catalyzed the creation of the Center for Digital Scholarship (CDS) within the Brown University Library. This center is comprised of experts in digital humanities, data management, digitization, visualization, geographical information systems (GIS), and

web development. Collaborating with the Brown community on digital projects of various sizes and scopes since its formation, CDS is well prepared to serve as a key partner in the digital publishing initiative.

The Mellon-funded initiative has also grown the Library's staff to bring in expertise in digital publication design and editorial work, and promotes reaching out across campus to build connections with academic departments, faculty members, and administrators. Through these collective conversations on campus, the Dean of the Faculty has made recommendations to humanities departments about how they might evaluate digital scholarship projects during tenure and promotion processes. Hearing from experts working in publishing, digital humanities, and library leadership from institutions across the nation through a series of invited speakers



COLUMBIA UNIVERSITY'S DONNA BILAK PRESENTING ON NUMMEDAL AND BILAK'S PROJECT ATALANTA



MAGIC LANTERN SLIDE & VIEWER FROM PROFESSOR MASSIMO RIVA'S ITALIAN SHADOWS PROJECT

Into the Digital Future: Brown's Digital Publishing Initiative *CONTINUED*

and panels, this initiative has helped to usher in a broad view on the issues, challenges, and great possibilities to be found in the realm of digital scholarly publishing.

Alongside these efforts to move the conversation about digital scholarship forward across the University, the digital publishing initiative is aimed at developing innovative digital publication projects with Brown faculty members. Chosen in conversation with a faculty advisory board comprised of Brown professors in history, religious studies, literary and visual arts, and other disciplines, these projects will be developed in collaboration with Library staff, and eventually published with a partnering university press.

Our first two pilot projects demonstrate the creativity and ingenuity of Brown faculty and offer a glimpse of what is to come as the digital publishing initiative proceeds at Brown.

The first project, tentatively titled *Project Atalanta*, is a digital edition accompanied by a collection of new scholarly interpretations of the seventeenth-century alchemical emblem book, *Atalanta Fugiens* (1613). Spearheaded by Brown's Tara Nummedal (Associate Professor of History) and Donna Bilak (Lecturer in History, Department of History, Columbia University), *Project Atalanta* will use the capacities of the web to create a digital publication aimed at several audiences, including students and specialists, as well as the public. Envisioned as a fully interactive version of this fascinating book — which already combines in its original form multimedia elements including text, image, and music — *Project Atalanta* aims to create a digitally enhanced experience that allows readers to hear, read, view, explore, and interrogate this early modern work.

The second project traces a history of today's virtual reality by examining objects from the eighteenth and nineteenth centuries. Authored by Brown's Massimo Riva (Royce Family Professor of Teaching Excellence and Professor of Italian Studies), *Italian Shadows: Casanova's Polemoscope and Other Tales of Imaginary and Forgotten Media* looks closely at visual technologies from that era — including the polemoscope, the *Mondo Novo*, the *Aggrescopius*, and the moving panorama. Riva's publication will draw parallels between these antiquated visual spectacles used for virtual travel, surveillance, and popular entertainment and today's digital universe. Each of the publication's main sections will begin with an interactive, immersive digital experience that will help contemporary readers understand the world through eighteenth- and nineteenth-century eyes.

Over the next several years, the Library will continue its work with these faculty members to develop their ideas into dynamic, exemplary digital publications. As the digital publishing initiative continues to grow at Brown, we will begin work on more faculty-driven publishing projects, continue conversations on campus about digital work and its merits within the academy, and move towards a better institutional understanding of the expanded field of publishing in the digital era.



3D HACKATHON COMMEMORATING PRESIDENT LINCOLN: MAKING DIGITAL COMPONENTS FOR “PARLOR MONUMENTS TO THE ILLUSTRIOUS DEAD”

Introducing the Sidney E. Frank Digital Studio

Earlier this year, Brown’s Rockefeller Library completed a multi-phase renovation

of its first floor by unveiling the Sidney E. Frank Digital Studio. The Digital Studio was conceived to meet the changing needs of students and faculty in our digital age and is equipped with exciting new technologies that enable experimentation, collaboration, and exploration. With an inspiring open floor plan and adaptable design, the Studio contains flexible workspace for individuals and groups; technologically enhanced classroom and consulting spaces; an audio/video recording and editing suite; and a state-of-the-art “makerspace” that includes a large format printer, both 2D and 3D scanners, and a full-color 3D printer. A unique space on Brown’s campus, the Digital Studio is available to all members of the academic community, introducing new technologies and ideas to scholars working at all levels.

Opened to the Brown community during the spring semester of 2016, the Digital Studio has already become an active and energetic hub for activity in the Library. Within its consultation and seminar rooms, the Digital Studio regularly hosts small group meetings, classes, and workshops led by Brown faculty and members of the Library’s Center for Digital Scholarship. Academic departments and centers — including the Modern Culture and Media Department and Brown Writing Center — have hosted events in the spaces as well. For faculty members collaborating on digital projects, including those under development as part of Brown’s new Mellon-funded digital publishing initiative, the Digital Studio is an obvious and welcome locus for these activities.

While the Library had high ambitions for the potential uses of the Digital Studio, the Brown community has already exceeded these expectations by using the space in previously unimagined ways. Whether working on class projects or experimenting on their own, students can make use of the technologies in the makerspace to create professional-grade recordings, digital models, data visualizations, and 3D objects. Student groups have been taking advantage of the Studio’s flexible workspaces and meeting rooms, producing content and employing the capabilities of the Studio in creative ways.

A student-run storytelling podcast called *Now Here This* has been using the audio-visual recording and editing suite to record and produce segments for their program. The

Brown/RISD Game Developers group — a student group that develops video games and promotes game-related teaching at Brown — has used the space frequently to host development sessions. Recently, a cellist used the audio-visual suite to record a performance synchronized with images. Brown’s STEAM (Science, Technology, Engineering, Art, Math) Group has used the space for Google Cardboard development workshops. And recently, a student project visualizing the Sistine Chapel’s iconic ceiling through stitched together images gathered from social media was rendered on the full-color 3D printer. As a space designed around collaboration and exploration, the Digital Studio continues to be a flexible and evolving space.



PERSONALIZED ENVELOPE FROM ROBERT BLOCH TO H. P. LOVECRAFT (JULY 31, 1935)

Fellowship Programs at Brown University Library Special Collections

In its efforts to expand research opportunities and engage scholars, the Brown University Library now supports three fellowship programs

for individuals using the Library's special collections. The S. T. Joshi Endowed Research Fellowship, funded by the Aeroflex Foundation and Hippocampus Press, is intended to promote scholarly research using the world-renowned resources on H. P. Lovecraft and his circle. Funds from the Anne S. K. Brown Committee of Management support selected scholarly projects using the extensive holdings of the Anne S. K. Brown Military Collection. The Library also participates in the New England Regional Fellowship Consortium (NERFC), a collaboration of twenty-two regional cultural heritage institutions funding scholarly research across the collections. Since 2014, the Library has supported six NERFC fellows.

Over the past two years, the Library has provided financial support for research into diverse subjects, ranging from seventeenth-century military uniforms and Cold War era anti-nuclear activism, to H. P. Lovecraft and his literary influence. Scholars at all stages of their careers have found support for research using the Library's remarkable collections including the Anne S. K. Brown Military Collection, the Harris Collection of American Poetry and Plays, the Miller Collection of Wit and Humor, the Hall-Hoag Collection of Dissenting and Extremist Propaganda, the William Henry Hoffman Collection on Napoleon I, and the Brown University Archives.



MINIATURE SOLDIERS FROM THE ANNE S. K. BROWN MILITARY COLLECTION



BEATRICE SENOCAK '15



ANDREW BEERS '15



MAUD MANDEL, DEAN OF THE COLLEGE

Library Awards

The Brown University Library offers two prizes to students each year: the Undergraduate Prize for Excellence in Library Research and the Library Innovation Prize.

The Undergraduate Prize for Excellence in Library Research has been awarded for over ten years and is funded by a generous donation from Library Advisory Council Member Douglas Squires '73. Each year the Library offers prizes for undergraduate papers that demonstrate exceptional sophistication and originality in research, partnering with the Dean of the College to review and select the winning papers. This

past year, the Library gave a single prize to a work of creative nonfiction by Beatrice Senocak '15. Her text, "A Providence Affair," used the neighborhood surrounding Brown to detail the 1840s-era romance between Sarah Whitman and Edgar Allan Poe.

The Library Innovation Prize was established to encourage innovative uses of Library data, space, or resources. In 2015, the prize was awarded to Andrew Beers '15, whose "Grand Banks Iceberg Mapper" used data from the U.S. Coast Guard and early maritime newspaper accounts to plot the location of icebergs in the western North Atlantic from the sinking of the Titanic to the present day. In 2016, the prize was awarded to Emma Gleeman '15 for her collaborative storytelling game titled "Ruckus at the Rock."



EMMA GLEEMAN '15

Editor Elizabeth Glass

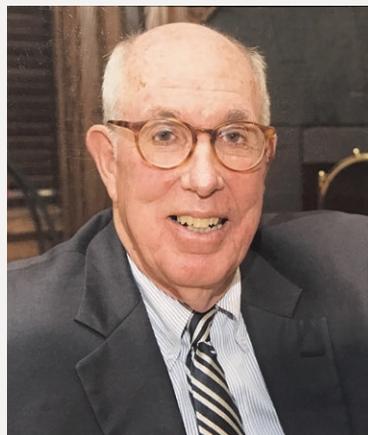
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Photo Illustrations Cover, inside covers, pp. 2–5: John Horner Photography; pp. 6–7: Brown University Library; pp. 8–9: map illustration by Bruce Boucek and Ben Tyler; p. 10: photo courtesy of Dr. Li Wang, Curator, East Asian Collection; p. 11: Brown University Library; p. 12: images courtesy of Marilyn Deegan, King's College London (Digital Sudan and the Rwanda Gacaca Archive Digitization Project); p. 13: Brown University Library; pp. 14–15: photos of John Hay Library by John Horner Photography; pp. 16–19: Brown University Library; p. 20: photo of loaned shackle from *Vestiges of the Transatlantic Slave Trade* exhibit by Lindsay Elgin; p. 21: photo of exhibit case from *The Vietnam War: Our Veterans' Stories* by Lindsay Elgin; pp. 22–24: Brown University Library; p. 25: images courtesy of Professor Massimo Riva (copyright François Binetruy Collection, Versailles, France); pp. 26–28: Brown University Library; p. 29: photo of miniature soldiers from the Anne S. K. Brown Military Collection by Lindsay Elgin; pp. 30–31: photos of 2015 Library award winners by Ben Tyler.

Brown University Library <http://library.brown.edu/> 10 Prospect Street, Providence, RI 02912

The Brown University Library *Update 2015–2016* is published in memory of
Thomas Henry Simon '54 and **Mark J. Baumer** MFA'11.



Tom Simon's love for Brown and support of the Library has had an enduring impact on teaching, learning, and research at the University. 🍷 Tom passed away on December 30, 2016 in Grantham, NH. He is survived by his wife Carolyn, his children John Simon and Diane Szaflarski of Bethlehem, PA and Jane and Joe Fritz of Cincinnati, Ohio, grandchildren Joey Fritz, Evan Simon, and Alec Simon, and step-children Bo Blackburn, Luke Blackburn, and Lucy Blackburn, and his trusted Golden Retriever, Nugget. 🍷 Graduating from Brown University in 1954 with a degree in philosophy, Tom also completed an MA in history from Xavier University in Cincinnati in 1987. He was President of Schaefer Tailoring Company in Cincinnati until 1976 and soon thereafter founded People, Places and Things, a company he led until 2014. 🍷 A member of the Library Advisory Council since 2005, Tom generously shared his wit and wisdom and was instrumental in raising the Library's profile on campus and beyond. His legacy will endure through the Simon Scholarship at Brown and through our fond memories and appreciation for his friendship and support.



A staff member at the Library since April 2012, **Mark Baumer** was most recently a Senior Library Specialist for Web Content, enhancing the Library's web projects and social media accounts with his skill, creativity, and artistic vision. He was a curious and innovative thinker, and was devoted to the University and his work in the Library. 🍷 Mark was also a Library union steward, and was engaged in personal activism. In October 2016, Mark took a leave of absence to walk barefoot across the U.S. to protest climate change and raise money for the FANG (Fighting Against Natural Gas) Collective. His "Barefoot Across America" initiative was supported by a Rhode Island State Council on the Arts Fellowship Award in Poetry. On his website notgoingtomakeit.com, Mark

chronicled his experiences with characteristic incisiveness, wit, and beauty. It was on January 21, 2017, while walking on US 90 in Crestview, Florida, that Mark was tragically struck and killed by a passing car. He is survived by his parents, Mary Tarazewich Baumer and Jim Baumer. 🍷 In 2011, Mark completed his MFA in Literary Arts at Brown. In addition to the "Barefoot Across America" posts, Mark's works include books and other writings, which can be found on his website thebaumer.com. In his most recent book, *I Am a Road*, Mark documents his first trip walking across America in 2010. 🍷 Mark was a thoughtful and kind person, a generous and dedicated colleague, and a good friend. He will be profoundly missed at the Library and at Brown. We will remember Mark through shared stories and through the exceptional writings and images he leaves behind.



Funding provided by the Richard and Edna Salomon Publications Fund



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